THE DESIGNER’S GUIDE TO

Marrying Mr. Darcy

by Erika Svanoe

WITH BONUS CONTENT BY

Pauliina Moilanen

“Adaptations in Marrying Mr. Darcy”

Paper composed for Jane Austen Adaptations

Heta Pyrhonen, Instructor

Helsinki University

Helsinki, Finland
**DESIGNER’S GUIDE: INTRODUCTION**

Marrying Mr. Darcy is a game designed to create an experience that allows players to assume the role of one of the unmarried young ladies in Pride and Prejudice. Young, educated women of the period were expected to marry, and hopefully marry well, into a family with wealth and social connections. Since the women had no power in choosing who might propose, they had to improve their character or use their cunning to catch the attention and favor of the most appropriate gentlemen. Marrying Mr. Darcy is designed to replicate this experience, while also taking the players through the events of the book. This Designer’s Guide summarizes the story’s events and how they relate to Event cards in the game, the thinking behind the various Character cards, as well as thoughts on the design of each Heroine and Suitor and how they relate to the characters in the book.

**EVENT CARDS - ORGANIZED BY CHAPTER**

**Chapter 1: The introduction of the Bennet family. They learn Mr. Bingley, a single and wealthy young man, is moving to Netherfield, a neighboring estate.**

**Father’s favorite**

Mr. Bennet is not the best father figure. Due to his fiscal irresponsibility, he has not set any money aside for his family when he passes, and is very condescending towards most of his daughters. His favorite is his dear Lizzy, who has more quickness of wit than her sisters.

**Mother’s favorite**

Mrs. Bennet is ridiculous throughout the book and quite the scheming mother, though she sees the dire need to marry off her daughters. She states her belief of Jane being the beauty of the family, while Lydia is the most good-humored.

**Chapter 2: Mrs. Bennet schemes and frets about how to meet Mr. Bingley, while Mr. Bennet teases her about the prospect.**

**Chapter 3: The Bennet sisters are introduced to the Bingleys and Mr. Darcy at a local dance.**

**Party Card - Meryton Assembly**

The Meryton assembly is where Elizabeth and the other Bennet sisters are introduced to Mr. Bingley and Mr. Darcy. Jane dances several times with Mr. Bingley, but Elizabeth had to sit out two dances due to the scarcity of gentlemen. Mr. Darcy refuses to dance with anyone except Caroline Bingley or her sister, and generally gives the impression of being quite proud. He snubs Elizabeth by refusing to ask her to dance, which she overhears when Bingley suggests it to him.
You make a good first impression

The original title of Pride and Prejudice was “First Impressions” likely stemming from Darcy and Elizabeth's impressions of each other in Chapter 3. Jane certainly makes a good first impression on Mr. Bingley and his sisters at the Meryton assembly, though Darcy and Elizabeth get off to a less promising start.

Chapter 4-5: After the dance, Elizabeth and Jane discuss Mr. Bingley's good traits and Mr. Darcy's shortcomings. Later, the Bennet and Lucas families discuss their impressions of the Bingleys and Mr. Darcy.

Chapter 6: A Party at the Lucas home. Charlotte suggests Jane should show more affection towards Mr. Bingley than she feels so she may secure him. Elizabeth thinks very little of that practical attitude. Mr. Darcy begins to notice Elizabeth.

Party Card! Dinner & Cards at Lucas Lodge

This gathering is another opportunity for Darcy's admiration of Elizabeth to grow, as well as her dislike of him. Both Elizabeth and Mary play the piano. Elizabeth also has the opportunity to turn down an invitation to dance from Mr. Darcy. Charlotte also warns Elizabeth that Jane should be more obvious in her affections towards Mr. Bingley, so that she might catch him as quickly as possible.

Learn to play a new piece on the piano forte

Many young ladies would try to become accomplished at music, art or languages to improve themselves. Mary, being the plainest of the Bennet sisters, felt the need for these accomplishments quite keenly and was impatient for opportunities to display her abilities. While she performs in a conceited manner that was not pleasing to listen to, she did apply herself and practice quite constantly. In the game, if Mary draws this Event she may play an extra card.

Belle of the Ball (discard reputation)

At the gathering at Lucas Lodge, Charlotte implores Elizabeth to perform a song on the piano. While her performance was not perfect, it was pleasing and pleasant and enjoyed by everyone listening a great deal more than poor Mary's performance. These displays were for entertainment, but also to show off one's own accomplishments, sometimes the detriment of others.

Chapter 7: Jane is invited to Netherfield to dine with Caroline Bingley. Mrs. Bennet sends her on horseback so she might get caught in the rain and be forced to spend the night. She becomes ill as a result.
Walk through the mud

Jane is sent on horseback to accept a dinner invitation to Netherfield with Caroline Bingley. When she becomes ill due to riding through the rain, Elizabeth walks three miles through the mud to visit and take care of her. If Elizabeth draws this event, she may play an extra card.

Chapter 8: Elizabeth must visit with the Bingleys and Mr. Darcy during her evenings at Netherfield.

You read the newest novel (gain Wit)

Elizabeth is spending her first evening at Netherfield in the company of Mr. Darcy, Mr. Bingley and his sisters. Instead of joining them at the card table, Elizabeth says she would prefer to read a book. Darcy later states that for a woman to be truly accomplished she must add to her mind by extensive reading.

Chapter 9-10: Mrs. Bennet and her daughters pay a visit to Netherfield. Elizabeth is embarrassed by their behavior. That evening after dinner, Mr. Darcy is becoming more impressed by Elizabeth, while she increasingly dislikes his company.

Chapter 11: During the next evening at Netherfield, Caroline, who has become more aware of Darcy’s interest in Elizabeth, tries to gain his attentions for herself.

Un-ladylike behavior (discard Wit)

After a dinner at Netherfield, Caroline has turned all of her energies towards getting Mr. Darcy’s attention as part of her schemes to gain his affection. She pretends to read the second volume of same book that Darcy is reading and comments on how pleasant it is to spend an evening reading a book, while simultaneously not reading it at all. It is likely that both Elizabeth and Darcy see through her attempts.

Chapter 12-14: Jane and Elizabeth return home to Longbourn. Then, their cousin, Mr. Collins arrives at Longbourn. He will inherit Longbourn when Mr. Bennet dies, which could put Mrs. Bennet and her daughters in a precarious financial position. Mr. Collins is quite ridiculous and not a desirable suitor.

Chapter 15: Mr. Collins learns that Jane may be soon engaged, so he begins pursuing Elizabeth. During a trip to Meryton, the girls meet Mr. Denny who introduces them to Mr. Wickham.

Flirt with the Officers

Lydia wants to walk to Meryton to inquire if Mr. Denny of the militia has returned. When they arrive in town Mr. Denny introduces the ladies to Mr. Wickham who they learn is to join the regiment. Lydia pressingly invites them both to join them visiting Mrs. Phillips. Because there are many instances of Lydia being a hopeless flirt, if draws this Event in the game she may play an extra card.
Chapter 16: A party at the Philips'. Mr. Wickham tells Elizabeth how Mr. Darcy has refused to give him the living he was promised.

Party Card – Dinner and Cards at the Philips’

Mrs. Philips, who is Mrs. Bennet’s sister, hosts a dinner party. The Bennet family is in attendance with Mr. Collins, who spends the evening playing whist. The key plot point that occurs is that Elizabeth talks at length with Mr. Wickham and learns from him that Mr. Darcy has put him in his current state of poverty by denying him a living promised by Mr. Darcy’s late father. Elizabeth is taken in by his charming demeanor.

Gamble at Cards

This is one of several places where characters in the book play and gamble at cards. Mr. Collins sits down at the Whist table, and Lydia talks after the party about lottery tickets and how many “fish” she had won or lost during the course of the evening. While not all card games included gambling, some had quite high stakes.

Chapter 17: Elizabeth shares her news about Wickham and Darcy with Jane. Mr. Collins asks Elizabeth for the first two dances at the upcoming Netherfield ball which she begrudgingly accepts. She had hoped to dance all night with Mr. Wickham.

Chapter 18: The Netherfield ball.

Your family throws a ball (gain reputation)

Balls, such as the Netherfield Ball, were a great expense and would have been a means to show a great amount of fortune and wealth to your neighbors, in addition to being an entertainment. Such a display of wealth would have bolstered the reputation of the host family.

Plan a ball

Caroline would have been in charge of planning the Netherfield ball since she was running Mr. Bingley’s household as his sister. If she draws this Event, she may play an extra card.
Party Card! The Netherfield Ball

Many of the major characters in the book are in attendance at the Netherfield Ball, though Elizabeth is disappointed to find out that Wickham is absent. Mr. Denny informs Lydia of this saying he had been obliged to go to town, though he hints Wickham is avoiding meeting with Mr. Darcy. Elizabeth is required to dance the first two dances with Mr. Collins who is not a good dance partner. Jane dances several with Mr. Bingley, and later Elizabeth dances with Mr. Darcy since she cannot think of an excuse to refuse him.

Practice the Pianoforte

Mary Bennet in particular is always wanting to exhibit her skills on the piano forte, but unfortunately is not very good at it. In Chapter 18 at the Netherfield ball, she plays two songs and her father must interfere so that she does not play a third. Elizabeth also plays in chapter 6, and is generally pleasing, but when finished eagerly gives her sister Mary a turn.

You dance with all the officers (gain friendliness)

With so many officers in attendance at the Netherfield ball, Kitty and Lydia would have had no lack of partners, even though Wickham (their favorite) was not in attendance. Lydia being especially good humored would not have refused any officer a dance.

Chapter 19: Mr. Collins proposes to Elizabeth. She rejects him.

Your suitor has many reasons for marrying...

Before Mr. Collins proposes to Elizabeth, he gives a long and tedious speech listing the many reasons that he intends to marry. He also states that ladies sometimes reject proposals a second or third time before accepting them.
It is usual to reject the addresses of a man when he first applies for your favor.

This card allows you during the proposal stage to try a second time with a Suitor you initially turned down. It refers to Mr. Collins speech to Elizabeth when she rejects his proposal, but he is convinced that she only does this to increase his suspense before actually accepting him.

Your suitor suggests that modesty is among your many perfections.

This card refers to the effusive compliments that Mr. Collins pays to Elizabeth, even though she has refused his proposal. In the game, you may keep it to increase the odds that a Suitor will propose, just as Mr. Collins continues to propose to Elizabeth.

Chapter 20: Mrs. Bennet tries to make Mr. Bennet persuade Elizabeth to accept Mr. Collins, but he laughs at her distress. Charlotte learns of Elizabeth's refusal.

Chapter 21: Jane learns Mr. Bingley has left Netherfield for London.

Missing Suitor

Mr. Bingley is convinced by his sisters and Mr. Darcy that Jane has no affection for him and they all leave Netherfield for London. While Darcy and the Bingley sisters are victorious in helping Mr. Bingley avoid what they consider an imprudent match, this is devastating to Jane. In the book, Mr. Bingley eventually returns to propose to Jane. In the game, he must be invited to a party or else he does not return.

Chapter 22: Charlotte has been encouraging towards Mr. Collins and has managed to elicit a proposal, which she accepts. Her family is relieved as she was getting close to becoming an old maid. Elizabeth learns of the arrangement and is surprised Charlotte would accept him.

Desperate to Marry

This card refers to the situation of Charlotte Lucas. Charlotte is 27 years old and is beginning to despair of marrying at all at the beginning of the story. In the previous chapters, Elizabeth has rejected the proposal of Mr. Collins because of the ridiculous nature of his character. Charlotte knows that he is actively seeking a wife. She visits with Mr. Collins with the intended purpose of encouraging him sufficiently to secure a proposal which she then accepts only days after Elizabeth's rejection.
You flatter your suitor (gain Cunning)

Charlotte certainly flatters Mr. Collins in her attempts to acquire a proposal of marriage from him. Caroline also flatters Mr. Darcy on several occasions in other chapters, but Charlotte was more successful in her flattery, likely due to Mr. Collin's stupidity.

Chapter 23-24: Mr. Collins departs. Jane hears again from Caroline Bingley and loses all hope that Mr. Bingley will return to Netherfield.

Chapter 25: Aunt and Uncle Gardiner visit the Bennets at Christmas.

Happy Christmas

The Gardeners come to visit the Bennet family for Christmas. There is no gift giving in the chapter, but what better way to celebrate in the game by gaining an extra Character Card.

Chapter 26: Aunt Gardiner warns Elizabeth be careful of her feelings toward Wickham due to his lack of fortune. Charlotte invites Elizabeth to visit her at her new home in Hunsford. Jane is snubbed by Caroline in London and realizes they are no longer friends. Elizabeth learns Mr. Wickham's attentions have been turned towards another young lady with large fortune, but bears him no ill will.

Visit your Aunt and Uncle

Jane leaves Meryton with her Aunt and Uncle after Christmas to visit with them in London. Elizabeth and her Aunt Gardiner think it unlikely that Jane would be able to mingle in society there with the Bingleys, though it does cross their minds. In the game, since Jane does this action in the book she gets to play an extra card if she draws this Event.

Chapter 27: Elizabeth begins the journey to visit Charlotte with Sir William Lucas and Maria. The visit the Gardiners in London where Elizabeth tells her aunt of Wickham's new interest, Miss Mary King.

Mary King Comes to Town

Mary King is a very minor character in Pride and Prejudice. She visits her uncle in Meryton and she has recently inherited 10,000 pounds. She is noteworthy because since she is now quite well off, she attracts the attentions of Mr. Wickham and it is rumored they are to be engaged. In the novel, Mary King is prevented from this imprudent match but in the game things might go a different way.

Chapter 28: Sir William, Maria and Elizabeth arrive at Hunsford. Mr. Collins points out the many benefits of his home. They later receive an invitation to Rosings from Lady Catherine.
**Boring Cousin**

Elizabeth arrives in Kent to visit Charlotte. Mr. Collins takes the opportunity to point out all of his lovely furnishings, to subtly point out all that Elizabeth gave up by refusing him. In the BBC miniseries this takes the form of pointing out the shelves in the closet suggested by Lady Catherine, mentioned in the book in chapter 14.

**Chapter 29-33** Everyone visits Lady Catherine who is wealthy, has a high status in society, and takes great pride in it. Her nephews, Mr. Darcy and Colonel Fitzwilliam, arrive to visit her, but Mr. Darcy ends up calling on Elizabeth quite often. Elizabeth learns from Fitzwilliam that Darcy takes great pride in recently saving Bingley from an imprudent marriage, which she knows is from her sister, Jane.

**Chapter 34:** Darcy calls on Elizabeth and proposes marriage. Despite his fortune, she can not stand him or his actions towards her sister and Mr. Wickham, so she fervently declines.

**Surprise Proposal**

This is the most dramatic scene in the book and the midpoint of the novel. Darcy proposes to Elizabeth, but in the most rude way possible. She rejects him because of his interference with Jane and Bingley, but also because of her prejudice towards him due to her mistaken knowledge of his behavior towards Wickham. If she had accepted him at this point, I felt they would have been less happy together, thus in the game worth a smaller amount of marriage points.

**Chapter 35-36:** Elizabeth receives a letter from Darcy that discloses Wickham almost eloped with Georgiana, and admits to his interference with Bingley. She realizes how prejudiced and mistaken she can be herself.

**Discover your True Nature**

This is the beginning of Elizabeth’s change of heart towards Mr. Darcy, which comes right after her declining his proposal of marriage. She reads a letter from Darcy where he explains the true circumstances of Wickham’s situation; that he had almost eloped with his sister Georgiana for her 30,000 pound dowry. She was so mistaken in her understanding of Darcy that she is shaken to the core. She says later she did not know herself.

**Chapter 37:** Darcy and Fitzwilliam leave Rosings. Elizabeth and Maria prepare to leave as well.

**Bossy Old Lady**

During their final visit to Lady Catherine, Maria Lucas and Elizabeth are instructed on the best method of packing gowns into their trunks. Maria feels obliged to repack, undoing all of her work of the morning. Elizabeth feels no such inclination.

**Chapter 38-39:** Elizabeth and Maria leave Hunsford. They meet Jane at the Gardiners in London and then continue to Hertfortshire where Kitty and Lydia meet them. Lydia tells her that Wickham is safe and not engaged to Miss King. Elizabeth thinks Mary King is rather the safe one.
Chapter 40: Elizabeth confides in Jane all of her knowledge regarding Wickham and his attempted elopement with Georgiana Darcy. However, she withholds her knowledge of Darcy interfering with Bingley’s attentions toward Jane.

Withhold news from your sister

Elizabeth relates the news to Jane of her proposal from Mr. Darcy, as well as some of the contents of his letter. However, she suppresses all the news she learned with regards to Jane and Darcy’s influence over Mr. Bingley’s leaving Netherfield in order to spare her feelings.

Chapter 41-42: Lydia is invited to visit Brighton, where the militia is moving to. Elizabeth warns Mr. Bennet to not allow Lydia to go because of her lack of restraint and constant flirting, but he does not listen. Wickham visits to say goodbye as he is also leaving for Brighton. Elizabeth hints to him that Darcy improves upon further acquaintance. Lydia departs, and Elizabeth herself leaves on a tour with her Aunt and Uncle Gardner to Derbyshire, coincidentally the location of Mr. Darcy’s house Pemberley.

Chapter 43: Mrs. Gardiner would like to see Pemberley, so upon learning the Darcy’s are not at home, they decide to pay a visit. While they are there, Mr. Darcy unexpectedly arrives.

Visit Pemberley

Elizabeth’s opinion of Darcy has been slowly changing ever since receiving his letter to her explaining Wickham’s history with his younger sister Georgiana. When she visits Pemberley with her Aunt and Uncle, she is impressed by the housekeepers respect of Darcy, and her assertion that he is the best landlord and takes great care of his tenants. Later, when she unwittingly runs into him, she is impressed by his change in manner and how friendly he is toward the Gardiners.

Paint a Portrait

Georgiana is quite and accomplished young lady. During Elizabeth’s tour of Pemberley, she sees some crayon drawings of Miss Darcy’s that were more interesting and intelligible than the portraits beside them. In the game, if Georgiana draws this Event she may play an extra card.

Chapter 44-45: Mr. Darcy and Georgiana call on Elizabeth and the Gardiners. Mr. Bingley also comes by and might appear to have some regret with regards to Jane. Elizabeth is becoming more impressed with Mr. Darcy. Mrs. Gardiner and Elizabeth call on Georgiana and are invited to tea with the Bingleys.

Party Card – Tea at Pemberley

Georgiana hosts Elizabeth, her aunt Gardiner, and the Bingley sisters for tea and cake at Pemberley. Georgiana is quite shy and reserved but gets through her hostess duties. Mr. Darcy eventually arrives as well. Caroline, who is becoming quite jealous, tries to unnerve Elizabeth but is unsuccessful.
You attempt to make your rival blush.

During a gathering at Pemberley, Caroline tries to upset Elizabeth by mentioning the militia. She can’t mention Wickham directly in Darcy’s presence, but Elizabeth knows that Caroline is trying to discompose her in order to make her appear less attractive to Mr. Darcy. It is a very cunning move on Caroline’s part, though in this case not very effective.

Insult you rival after she leaves the party.

Caroline Bingley is becoming quite jealous of Darcy’s attentions towards Elizabeth. After Elizabeth and the Gardiners leave Pemberley following a visit to Georgiana, Caroline, somewhat stupidly, insults Elizabeth saying she looks quite ill. She continues to insult her until Darcy is forced to respond stating Elizabeth is one of the handsomest women of his acquaintance. This use of cunning to bring down another lady in the eyes of a suitor costs Caroline her own perception of friendliness, and was a very unwise move. Therefore, the card allows you to sacrifice your Wit or Friendliness to increase your Cunning.

Un-ladylike behavior (Discard Cunning)

After Caroline’s insult of Elizabeth, it is clear that her scheming to influence Darcy’s good opinion of Elizabeth and increase his affection for herself has failed. Her use of cunning to secure his good opinion has failed. Thus, a rival player’s cunning may be taken away.

Un-ladylike behavior (Discard Friendliness)

Another possible consequence of Caroline’s insult of Elizabeth, is that it makes her appear to be very unfriendly. Her use of insults would not reflect well on her own character. Thus, a rival player’s friendliness may be taken away.
Chapter 46: Elizabeth reads a letter from Jane and learns Lydia has eloped. Mr. Darcy calls unexpectedly and learns the news as well.

Scandal! Elopement

Elizabeth receives a letter from Jane stating that Lydia has eloped with Mr. Wickham. “Eloped” in this context means that she has run off with him, unmarried. This would have been a huge scandal in Regency times, just as it is in the story. A woman was expected to remain chaste until she was married. If she put herself in a situation where there was even a possibility that she could act inappropriately, her reputation and her family’s reputation would be damaged. If Lydia had not eventually married Mr. Wickham, she would have been “ruined” and no other respectable gentleman would even consider marrying her.

Chapter 47: Elizabeth hurries back to Longbourn with the Gardiners, who hope things might be not as dire as Elizabeth supposes. When they arrive, they learn the details of the elopement from Jane while Mrs. Bennet is in hysterics.

Scandal! Your sister elopes!

In the story, Lydia elopes (runs off without being married) with Mr. Wickham. This damages the reputation of the whole Bennet family. Elizabeth fears Mr. Darcy will no longer give her attentions because of this scandal and the chances of any of her sisters securing a good marriage is damaged by Lydia’s indiscretion.

Chapter 48-53: Mr. Gardiner heads to London to help Mr. Bennet search for Lydia, though Mr. Bennet soon returns to Longbourn feeling shame for his failures. Soon after, Mr. Gardiner writes with news that he has found Wickham and Lydia and with some financial arrangements, will marry. Mr. Bennet tells Elizabeth that Mr. Gardiner must have laid out a great deal of money to make the marriage come about. Lydia and Wickham visit Longbourn before moving to the north, and Lydia lets slip that Mr. Darcy was at her wedding. Elizabeth writes her Aunt Gardiner to ask how this could be, and she replies by telling Elizabeth how Darcy arranged the whole marriage and bore all the expense.

Chapter 54: Bingley and Darcy return to Netherfield and pay a visit to the Bennets.

Party Card – Dinner at the Bennets’

Bingley and Darcy come to dinner at the Bennets’. Elizabeth is both watching the interaction between her sister and Mr. Bingley, but is also conscious of Mr. Darcy who seems to be ignoring her. Elizabeth teases Jane that she is very much in danger of making Mr. Bingley fall in love with Jane again.

Chapter 55: Bingley proposes to Jane and she accepts.
Chapter 56: Lady Catherine visits Elizabeth to ask if she is engaged to Mr. Darcy, an imprudent match in her opinion.

Nosy Old Lady

These card options come from the confrontation scene between Lady Catherine and Elizabeth and have some of the best dialog in the whole story. Elizabeth is able to sidestep most of Lady Catherine’s questions, and eventually upsets Lady Catherine to such a degree that the lady is manipulated into going to her nephew and telling Darcy about the argument. This is the very thing that gives Darcy hope and he returns to Elizabeth to see if she will finally accept him.

Obstinate, headstrong girl!

This is one of my favorite quotes from Pride and Prejudice. It is said by Lady Catherine in reference to Elizabeth’s refusal to promise to never accept a proposal from Mr. Darcy. Lady Catherine is quite upset as she believes they would be an unequal match since Darcy is quite her superior. Elizabeth refutes this adamantly. This argument supplies some of the best dialog in the novel and outlines the perceived class system that existed in Regency England.

Chapter 57-58: Mr. Bennet reads a letter and is amused to hear from Mr. Collins that he hears Elizabeth will soon be engaged to Mr. Darcy, though he warns Mr. Bennet that Lady Catherine does not approve of the match. Mr. Bennet is quite amused by this. Later, Bingley and Darcy call and go for a walk with Jane, Elizabeth and Kitty. When Kitty leaves the path, Elizabeth confides she knows what Darcy did for her sister. Darcy proposes to Elizabeth again, and this time she happily accepts.

Call on Maria Lucas

Near the end of the story, Kitty, Elizabeth and Darcy are walking together towards Lucas Lodge since Jane and Bingley have fallen behind. Kitty leaves Darcy and Elizabeth to call on Maria (Charlotte’s younger sister) and escape the awkward silence. Since she does this action in the book, if Kitty draws this Event, she gets to play an extra card.

Chapter 58-61: Though both Mr. and Mrs. Bennet are quite shocked at the engagement, they are both happy in their own way for Elizabeth. The story wraps up with the marriages of Jane and Elizabeth to Bingley and Darcy.
**Event Cards: Multiple Chapters or General Regency England References**

**Read a Letter**

Much of Pride and Prejudice is written in the form of correspondence between characters. This card references three letters in the story. In chapter 26, Jane has been snubbed by Caroline (who is trying to distance Jane from her brother) and admits that she is not the friend she originally thought, which Elizabeth had always suspected. Later, another letter from Jane alerts Elizabeth that Lydia has eloped with Mr. Wickham. (Chapter 46) Finally, in chapter 52 Aunt Gardiner writes Elizabeth and confirms that it was Darcy who has rescued Lydia by enticing Wickham to marry her, saving the Bennet’s reputation.

**Scandal! Your gown is deemed too revealing.**

There is no place in the story that this happens. However, a young ladies proper dress and presentation were of the utmost importance. Certainly a lady’s lace imprudently (and perhaps purposefully) slipping out of place would be much talked of in society.

This also doesn’t explicitly happen in the book, but it is not hard to imagine a headstrong Lydia sneaking out of the dance to kiss one of the handsome officers.

**Spinsterhood Agrees with You**

In the 1995 BBC miniseries, Elizabeth teases she will not marry except for the deepest love, and therefore is destined to teach Jane’s many future children to play their instruments very poorly. For a headstrong lady with this attitude, such as Jane Austen herself, choosing not to marry for security and only for love was a risky business. Austen lived her life with her brother’s family, but otherwise would have had to become a governess as Elizabeth implies. As Charlotte states in Chapter 22, marriage was the only honorable provision for well-educated women of small fortune.

**Finish your needlepoint**

While Elizabeth picks up some needlepoint at one point in the book, there is no mention of Charlotte doing this action. However, ladies were very often sewing or doing needlepoint as something to keep them occupied or to embellish a dress to make themselves more attractive. Charlotte certainly would have spent some part of her day completing needlework. If she draws this Event in the game, she may play an extra card.
You sew yourself a new gown (gain beauty)

Ladies of the Regency spent quite a bit of time sewing or embroidering, working on dresses and bonnets to refit them or make them appear more appealing. And since appearing to be more attractive to a potential suitor was important, care was taken to appear to one's best advantage.

Belle of the Ball (discard beauty)

This uses this same idea as above, but with the idea that your being the most noticeable and beautiful lady at the ball will distract attentions from other young ladies. It allows the player to steal a beauty card away from another player.

Steal your sister’s bonnet

This event does not occur in the book, but is a reference to the beginning of the BBC miniseries. In the opening scene we see the Bennets at home and Kitty is upset because Lydia has taken her bonnet. Mrs. Bennet sides with Lydia, establishing her as Mrs. Bennet’s favorite daughter, as well as Lydia’s status as the baby of the family and a tendency to get her way.

Dowry cards

A dowry is what a lady brought financially to a marriage. For example, in the book Georgiana Darcy, being quite rich, has a dowry of 30,000 pounds. When she marries this money will go with her and support the financial status of her husband and future family. The Bennet sisters on the other hand, because of the financial irresponsibility of Mr. Bennet, will only be allowed 1000 pounds each upon his death. There are three Event cards in the deck that effect a character’s dowry, but it is the luck of the draw to see if it effects you. A young lady could not affect the amount of money she had in her dowry.
Tea Time

There are many tea parties or conversations in the book that happen during tea time. Since it is a gathering and social time, in the game it serves as a time that players can trade Character cards from their hands.

CHARACTER CARDS

In real life, a person's character is obviously a very complicated thing that can't be boiled down to five characteristics. However, because this is a game, attributes had to be simplified into a workable system.

Reputation

I thought of reputation in two ways. First, a lady can gain a reputation for being accomplished at drawing, painting, languages, and of course music. The accomplishment we hear about most often in Pride and Prejudice is the playing of the pianoforte, so that Character Card has a piano on its face. Second, a lady's reputation is also tied to virtuousness and remaining chaste. So reputation can be negatively affected by a scandal, such as an elopement or kissing an officer.

Wit

This card represents intelligence and wit. Darcy states that an accomplished lady's mind must be improved by extensive reading, so the face of this card has a book. It is Elizabeth's intelligence and quick wit in conversation that impresses Darcy. While all the women in the book are educated, some of them like Kitty and Lydia tend more towards silliness, as pointed out numerous times by Mr. Bennet.

Friendliness

Several of the characters are described as amiable or agreeable. Both Jane and Lydia have tendencies in friendliness. Jane always sees the good in other people, despite evidence to the contrary, and Lydia is generally good natured and outgoing. Friendliness is represented on the card's face by a tea set, the idea being that inviting a guest to tea or calling on another lady would be a friendly social gesture.
Beauty

Beauty represents physical attractiveness. Jane is particularly regarded as the most beautiful of the Bennet sisters, and is likely one of the prettiest ladies in Meryton. Mr. Collins has ranked the older Bennet sisters by how beautiful they are, with Elizabeth being second to her sister Jane. Characters in the book are constantly commenting on the beauty or lack of beauty of ladies. There is also a lot of talk about gowns and bonnets, both of which would help in making one more attractive. The card face has a hair comb, which could be worn by a lady to her advantage.

Cunning

Cunning is different from the other character attributes. It represents deviousness, scheming, and manipulation of events and people. The card face has a fan on it, which was a tool to hide one's emotions, subtle communications, and flirtation. Cunning would not be perceived as being a desirable characteristic; therefore it doesn't earn you any points as a character. That said, being cunning could still work to one's advantage. Charlotte is the best example of this. When she learns that Elizabeth has turned down a proposal from Mr. Collins, she purposefully turns his attentions towards herself in efforts to secure herself a husband. Caroline is also cunning, manipulating her brother into leaving Netherfield for London since she does not want him to marry Jane, but instead marry Georgiana Darcy. This connection would be a huge advantage to Caroline's own status and interests. Having a high cunning can work to your advantage during the Proposal Stage of the game, but it must be carefully balanced since it does not earn you any points at the end of the game.

THE HEROINES

The Heroines in Marrying Mr. Darcy were selected because at the start of the book they are the eight female characters who are unmarried. Educated young women of the upper classes were expected to marry as their occupation. This was almost their sole means of securing their living, unless they became a governess or had a generous and wealthy enough family that allowed her to remain unmarried. Each Heroine in the game has a characteristic or special ability based on her personality in the book that will assist her in the game. They also have different preferred Suitors as they do in the book.

Jane Bennet

Jane is the eldest Bennet sister. She is well regarded by Meryton society as the most beautiful of the sisters. She is very friendly as well, though quite reserved in showing her feelings. Jane assumes the best of people, even when evidence to the contrary is presented to her. She is Elizabeth's favorite sister and her confidant. Jane is so agreeable that while she prefers Mr. Bingley best of all, she finds potential happiness with many Suitors in the game. Her special ability relates to her beauty. She has two beauty points at the start of the game which count towards her character points and help her catch the eye of Mr. Bingley. Because her father has neglected to save for her dowry, she begins the game with a small dowry of one.
Elizabeth Bennet

Elizabeth is the central character in the book and the narrator often speaks from Elizabeth's perspective. She is quick witted and prides herself on her discernment of other peoples' characters. She is clever in conversation, managing to never give offence unless she intends to. Her best match is Mr. Darcy, though she does well with a kind and charming man like Colonel Fitzwilliam if she can manage to raise either her fortune and reputation. Elizabeth is the cleverest of the young ladies, so she begins the game with two Wit points which increase her character and ability to catch the eye of Mr. Darcy.

Mary Bennet

Mary is the middle child and the plainest of the Bennet sisters. Because she is so plain looking, she feels the need for accomplishments quite keenly. She also tends to be a bit pompous sharing her opinion, which is generally not very helpful. Her best suitor is Mr. Collins, who she considers accepting in the book thinking he might propose once Elizabeth has rejected him. This is usually played up as a crush on Mr. Collins in the various film and television adaptations. Since accomplishments are so important to Mary, she may draw the top discarded Character Card instead of drawing one as usual.

Kitty Bennet

"Kitty" is the family's name for Catherine Bennet, the second youngest Bennet sister. Kitty has a tendency to follow the lead of her younger, headstrong sister Lydia. They both tend towards silliness and take after the ridiculous nature of Mrs. Bennet. Kitty enjoys flirting and dancing with officers, and becomes jealous when more attention is paid to her extremely outgoing youngest sister Lydia. At the end of the book, when Kitty is removed from Lydia's influence and is more in the company of Elizabeth and Jane, it is said that she improves greatly. Because Kitty is easily influenced in the book, her special ability relates to her being a copy cat. She may play the top discarded Event card as her own. Like the other Bennet sisters, her dowry at the start of the game is only one.

Lydia Bennet

Lydia Bennet is the youngest of the Bennet sisters, as well as the most outgoing. She is very friendly and loves to flirt and make new friends and acquaintances. She would never refuse a dance with a young man and is easily persuaded by Wickham to run off to London, though she did think his intention was marriage. She is seen by her father as quite silly and is spoiled and indulged by the ridiculous Mrs. Bennet. Lydia personality is in full swing at parties and social gatherings and draws a lot of attention. Her special ability is to take a Character card from another player when a Party Card is drawn.
Charlotte Lucas

Charlotte Lucas is getting old. She is 27 years old in the book and she and her family are becoming concerned that she is past her prime and will never marry. However, Charlotte is very practical and not in the least romantic. When an opportunity like Mr. Collins comes around, she has the cunning to ensure that things work out in her favor. Because Charlotte is so practical, she does well with most gentlemen, though not a blissful union in any of them. She only requires that they be respectable. Like Charlotte in the book, her character in the game is cunning and begins the game with three Cunning points. Her starting dowry is two since Sir William Lucas is certainly getting concerned about the possibility of her marrying at all.

Georgiana Darcy

The younger sister of Mr. Darcy, Georgiana is only 15 years old. However, she is both old and rich enough to be prayed on by Mr. Wickham, who is seeking a woman of fortune. Since Georgiana's family is so wealthy, her dowry is very generous at 30,000 pounds. This young lady is shy, but very accomplished at music. With such a vast dowry and many accomplishments, Georgiana would have been greatly sought after as a potential wife. Therefore, she may add one to every proposal roll she takes, increasing the chances of a proposal. Of course, she may not marry her brother, Mr. Darcy, but does quite well with her cousin, Colonel Fitzwilliam.

Caroline Bingley

Caroline is Mr. Bingley's sister and runs his household at Netherfield. In the book, she is somewhat obviously trying to catch the attention of Mr. Darcy, who unfortunately has no patience for those kind of schemes. She is cunning and manipulative, though her attempts to arrange situations to her liking fail more often than they succeed. She is quite wealthy and begins the game with a dowry of 3. Also, because of her wealth she can afford to draw an additional Character Card and then pick the one she likes best. Surprisingly, her best suitor is not Mr. Darcy, mostly because he would be unhappy in the marriage. She does better with Colonel Fitzwilliam who is looking for a woman of wealth, while she is looking for a man of status.

THE SUITORS:

The Suitors are the unmarried gentlemen at the start of Pride and Prejudice. Since every man of good fortune must be in want of a wife, each gentleman is on lookout for a lady that has particular characteristics. Some are looking for intelligence, others for beauty, and some are only interested in money. If a gentleman marries the right lady, his happiness with the match affects the marriage points the couple will earn.
Mr. Darcy

The richest of all the suitors, Mr. Darcy is also one of the toughest to please. Despite the blatant attempts of Miss Bingley to get his attention, Darcy refuses to be manipulated by society or anyone. He is very intelligent, and at the start of the book, quite proud. He is extremely loyal to his friends and sister. If you want to catch Mr. Darcy's eye, you must be witty and clever. His best match is Elizabeth, but he matches fairly well with some of the more intelligent characters from the book.

Mr. Bingley

Mr. Bingley has the great fortune, very handsome, and is charming to everyone he meets. While not as rich as Mr. Darcy, Bingley is quite well-to-do and can afford to rent Netherfield. He is so friendly and easygoing that he is easily influenced by Darcy and his sisters, which may not be in his best interests. Mr. Bingley is attracted to beautiful ladies, but can also be convinced of your interest if you are friendly enough. He is of course happiest with Jane, but is quite a good match with many of the other ladies who tend to be outgoing and friendly in the book.

Colonel Fitzwilliam

We meet Fitzwilliam during the scenes at Rosings when he visits his aunt, Lady Catherine, with his cousin, Mr. Darcy. He is also the co-guardian of Georgiana. The Colonel is the younger son of an Earl, so must earn a living as an officer. So while his status is quite high, he should seek a wife that has a substantial fortune and can support him. He seeks a wife with a high dowry, but can be swayed to notice someone with a very high reputation. He matches well with the wealthiest ladies in the book.

Mr. Denny

Mr. Denny is an officer of the militia that comes to Meryton. He is friends with Lydia and introduces the Bennet sisters to Mr. Wickham when he comes to town. Denny is a fairly minor character, but where he does appear seems to be friendly and charming. In the game, he looks for a lady who is both friendly and witty. He does well with young ladies like Kitty and Lydia who are head over heals for officers.
Mr. Collins

The Reverend Collins is the rector at Hunsford in Kent, and the cousin and heir of Mr. Bennet. Since Mr. Bennet has no sons, Longbourn estate will pass to Mr. Collins upon Mr. Bennet’s death. In an attempt to rectify this imbalance and help secure the futures of the Bennet sisters, for which I imagine Collins feels some responsibility, he seeks one of them out to become his wife. This would be a huge relief to Mrs. Bennet, who would feel secure in the futures of herself and her daughters were Mr. Bennet to pass away unexpectedly. Unfortunately, Mr. Collins is quite an idiot. He is obsequious and easily influenced by Lady Catherine and is likely a rather miserable husband for all but the most tolerant, such as Charlotte or Mary. He is swayed by beauty and reputation, though not too much of either.

Mr. Wickham

Mr. Wickham is charming upon first acquaintance, but we learn as the story goes on that he is quite the scoundrel. His father was Mr. Darcy’s father’s steward. So Wickham and Darcy grew up together and attended school together. While Wickham claims that Darcy denied him the living his father promised him, it turns out that Wickham asked for and accepted money instead of the living. He later tried to elope with Georgiana Darcy, though was stopped by her brother in time. Wickham grew up with privilege and has expensive tastes, though he can’t afford the life of leisure he desires. He is looking for a young lady with a substantial dowry to support his habits.

OTHER CARDS

The Old Maid

The consequence of not marrying is becoming an Old Maid. Austen mentions this fate twice in the book. First, in Chapter 22 when we learn Charlotte is engaged to Mr. Collins Austen write that her brothers were relieved that she would not be an old maid. The feel this relief because this means that they will not have to support her financially when they get older and their father passes away. Also Charlotte was becoming fairly old to be unmarried still at the age of 27. The second reference is in Chapter 39 where Lydia babbles about how Jane is becoming quite the old maid at 23 years of age and how she had hoped that she would have found a husband in London. Lydia hopes she will be married well before she turns 23. Since marriage was the only respectable way an educated woman could support herself, there were difficult consequences if she was not able to manage this. It is not impossible to win the game as an Old Maid, but it is difficult and requires a good roll of the die, as well as a high character.
Adaptation in game mechanics; engineering *Pride and Prejudice* into a player experience

1. Introduction

*It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.*

Jane Austen’s plots revolve around marriage, and a simple analysis of her works reduces them into a feminine game of wish-fulfilment, where the righteous woman always gets her man. Erika Svanoe’s *Marrying Mr Darcy* takes the idea of a game of matrimony and runs with it, setting players the objective of capturing the ideal husband. Originally distributed through crowdfunding¹, *Marrying Mr Darcy* adapts the novel into a very different genre, where players are active participants in a storyline, which is randomly reordered into an entirely new story in every iteration. Siobhan O’Flynn calls these “spatial narratives which do not necessarily incorporate a fixed or chronological narrative -- structured to offer an experience rather than a linear narrative.”²

Especially enticing to the Janeite is the role-playing aspect of *Marrying Mr Darcy*. Though the game works independently, making it possible to play with friends who are not Austen-devotees, players gain additional pleasure through the recognition of characters and events from the original text, and the remixing of the elements, here performed by the player themselves. Reading novels includes an aspect of role-playing, in that it allows the reader to see and live a character’s life, but in this game, the player can take control of the storyline and change it. This difference of agency is embodied by the denomination of the participant in the two different genres: a reader receives, but a player takes part.

The trick of constructing a game is engineering the player experience and the role-play they will take part in to have a similar experience that a novel gives the reader, namely enjoyment of some sort or the other. But because the player can make choices that affect the


² Siobhan O’Flynn, Designing for the Interactant: How interactivity impacts on adaptation, 85. Published in the collection Adaptation and American Studies (2011, Universitätsverlag)
narrative, the game designer has to consider more narratives than the author is usually forced to actualise (some postmodern narratives surely explore this avenue as well) and ensure that the choices the player makes can never truly break the experience the player receives. As an adaptation, *Marrying Mr. Darcy* has to consider these breaking points even more closely, and enforce certain rules, such that a Heroine cannot marry her brother, to honour the text it was derived from.

At the beginning of a game, each player chooses a character from *Pride and Prejudice* to play, each of which have certain skills and attributes to advance their cause with their favoured suitors. The Event Cards guide the Courtship Stage of the gameplay, adapting scenes from the book to give players a chance to succeed or fail in their endeavours. After the deck Event Cards has exhausted, the Proposal Stage begins and each player gets a turn to try and get a proposal from the suitors whose specifications are met. Though there are a few rule variations that decrease the importance of luck\(^3\), the basic set of rules rely on the roll of the dice in many Event Cards and most importantly the Proposals, as a Suitor whose requirements have been met still won’t propose without a roll of four or more.

In this essay I will discuss the various ways that *Marrying Mr. Darcy* adapts *Pride and Prejudice*. On a conventional, textual level, adaptation can be seen in the texts of the cards, especially on the character and event cards. The layout and pictures on the cards represent visual adaptation, which borrows both from the historical and popular perceptions of Jane Austen’s works. Most interesting are the ways the game adapts *Pride and Prejudice* with its game mechanics, that bring aspects of character, world, plot and theme into gameplay and change written words into player actions.

2. Visual adaptation of the cards

A common feature of Jane Austen adaptations is that they adapt not only the original work but also material from prominent adaptations such as the 1995 BBC miniseries of *Pride and Prejudice* or the 2005 *Pride and Prejudice* -film. This cross-pollination is evident in *Marrying Mr Darcy*’s character illustrations by Erik Evensen which largely fit into the popular perceptions of the characters. Most of the characters are vaguely reminiscent of either the miniseries, movie actors or both of them. Elizabeth has a dark colouring while Jane

\(^3\) Or more accurately, randomisation. Rule variations will not be discussed in this essay to keep the scope at a more manageable scales.
Caroline Bingley’s hair style on the character card is strikingly similar to the one worn by the actress in the 2005 film, and Mary Bennet corresponds closely with the 1995 miniseries. Otherwise the graphical design and illustrations imitate a classical style in a modern manner. Hands and banners reminiscent of Monty Python prompt the player with directions inside decorative borders, while the imagery is populated by illustrations from earlier times or from different editions of *Pride and Prejudice*, especially from C. E. Brock, such as this illustration of Sir Lucas presenting Elizabeth, appropriated here to depict the Father’s favourite card. The imagery sets the tone of the game to the world the original novel depicts and promotes the role-playing aspect of playing the game.

3. The Heroines

3.1 Building character through game mechanics

There are eight playable characters for players to choose from, all derived from the eligible young ladies of *Pride and Prejudice*; alongside the five Bennet sisters, Jane, Elizabeth, Mary, Kitty and Lydia, are Caroline Bingley, Charlotte Lucas and Georgiana Darcy. Each of them are described in a short sentence alongside the picture and have their own skills and attributes that affect gameplay. On the flip side is the list of marriage points each character gets for each suitor.

Elizabeth, Jane and Charlotte begin the game with certain Character points, while the other five have special skills that bend the rules of the game in the player’s favour. Elizabeth has a starting score of two in Wit, and Jane has the same amount of Beauty points, while Charlotte has 3 points in Cunning. These illustrate the primary features of the characters in the novel, and are further emphasised in the description texts, where Elizabeth is described as the wit of the family and her father’s favourite, Jane is known for her kindness and beauty, and Charlotte is ready to find a husband.

Georgiana has greater ease during the Proposal Stage as her skill gives all rolls an additional point and brings the chances of proposal up to two thirds from the fifty-fifty others
have. Svanoe describes this to be due to her high accomplishments in many areas, hinting at Georgiana’s artistic skills. In the novel though, Georgiana is highly desirable mainly because of her influential and wealthy family that almost any man she marries will gain access to. This also makes her vulnerable to gold diggers such as Wickham.

Svanoe portrays Caroline as “well to do, and not terribly pleasant.” This is emphasised by her skill of being allowed to draw one extra Character Card, whenever she gets to draw a card, and then discard one card from her hand. Though this does not give her a chance to play a card more often than others it ensures that she has often the best possible Character Cards in her hand, and rarely runs out of good options, when prompted to play a card. This makes the player playing Caroline appear more afloat than others struggling to get the Character Cards they want and causes the player to have problems managing their overabundant hand, a problem that does not raise sympathy among the others.

Kitty and Mary supply the player with the option of picking the top card from the discard pile rather than the deck. Kitty, described by Svanoe as easily influenced, evidently relating to how Kitty goes along with Lydia’s antics, gets to choose a discarded Event Card instead of a new one, and Mary can draw a Character Card in the same way, due to always having “her nose in a book or in someone else’s business”. Another way of regarding these skills is utilising hand-me-downs, as Kitty and Mary as the younger and less accomplished Bennet sisters have to make do with what others have already used.

Lydia, the youngest Bennet sister, has a more aggressive version of the skills discussed in the previous paragraph. Every time a Party Card is drawn, meaning up to six times a game, Lydia can steal a random Character Card from another player’s hand into her own hand. This plays on Lydia’s rambunctious behaviour at different parties in *Pride and Prejudice*, and the thoughtlessness she displays towards others.

A feature of the special skills of the five other players is how they make the characters seem more dynamic than the three that only have access to the basic set of rules. In *Pride and Prejudice* the wit and skill Elizabeth holds in discussion and thought plays well on the textual canvas on which the whole novel is painted on and lifts her above other characters. Marrying Mr. Darcy reduces wit into a number rather than a display of influence. The five characters that have special skills to utilise actually hold more agency than the other three, who are
arguably the most central of characters in *Pride and Prejudice* out of all the Heroines of the game.

### 3.2 Event Cards that build character

A series of event cards that give any player a “Draw 1, Play 1”, also have the if-clause of getting “Draw 2, Play 2”, if you are playing a certain Heroine. These give additional insights into the Heroines favourite pastimes, as they each describe some activity that can in some way be seen as character building. Four of them are suitable activities for a lady associated with a certain Heroine, be it Mary learning a new piece for the piano forte, Georgiana painting a portrait, Caroline planning a ball or Charlotte finishing her needlepoint.

The rest are more particular to the Heroine they are associated with. Jane’s card says “Visit your Aunt and Uncle”, referring to her trip to London to try and find Mr. Bingley in the novel, Kitty’s card “Call on Maria Lucas” is a pastime she takes up when she is separated from Lydia, a decided improvement on influence for Kitty. Lydia’s card is slightly dubious on the character building front, as it reads “Flirt with all the Officers”, a decidedly brazen act for any proper young lady, who Lydia admittedly does not prove to be in the novel. Elizabeth’s card read “Walk through the mud to take care of your sick sister”, a particularly important early scene in the novel that proves to gain the attention of Mr. Darcy.

### 4. Character Cards as a system of improving oneself

As described before, Event Cards allow players to develop the characters of their Heroines with Character Cards, to gain the approval of Suitors and gain points for the final score. The blue Character Cards are built in piles beside the Heroine by type, based on five different characteristics: Friendliness, Reputation, Wit, Beauty and Cunning. Each of them can appear as a version with one, two or three points, with cards with lesser points being more common, than ones with higher points. There are also a few Event Cards that can act as Character cards, if the player wishes so, which I will use here to illustrate the features of the traits. The five types are distilled from the qualities that hold influence in the world of *Pride and Prejudice*, and are basically the only currency that a lady has in her possession to use.

Beauty, coded with a pink colour, is marked by a hair comb and on Event Cards is marked with gowns. Beauty is the classic feature on which women have been judged on. The perception of it has changed through the ages, but the power of beauty is undeniable, when
seen through the sway it holds over art and entertainment. In the game, this is not a inborn set value, but something that can be improved on and grown, to catch the eye of a Suitor.

Friendliness is marked with the cheery yellow, and marked with a tea set. The event card reads “You dance with all the officers.”, most likely adapted from Lydia’s line, where she longs for a ball in Netherfield in the BBC miniseries of *Pride and Prejudice*, rather than from the novel. Though the word ‘friendly’ appears in *Pride and Prejudice* only seven times, Austen uses the more archaic word ’amiable’ thirty-six times in the book, showing that the quality was an important characteristic even in her times, showing an eagerness to participate and spend time socially.

The orange Wit is associated with books, specifically a image of a novel opened to the first spread of the original *Pride and Prejudice*.

“All this she must possess,” added Darcy. “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.” -Pride and Prejudice chapter 8

Svanoe builds the meaning of Wit both on intelligence and Elizabeth’s trademark quickness with words. As mentioned before, making this a score reduces the effect it has in the books, into something more static and vivacious.

Reputation, marked by a demure blue, has on its card a picture of a piano, probably referring to a reputation of accomplishments in arts and music. The Event Card that can be used as Reputation points reads “Your family throws a ball, to the delight of all.” These are, however, slightly misleading depictions as the meaning of reputation most used by Austen, is the one that is found on Event Cards marked with Scandal! Three of these cards lead to discarding played Reputation cards, the causes being a gown deemed “far too revealing”, getting “caught kissing an officer of the militia”, and the dreaded Elopement card, which will be discussed further later. So, the reputation is the measure of the view on a person’s virtue and chastity held by society, which is vital to be kept unmarred by all young women. On the other hand a Belle of the Ball -card, that allows a player to discard a top Reputation card from a rival, because “your performance at the piano forte outshines all of your rivals”, so Svanoe uses both the social control definition and the dictionary definition for reputation in the game.

Cunning is marked with grey, and though it does not count towards winning points, the order in which Heroine’s approach the Suitors during the Proposal Stages is decided through them. The Cunning Card also has a double function, allowing a player to play it to discard a
top Character Card of another player. It is depicted by a open fan, likely as an allusion to the widespread notion of ‘fan language’, a method of secret communication in 18th century. While many of Austen’s characters can be said to possess this quality, it is not an admired quality, at least by Mr. Darcy:

“Undoubtedly,” replied Darcy, to whom this remark was chiefly addressed, “there is a meanness in all the arts which ladies sometimes condescend to employ for captivation. Whatever bears affinity to cunning is despicable.”

- Pride and Prejudice, chapter 8

The Character Cards are the measure of the player’s Heroine’s accomplishments, distilled from the set that impressed society of Austen’s time, into the more simple virtue’s that we today value. Wit, friendliness, reputation and beauty are not the categories that a pre-Victorian person would list as the most important, but they are the ones that are most noticeable to the modern reader and in a form that is palatable to the modern audience. Today, a talent in the arts is no longer something to enable a woman to marry well, but valued as something a person can devote their life to, or practice as a hobby. Airs, manners or talent in conversation are not understood in the way they used to be. Svanoe balances the familiar with the unfamiliar, to introduce the values of Austen’s world.

5. Event Cards

5.1. Important events as game changing Event Cards

Many of the cards refer to various minor events in the book, such as different readings of letters from different parts of the story, which are depicted in the Read a Letter -card, with the three outcomes decided by the dice; a sister eloping (Jane’s letter about Lydia to Elizabeth), a sister admitting her former friends have deceived her (Jane’s letter to Elizabeth from London), or an aunt admitting your suitor saved your family’s reputation (Aunt Gardiner’s answer to Elizabeth’s demand). The cards usually instruct the player to draw a Character Card and play a Character Card, or some variation thereof, but there are a few special cards that provide different, more interesting function to the gameplay and adapt the happenings of Pride and Prejudice in creative ways.

It is reasonable that the significant scenes of Pride and Prejudice, such as Mr Darcy’s first proposal or the elopement of Lydia and Wickham, should also hold greater consequence in the game. The eight cards that adapt these scenes can change the game drastically, saving
or ruining a player’s game with one card. As *Pride and Prejudice* is primarily the story of Elizabeth, it is no surprise that five of these eight cards are derived from Elizabeth’s experiences. The three cards left apply to Jane, Lydia and Charlotte.

The Missing Suitor -card, modelling the heartache Jane goes through in the novel, removes Mr. Bingley from the available Suitors, unless the player that draws a Party card chooses to bring him back. A great opportunity of strategy to players not interested in Bingley, usually the player playing Caroline, it can ruin the opportunities of the players aiming for Bingley, most likely Jane. This places her player in the same situation as Jane in the book, a particularly good example of the role-playing aspect of *Marrying Mr. Darcy*.

Charlotte’s story is used in the card Desperate to Marry, one of the least impressive of the more major Event Cards, but still bends the rules in the direction of adaptation. As Cunning is used to get an earlier go at the Suitors, this one allows a player to play any two cards from their hand as Cunning Cards. This emulates the swiftness Charlotte applies to secure a proposal from Collins’ for herself.

Arguably the most devastating Event Card a player can draw is the Elopement-card, which can cripple a player’s game. It discards all played Reputation Cards played on the Heroine and removes Wickham from the other Suitors to become unavailable to all other players. If the Heroine does not have a Dowry score of at least 3 at the start of the Proposal Stage, only a roll of 5 or 6 will have him propose, otherwise the player is left with the Old Maid -card.

Though the situation in the game can be reversed, if the player gains back a Reputation score of at least six or discards four other played Character points, it adapts well the complete devastation Lydia causes with her elopement, to the futures of herself, her sisters and the family as a whole. Of course, the elopement in the novel is as much the fault of Lydia’s blindness as Wickham’s cruelty, while the player gets the card by random, a more artificial method of conflict. This card also explains a part of the poor points Heroines gain from a marriage to Wickham, as there would be little to fear from this card, if there were an easy way to gain a lot of points. The only Heroine that can easily gain...
anything from this card is Georgiana, who gains 11 points from a marriage to Wickham, without the need to worry about the outcome of a proposal roll.

Two of the five major Event Cards associated with Elizabeth in discussion can be regarded as applying to the more general story. The Mary King Comes to Town - card, affected Elizabeth’s relationship with Wickham, but to no great extent. In the game it can remove Wickham from the available Suitors, as Wickham marries Mary King contrary to the story of the novel, and result in a more fierce competition of the remaining ones or, on the other, more relieved hand, save a Heroine from the Elopement -card if it has not been drawn yet. The other Elopement -card, where a sister elopes, relates to the ruined reputation of the Bennet sisters and not only Elizabeth, by Lydia’s actions. This is a particularly worrying Event Card for a player, as it brings a decreased possibility of getting a successful proposal roll, further illustrating the endless tragedy resulting from the loss of reputation, even a degree or few removed from your own self.

The three Event Cards that adapt the major turning points of Elizabeth’s storyline are ingenious adaptations of prose to game. The Surprise Proposal -card has Darcy propose a Heroine early for a sure nine points. These poor points gained from the Surprise Proposal, especially at the beginning of the game, can actually be an incentive to refuse him and gain a Character Card, as all ladies have the possibility of gaining much more points, especially Elizabeth’s player, who can gain fifteen points during the Proposal Stage for Mr. Darcy. This creates a game mechanic that first entices a player to accept the easy nine points, but then refuse for the promise of more, creating a situation that cleverly mirrors the events in the novel.

A pair to the card discussed before is the Visit Pemberley -card, especially in the way it creates conditions matching *Pride and Prejudice*. As visiting Pemberley lures Elizabeth to re-evaluate the virtues of Mr. Darcy, this card gives the possibility of the best possible Marriage Points of 16 to any Heroine, whose player draws the card and secures a proposal from Darcy by the end of the game. Suddenly Darcy is the Suitor for the Heroine, whatever the plans were for before.
A prominent theme of Austen’s novels is confronting your failings and seeing yourself without guile. These confrontations with oneself are the gateway for humbleness, growth and is usually needed before achieving the prize of marrying the hero. The Discover Your True Nature -card adapts this, as it exchanges Character Cards the player has already played to new ones. Giving up already played Character points is painful for a player who has deliberated them a great deal, but the random four new cards have the possibility of adding up to twelve points to their score, so usually this ends up being a stroke of luck for any player, opening up new options of Suitors and a greater chance of winning the game.

5.2. Social gatherings as Event cards

The different social gatherings and parties of *Pride and Prejudice* are important scenes in which the relationships of the characters are weighed and changed. The public settings are the only respectable situations, where single men and women can meet and interact with each other, so it stands to reason that without these scenes the plot cannot be furthered along. In *Marrying Mr. Darcy*, the game itself is already social, but there are some Event Cards, that can affect all players and adapt different social activities of the time: Party, Tea Time, Gamble at Cards and Happy Christmas -cards.

Of these, the Party Cards are more interesting as adaptations, as they are based on the novel rather than common pastimes of pre-Victorian society, though it should be noted that on the Tea Time -card the additional instruction that swapping cards “must be done in a ladylike manner!” is a particularly delightful cue for role-playing. There are six different Party Cards in the game: Meryton Assembly, Dinner & Cards at Lucas Lodge, Dinner and Cards at the Philips’, Netherfield Ball, Tea at Pemberley, and Dinner at the Bennets’. All players roll the die when a Party Card is revealed, during balls “for their dance partner” and for the others “for their activity”. The inclusion of all players to act during these cards underlines the social emphasis of the events they adapt.

The Party Cards’ six different options for each different roll are adapted from the corresponding events in the novel, often from the specific point of view of the different female characters. In the novel, the Meryton Assembly is largely marked by the lack of gentlemen. Two of the six options say “The gentlemen are scarce. Sit this one out.”
out.” and the first one is only available for Caroline Bingley, as Mr. Darcy will not dance with anyone else. In actuality there are only two options out of the six that give a desirable outcome, as the last one reads “Drink too much wine. Discard one card from your hand.” The advantageous options are either dancing happily with Mr. Bingley, which in the novel happens to Jane and most of the other young ladies present, or showing off your figure, while dancing with Mr. Lucas, an original addition of Svanoe’s.

6. Suitors

6.1. The popularity of Suitors

As the Proposal Stage begins and the players get to try for Proposals in the order of the highest Cunning score to the lowest, there is a certain sense of girlish glee as you get to line up all the Suitors interested in you. The gentleman have a set order in which they are always presented, each one numbered as Suitor number one through six. Suitor number one is the villain Mr. Wickham, number two the fool Mr Collins, number three the affable Mr. Denny, number four the charming Colonel Fitzwilliam, number five the cheerful Mr Bingley and number 6 the enigmatic hero Mr. Darcy.

There is a clear sense to the order from least to most desirable. The last two are the two heroes of Pride and Prejudice, who end up marrying the two most important characters, while the first two are obstacles Elizabeth must pass during the novel. The two middle choices are friendly, but rather flat characters, that are not really fleshed out enough to show as much independent personality as the other four.  

This desirability is illustrated in the figure below, which counts the different ranking s each Suitor holds in the Marriage Points of the Heroines and the mean and average of these scores. A ranking of 1 indicates the most favoured suitor of the lady, and the same ranking can be held by more than one Suitor, if a Heroine gains the same amount of points from a marriage to him. This is then accommodated by ranking the next Suitor by how many Suitors are before it, rather than the next numerical ranking available. For example, Charlotte gets

4 Though this is perhaps a bit too much to say of Mr Collins, whose identity is firmly wrapped around Lady DeBourgh’s little finger.

5 Ranking the Suitors simply numerically does not account for how many times Wickham appears last on the Heroines lists. However, the median values for the Suitors when ordered without weighting the position are (in the same order as in the graph): 3,5 / 4 / 3 / 2,5 / 2 / 2, which is similar enough to point out the correlation between the Suitor number and their desirability among the Heroines.
the most points from Collins, so he is the ranking of one. The second ranking goes to all of
the Suitors that give the same amount of points: Denny, Fitzwilliam, Bingley and Darcy, and
lastly, Charlotte gets only six points from marrying Wickham, so he holds the rank of six
rather than three, as there are five Suitors before him.

<table>
<thead>
<tr>
<th></th>
<th>Wickham</th>
<th>Collins</th>
<th>Denny</th>
<th>Fitzwilliam</th>
<th>Bingley</th>
<th>Darcy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elizabeth</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Jane</td>
<td>6</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Mary</td>
<td>6</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Kitty</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Lydia</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Caroline</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Charlotte</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Georgiana</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Median</td>
<td>5,5</td>
<td>5</td>
<td>3</td>
<td>2,5</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Average</td>
<td>4,375</td>
<td>4,125</td>
<td>2,75</td>
<td>2,625</td>
<td>2,143</td>
<td>2,571</td>
</tr>
</tbody>
</table>

The decreasing median here clearly correlates with the aforementioned pairs of least
desirable, desirable and most desirable, and the number of suitors. While the median is more
useful as an actual comparison between the rankings, the average reveals that Bingley is
slightly more favoured than Darcy, as both Lydia and Kitty are not very keen on the uptight
gentleman. Svanoe builds features of the novel and the reader’s experience of it into the
game. While each players experience is influenced by the Heroine played, the overall average
experience follows the lead of the book.

The order of the suitors also creates risk for the player during the Proposal Stage. As
most of the heroines have the tendency of getting more points for higher numbered suitors,
the player is tempted to refuse successful proposals from lesser matches and try for Bingley
or Darcy. When this fails, the player will be left with the Old Maid -card.
6.2. The requirements of Suitors

As described in the introduction, Suitors require a certain amount of Character Points before they can become available for proposal rolls during the Proposal Stage. These reflect the type of girl the gentleman are looking in a bride, and are largely adapted from the depictions of the different relationships the gentlemen are in the novel.

Mr. Darcy requires a score of five or more in Wit, which coincidentally is the Character type that Elizabeth has a two point head start in, simplifying the attraction the two characters have for each other in the novel to one aspect. While wit is the battlefield on which Darcy and Elizabeth play against each other at Netherfield and Rosings and the beginnings of attraction, it must be pointed that the eventual relationship becomes possible, when both characters see the kindness and honour of each other’s characters.

Mr. Bingley has similarly high requirements, but is appeased with five points in either Beauty or Friendliness, again a simplification, as surely the eventual engagement to Jane is based on the admiration of both qualities in her. These simplifications in the Suitor’s requirements are a necessary for the game mechanics, to ensure that all Heroines have a chance to get any of the suitors, whether they be the canonical intended or not. The requirements of Beauty and Friendliness emphasise the affability of Bingley to the players, compared to the more particular requirements of Mr. Darcy.

Svanoe describes Collins to be easily impressed, and he only wishes for a score of two in Beauty and Reputation. The requirement of reputation is easily explained with his obsession of conforming to the class society, enforced by his admiration of Lady de Bourgh. He also has a certain acquired admiration towards beauty, though perhaps no true eye for the appreciation of it himself. Both of these features are illustrated in chapter fourteen, as he describes Miss de Bourgh:

“Lady Catherine herself says that, in point of true beauty, Miss de Bourgh is far superior to the handsomest of her sex, because there is that in her features which marks the young lady of distinguished birth.”

Colonel Fitzwilliam’s and Mr Denny’s requirements are more based on conjectures than the others as these gentlemen’s opinions on the matters are not discussed in the novels. Fitzwilliam requires either a Dowry of three and a Reputation of two, or a Reputation of five. As a younger son of an earl his bride must have an extremely honourable reputation to satisfy
his family, though a handsome dowry evidently would alleviate some of those worries, in supplying more financial independence. As Fitzwilliam says himself in chapter 33:

“But in matters of greater weight, I may suffer from want of money. Younger sons cannot marry where they like.”

Denny wishes for a lady with a score of two in both Friendliness and Wit, probably because of his friendship with Lydia and Kitty in the book, and his keenness to have a good time. Most of the requirements of the Fitzwilliam and Denny can perhaps be based upon the need to balance the game, so that Darcy is not the only one wishing for Wit and Bingley not the only one looking for friendliness. Denny and Fitzwilliam provide a place for this easily, as so little is known of them generally.

6.3. The problem of Wickham

Mr. Wickham’s only desire in a bride is their wealth and a score of two or more in Dowry, a feature that is not so accessible to all of the Heroines. This leaves out the true attraction Wickham had for Elizabeth, a complexity of character that is seen in many of Austen’s villains, who do not court her heroines out of spite, but out of admiration towards their person. In Sense and Sensibility Willoughby’s true admiration of Marianne is revealed in his speech to Elinor and in Pride and Prejudice Wickham speaks of it himself on many occasions and is accepted by Elizabeth as real.

Austen’s villains are immoral, but never cruel for the sake of cruelty. They have failed to stand up to the financial requirements of their life in a respectable manner and take advantage of ladies, because they have the means to do so. The true obstacle and measure of character Austen’s heroines have to face is choosing and waiting for the advances of the moral, true hero, whose intentions are good and right, rather than the attractive scoundrel.

Svanoe, however, does not forgive these faults of Wickham. He is the only Suitor to not be the most valued Suitor of any Heroine and the surprise Elopement card makes him a danger to be avoided and gotten rid of. Even Collins gets two admirers in Charlotte and Mary, though he is arguably the most distasteful man in the novel. On the surface of Pride and Prejudice’s plot, this is as loyal to the original as it gets, but it forgets the underlying understanding that the prickly narrator of Austen gives to all the characters, however foolish they may be. Marrying Mr. Darcy doesn’t have the time for subtleties a novel does, so for the needs of the game, Wickham remains the villain he is required to be.
7. Adapting overall themes in the scoring of the game

7.1. Marriage points as indicators of happiness

The following figure presents all the different points each heroine can gain from each suitor.

<table>
<thead>
<tr>
<th>Elizabeth</th>
<th>Jane</th>
<th>Mary</th>
<th>Kitty</th>
<th>Lydia</th>
<th>Caroline</th>
<th>Charlotte</th>
<th>Georgiana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Darcy 15</td>
<td>Bingley 15</td>
<td>Collins 12</td>
<td>Denny 12</td>
<td>Denny 13</td>
<td>Fitzwilliam 14</td>
<td>Collins 13</td>
<td>Fitzwilliam 13</td>
</tr>
<tr>
<td>Fitzwilliam 12</td>
<td>Darcy 13</td>
<td>Darcy 10</td>
<td>Wickham 10</td>
<td>Wickham 12</td>
<td>Darcy 13</td>
<td>Darcy 10</td>
<td>Wickham 11</td>
</tr>
<tr>
<td>Bingley 11</td>
<td>Fitzwilliam 10</td>
<td>Bingley 10</td>
<td>Bingley 10</td>
<td>Bingley 11</td>
<td>Denny 9</td>
<td>Bingley 10</td>
<td>Bingley 11</td>
</tr>
<tr>
<td>Denny 9</td>
<td>Denny 10</td>
<td>Fitzwilliam 10</td>
<td>Fitzwilliam 10</td>
<td>Fitzwilliam 9</td>
<td>Collins 7</td>
<td>Fitzwilliam 10</td>
<td>Denny 8</td>
</tr>
<tr>
<td>Collins 7</td>
<td>Collins 8</td>
<td>Denny 9</td>
<td>Darcy 9</td>
<td>Darcy 8</td>
<td>Wickham 5</td>
<td>Denny 10</td>
<td>Collins 6</td>
</tr>
<tr>
<td>Wickham 5</td>
<td>Wickham 5</td>
<td>Wickham 5</td>
<td>Collins 5</td>
<td>Collins 5</td>
<td>Bingley N/A</td>
<td>Wickham 6</td>
<td>Darcy N/A</td>
</tr>
</tbody>
</table>

To create all the different combinations between Heroines and Suitors, the designer must here leave the realm of loyal adaptation and enter into creative conjecture. The only marriages amongst the given set to actually happen in the novel are Darcy and Elizabeth, Bingley and Jane, and Collins and Charlotte. A source for the scoring of the marriage possibilities could be the advantage of the marriage to each different Heroine, in which case Fitzwilliam would be the most advantageous as the son of an earl, and most of the marriages would be severely disadvantageous for Georgiana, who has been born into both wealth and class, which can only be matched by Fitzwilliam and perhaps Bingley from these suitors.

Svanoe herself described the process of this to be based mainly on her own perception of the happiness both parties could achieve in the marriage. For example in her blogpost she discusses the fact that Georgiana is rather naive and Wickham only wishes for a wealthy lifestyle, so they will both in her opinion be relatively content.

The canonical marriages gain a clear advantage in the points. The felicity of Elizabeth’s and Jane’s marriages is documented in the book, but Charlotte’s marriage also gets this boost, though her marriage is at best, bearable. Jane Austen describes Charlotte Lucas as a truly

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practical woman, who wishes only for security for herself. To her a marriage with any respectable man is the most she can aspire to, and marriages to Bingley, Darcy or Fitzwilliam are entirely out of her homely reach. *Marrying Mr Darcy* gives Charlotte a chance at these eligible suitors, but still she does not gain any more points for the infinitely greater security any of these three men would present in the society of *Pride and Prejudice*. In *Marrying Mr. Darcy*, the greatest happiness Charlotte can achieve is the deft handling she applies to her husband, apparently greater than any she could gain handling the large households of Bingley, Fitzwilliam or Darcy.

Svanoe follows Austen’s footsteps in valuing marriage beyond a social and economical alliance, but maintains the modern value of marrying for love. Jane Austen does not simply advocate the dream of marrying the perfect man magically ever after. She builds her novels on the hard practicalities of a woman’s life. Everyone should persevere to improve themselves in life, to carry themselves and do their best to be a good example to those around her. The best marriages improve both the husband and the wife, such as Elizabeth’s and Darcy’s, where the she could teach him openness and sociableness, and he could guide her on improving her knowledge.

7.2. How far money will get you

All the Bennet sisters enter the game with a Dowry of 1, reflecting the family’s poorness. Charlotte has a slightly better score of 2, and the rich Caroline and Georgiana have a score of 3 and 4, respectively. The Dowry score can increase with certain Event Cards, in which you inherit money from a rich aunt or uncle or your family inherits an estate from a distant cousin (a reference to the situation of Mr Collins in the novel). This aptly reflects the financial possibilities of a young woman of the Regency period, as there is no possibility for a woman of high social standing to earn money outside of inheritance or marriage.

While money is a central element of Jane Austen’s work, she does not advocate the single-minded pursue of it as a value. Players do not gain points at the end of the game for Dowry (nor Cunning), and the only thing it does affect is the proposal of Mr. Wickham, who will not consider proposing unless there is a Dowry of 2 or higher. Col. Fitzwilliam also has a requirement of a Dowry of 3 or more, but is also appeased with a reputation of 5 or more, so while a high Dowry makes the game slightly easier in some aspects, it is not essential for winning.
7.3. The possibilities of Spinsterhood

At first glance the game seems to be geared towards marriage. If a player does not manage to secure a proposal from a suitor, they end up with the Old Maid card, which reads: “You are old. Nobody wants to marry you.” The six options on the flip side describe mostly sad, dependent endings, in which family members take the character in, giving only few points. However, the last of the six options, yields ten points, as you become a celebrated author.

It is, of course, a knowing wink towards Austen-enthusiasts. Jane Austen herself never married and lived by all accounts a short, but relatively happy life with her family, though she never gained much recognition for her work as an author. So, with a good enough roll of the dice, the Old Maid might not be that sad after all, and for many characters these points is as good as their second or third marriage choices. Still, spinsterhood is not something many players aspire to, as the chance of gaining no points at all added to the thought of loneliness for your character is rather gloomy.

7.4. Event Cards affecting the Proposal Stage

Along with the elopements, missing suitors and surprise proposals there are five cards that directly affect the Proposal Stage of Marrying Mr Darcy. One of them, the Spinsterhood Agrees with You -card prevents the player from marrying, but gives five extra points in addition to the points rolled from the Old Maid -card. This is a decided improvement in the case that a player has no chance with the higher Marriage Points on her list and is left with only Wickham or Collins, who hold the last place on the ladies’ lists with only five or six points. It is a risky course to take if drawn from the deck at the beginning of the game, when all options are still available, but builds further the possibility of living happily without being married.

The other cards give different advantages to proposal rolls. Three of these cards are described with a quotation from Mr. Collins’ famous proposal to Elizabeth, and the fourth is Lady Catherine de Bourgh’s incredulous description of Elizabeth, all of them scenes from the novel dealing aptly with proposals. One of them adds one to all proposal rolls, two of them allow one re-roll during the proposal stage and one of them allows a second chance with a suitor turned down earlier during the proposal stage, and reads:
It is usual to reject the addresses of a man when he first applies for your favour.

7.5. Character points as the primary source for winning

In a long game, especially in a game with five players, when the complete deck of event cards is in use but there are less players to share them⁷, character points become the most important source of points, as there are a lot of opportunities to develop a Heroine with played Character Cards. From marriages characters can gain a maximum of fifteen points (sixteen, if a player gets the Pemberley event card), but three-point character cards can get a player that far in only five cards.

It is most likely that the winner of the game wins on the account of the Character Points. This is in line with the thematic discussion Austen explores in her works. Marriage is all well and good to secure the life of a woman, but without knowing and improving themselves, there can never be true happiness to be had either in a relationship or by their lonesome.

8. Conclusion

Erika Svanoe embraces the world of Pride and Prejudice in a form unimaginable to Jane Austen, yet loyal to her themes. Adaptation is always interpretation of the original, and Svanoe’s view is shown in her favouring of some elements over others. She cheerily ignores some of the more restrictive aspects of the pre-Victorian society, such as the rigorous limitations of wealth and class dictating the possibilities of marriage, to bring about narratives where any Heroine can marry any Suitor, letting a player take control.

As a game, Marrying Mr. Darcy requires a balance between the needs of an adaptation loyal to a story and the needs of a fair game, where all players have the same chance at winning. Svanoe translates a story of more or less one woman, Elizabeth Bennet’s, into a story of eight women, where all the ladies have the same chance at happiness as her. Love, happiness and self-improvement rule the scores, and Svanoe builds a very modern picture of the dealings, with the satisfaction of each party the most important feature, rather than the rigorous preserving of the future and honour of the family.

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⁷ The rules of Marrying Mr Darcy state that for a two player game the Event Card deck is divided in half, while three to four players play with two thirds of the deck, and five to six players play with the whole deck.
Enthusiastic fan-subcultures, be it of Jane Austen, Star Trek or Harry Potter, have always actively participated in their favoured work, often resulting in adaptations of one kind or the other. Fanfiction, fanfilms, Youtube-series and games are becoming more and more simpler to make with the available technology. A particular trait of these fan-made adaptations is the self-awareness and unabashed acceptance of similar works, unhindered by romantic concepts of pure originality. *Marrying Mr Darcy* gleefully take part in this web of intertextuality not only with visual and textual aspects, but also with its Undead Expansion Pack, which imitates the horror concept introduced to Jane Austen adaptations by Seth Grahame-Smith’s *Pride and Prejudice and Zombies*. Expansion packs are a common method of diversifying and extending gameplay practised by many board games, but especially interesting in light of Jane Austen adaptations.

From the elements and pieces provided by Svanoe, a player can construct a new narrative every time, as long as it follows the rules that Svanoe sets down. In this games are an apt metaphor for all adaptations, be they novels, films, fine arts or any blend of these. There is no play without rules, as true enjoyment is difficult to gain from the unruliness of chaos without any safety of knowledge. Play is based on creativity inside a certain set of known boundaries agreed upon by all players. The original work of art forms a playground known both to the author and the readers, ordered in endless creative variation to form a transformative work that holds the pieces of the puzzle, but in a new pattern.
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