

Becca: This is Becca.

Molly: This is Molly.

Becca: Before we get into this episode of Pod and Prejudice, we wanted to let you guys know that we launched our website.

Molly: Yes. So, with the help of icon and legend, Torrence Browne, it is now live at *podandprejudice.com*.

Becca: If you want to learn about our team or download some new episodes.

Molly: Send us an email or subscribe to our Patreon.

Becca: All of it is in that one place *podandprejudice.com* and you can find us there.

Molly: Thanks, y'all. Enjoy this week's episode.

Yesterday I was with Torrence and this other girl, and I told her, "Oh, Torrence designed our logo." And she looked at it, she's like, "Oh, that kind of looks like you."

Becca: Listen.

Molly: So, I'm Jane Austen now.

[Pod and Prejudice theme]

Molly: Hello.

Becca: Welcome to our ASMR podcast.

[slurping]

Molly: Pleasing sound.

Becca: Pleasing sound.

Molly: Ah!

[laughter]

Molly: I leaned in to say **[00:01:00]** cellar door. **[laughs]** And Becca, she just sculted[?].

[laughter]

Becca: Hey, hey, hey. I will not stand for this defamation of me. I did not scult.

Molly: She did not scrult. She just yelled.

Becca: I supported that with breath.

Molly: You're right. Hello, everyone. I'm Molly.

Becca: I'm Becca.

Molly: And welcome back to Pod and Prejudice.

Becca: We're here to talk about Jane Austen. Yes, and we have a very special episode today, not the least of which, we literally have a mic stand made of five books right now. We're on my bed because my room has better acoustics than Molly's room. But Molly's room has a little bit more room for two chairs. So instead, we're sitting on my bed and our mic is on several books and you can learn a lot about me based on which books we're using. I have two complete works of William Shakespeare, my *Black's Law Dictionary*.

Molly: Check.

Becca: A regular dictionary.

Molly: Check.

Becca: And the Torah.

Molly: [laughs] [00:02:00] It's perfect.

Becca: Yeah, somehow--

Molly: Stack of Becca.

Becca: Oh God, that sounds gross. I don't know why that sounds gross.

Molly: But it does.

Becca: Yes, it does, weirdly, but we're not here to talk about any of the five books I just named, even though two of them are the same book.

Molly: We're here to talk about *Pride and Prejudice* by our girl--

Molly and Becca: Jane Austen.

Molly: We're going to talk about chapters 9-11 of Volume the Second of this book.

Becca: These chapters are juicy.

Molly: These chapters, so if there was an episode before this where I said this was the wildest chapter yet, I was wrong before. I mean, I guess I wasn't wrong before because it was the wildest chapter to that point, but this is the wildest chapter in the book.

Becca: The whole book up until this point has been building to this section of the book, and it all comes together in a mess of disaster and sexual tension.

Molly: Yeah, to give you an idea of how strongly I responded to [00:03:00] this section, I was reading it at a coffee shop on the Upper West Side--

Becca: Which-- What?

Molly: I just never eat slimy worms.

Becca: Oh my God! I do never eat shredded wheat.

Molly: Oh, why would you never eat shredded wheat?

Becca: Well, because shredded wheat's gross. I mean, not as gross as slimy worms.

Molly: Yeah, I like shredded wheat.

Becca: This is a PSA from sportsperson-- [crosstalk]

Molly: Oh my gosh. Wheaties, sponsor us.

Becca: Yes.

Molly: Anyway, I was on the Upper West Side of the coffee shop, eating a bagel, drinking a coffee, and reading *Pride and Prejudice*. And I was so into it, I was gasping, I had my hands over my face. I was like squealing, I was self-eating with the book and I was just like so out there that the people sitting next to me had to ask, "Are you just reading *Pride and Prejudice* for fun? Or are you a student?" And I was like, "I have a podcast."

Becca: Did you flip your hair? For those of you who don't know Molly in person, [00:04:00] Molly has pretty short hair. So, it's actually kind of a feat if she is able to flip her hair when she says things.

Molly: Oh, whenever I say something that requires the hair flip, I do the motion without the hair.

Becca: Without the hair.

Molly: I just go, "Oh, brush it off."

Becca: So, you're flipping hair and going, "I have a podcast."

Molly: Yes. Anyway, I think that they downloaded it afterwards.

Becca: Oh my gosh, if you're the guys who were sitting near Molly in the coffee shop while she was reading these chapters, shoutout!

Molly: Thank you so much. And also, they invited me into their book club.

Becca: I found out why Kenneth Branagh and Emma Thompson broke up.

Molly: Why?

Becca: He cheated on her with Helena Bonham Carter.

Molly: No!

Becca: Yes. First of all, the set of *Harry Potter* must have been a disaster.

Molly: I want to know how many other affairs there were on that set, like who was fucking who? I just need to know.

Becca: I personally think Emma Watson and Tom Felton might be--

Molly: Oh sure.

Becca: Right now. Which is right now--

Molly: [crosstalk] --apparently.

Becca: Oh yeah. Tom Felton had a girlfriend during the entire filming of *Harry Potter*, and Emma Watson had a crush on him during that time. All the other [00:05:00] guys had a crush on Emma Watson.

Molly: Of course, and all the girls too.

Becca: Now Tom Felton and his girlfriend have broken up and he keeps posting Insta stories of him and Emma Watson hanging out, and I'm like, "Did she score her childhood crush?"

Molly: Oh my God, I really hope so.

Becca: More importantly, did Tom Felton score Emma Watson?

Molly: Yeah, ha, ha! Ho, ho! Oh. I mean, he's good looking. But who was the best glow up from *Harry Potter*?

Becca: Rupert Grint [unintelligible [00:05:22]

Molly: Oh, I was thinking the same.

Becca: Who were you going to say?

Molly: Matthew Lewis.

Becca: I mean they literally named going through puberty well longbottoming.

Molly: I didn't know that but correct.

Becca: Yeah.

Molly: You know who else grew up really well?

Becca: Who else longbottomed?

Molly: Yeah, she didn't longbottom per se. She was always adorable and then got hot. But I mean, Bonnie Wright is amazing. A superstar. Additionally, climate activists, she and Evanna Lynch together and vegan climate activists, just my general heroes, love y'all.

Becca: You know, I was a big shipper of [00:06:00] Harry and Ginny when I read the *Harry Potter* books and--

Molly: And you were right, Becca.

Becca: And I am to this day. That being said, had Ginny and Harry not been so well matched, I would ship the fuck out of Ginny and Luna.

Molly: Hell yeah. Oh, yeah. They were like friends from the beginning.

Becca: And it's just great. It's the jockey girl goes for the weird quirky soft one.

Molly: Oh my God! There's-- I mean, okay. Wow. There's absolutely fanfiction about this, but not any that I've read.

Becca: We know what Molly's doing after this podcast.

Molly: Yes.

Becca: Anyway, Jane Austen. We're all hyped up because these chapters are wild.

Molly: Wild.

Becca: But I knew they were wild [crosstalk] again, Molly was the one.

Molly: I didn't know they were wild. And I read the chapters sometime last week and then was going back through them last night to type up my notes and just revamping everything. I've just been feeling a lot of feelings, so I'm really excited to get into it. Really quick, where we left off, we're at Hansford.

Becca: With Lady **[with a British accent]** Catherine de Bourgh. And Lizzie's Living with **[00:07:00]** the Collinsees. Mr. Collins continues to be yikes.

Molly: But we see that Charlotte is generally happy. And then, Darcy shows up.

Becca: With Fitzy.

Molly: With Fitzwilliam something.

Becca: Colonel Fitzwilliam.

Molly: Colonel Fitzw-- **[laughs]** You're right. His last name is Fitzwilliam. Darcy's first name is Fitzwilliam.

Becca: Have you ever met one of those people whose first name is like a family last name?

Molly: Well, I know someone named Darcy.

Becca: And not just the woman who plays Janet on *The Good Place*?

Molly: And D'Arcy Carden. But I have a friend named Darcy also.

Becca: I feel like there are definitely guys named like Smith.

Molly: Or like Hunt.

Becca: **[laughs]** That's just the verb.

Molly: That's a last name.

Becca: Yeah. Or Hunter.

Molly: Emily Hunt.

Becca: Emily Blunt.

Molly: I don't know.

Becca: Anyway, I think that Darcy's first name is like a family last name.

Molly: Okay, sure. Oh, okay. Like my friend whose first name is her mom's last name.

Becca: Is that your friend Darcy? **[00:08:00]**

Molly: No, I have a friend named Shaughnessy.

Becca: So that was literally what I was saying, is like someone whose last name is a family like--

Molly: It took me a minute to get there.

Becca: I'm so muddled right now. **[laughs]**

Molly: I don't know what's going on. I'm truly in rare form.

Becca: Oh my God, this is going to be a wild record.

Molly: It is a wild episode. That's where we've left off. Lizzie is sitting by herself the next morning because Charlotte and Maria are out for the day in town, and a visitor arrives. And my notes, I wrote in the corner like, "Is it Darcy!? Is it Darcy!?" And then it is Darcy.

Becca: It is indeed Darcy.

Molly: And he's by himself.

Becca: Oh my God!

Molly: Which is unprecedented.

Becca: This chapter gives me so much joy in my Darcy as a human disaster.

Molly: He's such a human disaster. He arrives, and he's like, "Oh, oh, uh, oh. I thought everyone was here." But then, he comes in.

Becca: It's one of those things where Lizzie is suspecting Colonel Fitzwilliam is having a little thing for her because he visits so often. And whenever guys visit often, they're doing that thing where they court.

[00:09:00]

Molly: Right. Courtship.

Becca: Exactly. You might remember from the first episode, I was like, "Oh, yeah, there's all this like system in place for them to court each other." So, he is in his own way, doing like the dance of the courtship.

Molly: It's just one-sided.

Becca: But it's also so poorly done.

Molly: Yeah. Like he arrives and he sits there and says nothing for 10 minutes.

Becca: Exactly. Like, "Oh, God, I didn't think you would be here alone. Shit! I can't even do the pleasantries with Mrs. Collins."

Molly: Right.

Becca: And so, she's just like, "So, you're here." And he's like, "So, I'm here."

Molly: So then, she's afraid that they're just going to sit there in silence and so she thinks it's absolutely necessary that I think of something to talk about, and why not? Now's as good a time as ever. So, she brings up the fact that they all left Netherfield by specifically saying, "How very suddenly you all quitted Netherfield last November." How much time has passed?

Becca: It's been six months, right? It's like the spring.

Molly: Jane's been gone for that long?

Becca: Let's map out this timeline. Remember how they were there for summer and then like, [00:10:00] part of the fall?

Molly: Yeah.

Becca: And then what happened is Bingley and Co left. And then you got like the Gardiners coming for Christmas.

Molly: Oh yeah. Wow, I forgot all of that.

Becca: So, it's been a few months and they keep being like, "Are the Bingleys going to come back?" And then you have this longer correspondence between Lizzie and Jane. So, months are passing and then the-- What's his face, Sir William and his daughter-- Well, not his daughter, she sticks with them.

Molly: Sir William left. [crosstalk]

Becca: Yeah, Sir William left and Lizzie's still there with her. And so, it's been like a long time, like time has accumulated over these chapters. I want to say this was like April.

Molly: Okay. Then, she hints and says Bingley must have been very happy to see them all so soon after he left for London. And then, she asks how are Bingley and his sisters. And Darcy says they're doing well. And she asks if it's true Bingley is never coming back to Netherfield, [00:11:00] just why not ask. And Darcy says he hasn't heard him say so, but he wouldn't be surprised, since Bingley has a lot of friends and a lot of social obligations and he's just so popular.

Becca: Again, with this gaslighting that comes with the like, "Oh, nothing ever happened with Bingley, it was so casual."

Molly: Right. That was one social obligation, and now he's on to other things.

Becca: Have you ever talked to someone who's talking to you about someone who clearly had a thing with and they're acting like you never had a thing with that person?

Molly: Yes.

Becca: It's always so weird. It's like, "Why are you saying this? You know it's hurtful."

Molly: Right. But we know why Darcy's saying it because he's a dick.

Becca: We'll get there.

Molly: Yeah.

Becca: We will get there.

Molly: Ooooooh!

Becca: Lot of feeling.

Molly: Lizzie returns this with his zinger and says, then he should probably just move so they can get a new family settled in the house. But perhaps he didn't ever move there for the good of the neighborhood so much as for his own convenience, and he'll probably keep the house for his own convenience as well. Basically, saying that he doesn't really care about other people. Darcy says he wouldn't be surprised if he sells it as soon as **[00:12:00]** possible.

Becca: Heart drop to the stomach. It's just another bit of salt in the wound, that is what happened to Jane. All very tragic.

Molly: Yeah. Then they talk about some other things. They shit on Collins together a little bit. They talk about how Charlotte seems to be happy regardless.

Becca: One of the most endearing Darcy moments so far in this book is recognizing that Charlotte is awesome.

Molly: Yes, it was nice.

Becca: He's like, "Yeah, he really couldn't have done better than Charlotte. She definitely is better than him."

Molly: Yeah, they have something to bond over to there.

Becca: I mean, nothing is bonding like shitting on people.

Molly: Yeah. Darcy comments on how it's nice that she gets to live so close to her family, and Lizzie's, like, "What are you talking about? This is 50 miles away. It's not very near at all." And Darcy says, "Well, that's proof that you're too attached to Hertfordshire." Which we found out is pronounced Hertfordshire.

Becca: Shoutout to Zach Cohn for correcting us on that.

Molly: Yeah. Also, shoutout to Zach Cohn because we asked on the pod for a definition of--

Becca: Of course.

Molly: --of course, when we were talking about [00:13:00] of course, and we said, "Zach Cohn, if you're listening, give us a little deets." And he did.

Becca: Zach Cohn is a friend of ours who's absolutely brilliant. We love him dearly. And he sent us this beautiful little essay on the meaning of the phrase 'of course' and it was very detailed, it was really informative, and it's awesome.

Molly: And we can post it as public to everyone on our Patreon. And he also told us that it was Heartfordshire, not Hart-fordshire, so the Shire probably doesn't make sense, but we're going to still call.

Becca: We're going to call it the Shire anyway.

Molly: Yeah, he says that, and then I really feel they would just find any reason to be at each other's throats.

Becca: Yeah, totally. I also think this is a privilege thing. He's like, "Oh, you could just hop on a flight to this place," and if you have the money to-- [crosstalk]

Molly: Yeah.

Becca: --to this place.

Molly: We're on a fucking carriage.

Becca: And she calls him, and she's like, basically, it's very little distance if you have the money to come back and forth all the time, but Charlotte's family doesn't have that.

Molly: He has a bit of a smile on his face and I wanted to ask about this because it says, [00:14:00] "Elizabeth thinks she understands why he's smiling. He must be supposing her to be thinking of Jane in Netherfield." Her response is, "I do not mean to say that a woman may not be settled too near her family." Is she trying to say I didn't want them to get together?

Becca: I think she's just trying to save face in this situation because, first of all, I think it's pretty clear that Lizzie misinterpreted the smile.

Molly: Yeah. Oh, yeah.

Becca: I think she's saying what he's saying, basically, is that, of course, it would have been dumb for Jane to move to Netherfield because she would have been like two seconds away from her family. Lizzie doesn't--

Molly: But now that would be too close.

Becca: Yeah. Lizzie doesn't want him to think she's thinking about Jane and Bingley in this moment, because she's trying to sort of save face for Jane. Again, it goes back to that whole someone's bringing up your ex around you and you're trying to act casual. There's a certain winning to being like, "Oh,

yeah, no, where is that person? I hadn't really thought of them in like five years. What-- what? Tell me more, but I don't if [00:15:00] you tell me more," sort of situation, but she's doing it vicariously for Jane.

Molly: Yes. She says also that the near and far are relative based on the amount of love. For Charlotte, if this was someone she really loved, it wouldn't be too far, but she thinks that Charlotte wouldn't think it was near at half the distance that they're at right now just because of who she married.

Becca: She is literally sitting in the backroom to avoid her husband. So, yeah.

Molly: Yeah. Then, he pulls his chair closer to her and says, "You cannot have a right to such very strong local attachment. You cannot have always been at Longbourn." What? It says that he draws his chair nearer to her, and I'm just picturing like sitting in the chair and then scooting. He scoots forward and he's trying to be sultry and he scoots forward towards her. And then, she just stares at him and then he scoots his chair back.

Becca: I feel it's a difference of whether or not you see Darcy as sometimes awkward, but often smooth and sexy or if you see [00:16:00] him as a full-blown human disaster.

Molly: Well, here's the thing, I see him as someone who is smooth and sexy, except for the fact that the way that Jane Austen wrote this as he draws his chair near, so it sounds like a smooth motion, but have you ever drawn your chair forward in a sexy way? Because I don't know if it's possible.

Becca: [chuckles] I have a pretty specific picture of it in my head. I'm going to try to see if I can describe it. And if I don't end up being able to, you can just cut this.

Molly: All right, great.

Becca: I feel if you scooch with your butt over, yeah, it's not going to be cute. No one looks cute scooting in a chair. But if you stand and you pull your chair and it's a lighter chair, like a kitchen chair, and glides over the-- [crosstalk]

Molly: So, he paused, stood up, pulled his chair in a sexy way towards her, sat down, said the thing, and then when she didn't reply, stood back up and pulled the chair back?

Becca: Would you put it past him?

Molly: No, I wouldn't.

[chuckles]

Becca: [00:17:00] You can also look at him only moving a little bit forward and then just--

Molly: Being like using leaning in as a way to also drag the chair with him?

Becca: Yeah, I'm picturing him leaning in a little bit sexy. And then, when he realizes that she's-

Molly: Pulling the chair forward.

Becca: --not into it, he withdraws back of it, and he goes back more into a formal posture.

Molly: Yeah.

Becca: It's a hot scene.

Molly: Well, let us know what you think.

Becca: Or draw this for us.

Molly: Draw this for us if we have any artists in the group.

Becca: Please do, it would be so funny to see this.

Molly: Is this their first time alone together?

Becca: Yeah, I think so. I mean, it depends what you mean by alone, because--

Molly: Like alone in the house?

Becca: Oh, yeah, definitely, because they're always at parties together. He doesn't come to call on her, that's why she's so surprised. But they have also danced together, been in intimate conversations, just the two of them together. So, it's not the first time they've talked to one on one, but it is the first time they are alone together.

Molly: Okay. Then, she doesn't say anything, so he scooches his chair back and asks [00:18:00] how she's like in Kent. And my notes just say, "What the fuck is happening? I'm so confused." Then, Charlotte and Maria come home and are very confused also by this pairing, and Darcy gets up and leaves. Charlotte turns to Lizzie and says, "He must be in love with you."

Becca: Lizzie is like, "Nah."

Molly: No, definitely not. She says he was being super weird. There's no way.

Becca: That means Lizzie knows less about men than she thought she did--

Molly: Lizzie knows so little about men.

Becca: --because men are always weird around you when they like you.

Molly: Yeah, there would be no other-- Ah.

Becca: I mean, okay, not always, some men really know how to hold their shit together. But there's a certain subset of boys who are just like-- You know they like you because they stopped functioning around you.

Molly: Darcy is me.

Becca: [laughs]

Molly: I was thinking about this the other day when I'm not really into the other person and I go on a date, I have the upper hand and I'm like, being really cool. And I leave and I'm like, "That went well. I don't know if I'll see them again." If I actually like the person, I leave and I'm like, "Did I say any words that were words?" [00:19:00] Back to the book.

Becca: Lizzie knows nothing about men because if he's acting like a bizarre weirdo, it probably does mean he likes you, Lizzie. You're just a dummy, and Charlotte knows this because Charlotte is dope.

Molly: Charlotte's so smart, but first, they decide he must have just come over because there's nothing else to do. All that there is to do inside is hang out with Lady Catherine de Bourgh, play pool, and read. But oftentimes, the cousins would walk to the parsonage because they like the walk and they like the ladies and there's no field sports to be played at this time of year. I'm sorry. Darcy does not play field sports.

Becca: I also don't know exactly what fields sports means. I'm guessing--

Molly: Croquet.

Becca: I was going to say croquet. Maybe some polo if there's a horse involved.

Molly: Oh, Darcy on a horse!

Becca: But he's missing his buddy, riding buddy.

Molly: Yeah, they mean to be on a horse together.

Becca: Fitzzy will take care of him, but Fitzzy's a military man. There's no way he needs to--

Molly: I genuinely forgot about Fitzzy [00:20:00] when I was going through this chapter.

Becca: Which is a shame because Fitz is awesome.

Molly: He's so cool, but I was like who are the cousins? Who's his cousin? And then I remembered, but Fitzzy. Then, the book says it was clear why Fitzzy came to call on them all the time, because Fitzzy likes hanging out with Lizzie and with all of them in general. Lizzie is reminded of Wickham by him, which is an interesting thought. Oh, I wanted to read Lizzie's comparison between him and Wickham. "Elizabeth was reminded by her own satisfaction in being with him as well as by his evident admiration of her, of her for former favorite, George Wickham. And though in comparing them, she saw there was less captivating softness in Colonel Fitzwilliam's manners, she believed he might have the best-informed mind.

Becca: She believes he's better but she's also less attracted to him.

Molly: Yeah, he's smart.

Becca: Because lest we forget Wickham is hot.

Molly: Hanukkah!

Becca: Hot! Past Hanukkah now. But, yes.

Molly: Yes, I'll never stop. But nobody's really sure why Darcy keeps calling on them because whenever he comes, he just sits quietly in the corner.

Becca: Of course, he does. [00:21:00] He has no ability to function.

Molly: Zero.

Becca: He's just sitting there in a chair watching Fitzy talk to Lizzie getting super jealous and being like, "How does he do that?" She smiles at him, and she enjoys his company and, "Oh my God, do you think if I talk about books? maybe the weather? What can I do here? Oh, no."

Molly: And he's like Oh No cartoon.

Becca: Oh, no.

Molly: You know that guy?

Becca: No.

Molly: It's webcomic_name. Anyway, it's a little blob guy. And like just a blob, and the blob says something and then there's a pain of the blob looking confused. And then the blob says, "Oh, no."

Becca: That is Darcy. He's a blob of Oh No.

Molly: They know that Darcy isn't always like this because Fitzy makes fun of him when they're over. He's like, "Why have you been so quiet?"

Becca: How does no one know except Charlotte that he's so into Lizzie?

Molly: I don't know. I mean, I guess nobody else is-- There's [00:22:00] Maria, but she's not really involved.

Becca: Yeah, she's just chillin'. I even forgot she was still there.

Molly: And then, there's Collins, so nobody else is speculating. Lizzie is just being dumb. Charlotte is pretty sure that he's just being shy around Lizzie, and she wants to find out, so she watches him all the time. And she notices him always staring at Lizzie, but never with love, just staring.

Becca: I don't have words for it because it's so uncomfortable.

Molly: It's so uncomfortable. Charlotte suggests to Lizzie several times that she thinks he might have a crush on her, but Lizzie always laughs at it and Charlotte doesn't want to push it, and her reasoning for not wanting to push it is because she doesn't want to give Lizzie false hope. I wasn't sure about this at first, but she thinks if Lizzie supposed Darcy to be in her power, all her dislike would vanish.

Becca: Well, I think Charlotte is being simultaneously a little dumb and simultaneously pretty smart.

Molly: Yeah, I mean, in theory, if he didn't like her, and Charlotte convinced her that he did, [00:23:00] that would be bad.

Becca: Well, you could read this one of two ways. You could write this as Charlotte saying this and being like, "Oh, this really important wealthy man, such a good match for Lizzie if he's into her." And there's no way Lizzie will turn that down because it's too good an offer, in which case Charlotte's being dumb, because Lizzie is known to turn down certain men, who are offering her a comfortable living situation.

Molly: Yes. We have had that experience before.

Becca: But on the other hand, there's a possibility and it's not really written into the book, but you could read it into it, that Charlotte sees some of Lizzie's sort of obsession with Darcy and maybe kind of reads into it, what we're reading into it, which is that, "Lizzie, you think about this fellow a lot. Maybe just maybe you have something there other than pure hatred." So, you could read Charlotte thinking about that one way or another.

Molly: I think it's a combination of both.

Becca: I think it's left unsaid by Jane Austen, and also that we mostly get this book from the perspective of Lizzie, [00:24:00] although this is from Charlotte's perspective, but I do think there's a little mesh there of Charlotte being her pragmatic self, but also knowing her friend well.

Molly: Yeah, to make Lizzie feel better, they just talk about Fitzy and how Lizzie could marry him. And they think he's perfect in every way except that he lacks patronage in the church where Darcy has some. Is that due to his favoritism with Catherine de Bourgh?

Becca: Catherine de Bourgh! Yeah, I think it just means he goes to church more. And the Collinses are church people because Mr. Collins is a pastor.

Molly: Yes, we knew. Chapter 10. Lizzie runs into Darcy on her special walk, which is something I called, I called this. I was like, "I bet this special secret walk of hers." Hmm.

Becca: Here's a question to ask, do you think that Darcy was following her or do you think that Darcy just likes this walk?

Molly: No, Darcy was following her.

Becca: [laughs]

Molly: To prevent it happening again, [00:25:00] she tells him that it's her favorite place to walk. Lizzie, are you dumb?

Becca: At this point, Jane Austen is pointing at us and going, "Look how blind she is to his love for her."

Molly: She's so dumb. She thinks telling him that it's her favorite place will turn him away because they obviously have equal hatred for each other. So, how odd that it should happen again, but it keeps happening. She thinks that it is either willful ill-nature, or voluntary penance. I looked up penance because I didn't know what it meant, and it means self-punishment for having done wrong. So, she thinks that because every time they bump into each other, he turns around and walks with her that he is punishing himself for having done something wrong. So odd. Odd that he would choose that.

Becca: So weird, right?

Molly: At first, they don't talk much, but then she notices-- by the second or third time, she notices that he's asking a bunch of odd disconnected questions like, "Oh, I don't know, maybe trying to get to know you, Lizzie?"

Becca: You can just picture Darcy walking out to the garden because [00:26:00] he knows Lizzie's going to walk there, and then being like, "Okay, today, you're going to ask her this. You're going to do it. Come on, Fitzwilliam."

Molly: I wrote that I want all of this as a montage from Darcy's perspective, and it's like him walking with her every day and getting to know her a little bit better and asking a deeper question. And from her perspective, it's like, "What are all of these weird-- what?" From his perspective, he's like, "Check," marking down his list.

Becca: The thing is, he's actually courting her in a really normal way, he himself is doing a disastrous job of it. But it's so normal to go visit the girl you like and chat with her. It is so normal to meet her on walks and talk to her and try to get to know her. Those are, to this day, normal things to do when you're trying to date somebody.

Molly: Lizzie just is totally blanking. She's like, "What's he doing here?"

Becca: From the first moment that he said she was "tolerable," but not handsome enough to tempt him, she has [00:27:00] just assumed his opinion has not wavered.

Molly: And we come back to that later.

Becca: Yes.

Molly: Some of his disconnected questions are asking about Hunsford, asking about how she likes to walk, asking about Mr. and Mrs. Collins. And, "Oh, speaking of Rosings, you'll probably be staying there next time you come to Kent." And she thinks, "Huh, is he saying I'll be staying at Rosings because he thinks that maybe Fitzwilliam's could ask me to marry him?" [in a simpering tone] Lizzie!

Becca: Oh, honey. This is Lizzie's dumbest set of chapters, not the last one, but these two.

Molly: Yeah, she's still smart, but she's really being dumb. One day, she's walking and she's reading a letter from Jane. She looks up and sees none other than Fitzwilliam.

Becca: Ah, we love Fitzy, go on.

Molly: And she decides to turn back and walk with him back to the parsonage. And she asks if they're leaving on Saturday, and he says, "Oh, yes, unless Darcy puts it off again." My jaw just fell to the floor [00:28:00] and I was like, "Oh my God!" He's been delaying and delaying, and it's cute and it's gross and it's adorable.

Becca: I just can't with Darcy trying to woo Lizzie Bennet.

Molly: It's so cute.

Becca: It's so cute but it's also so awkward.

Molly: It's so silly.

Becca: He's secretly putting off his departure, so he can work up the courage--

Molly: To ask her out.

Becca: Oh God!

Molly: In this world, to ask her out, meaning to ask her to marry her.

Becca: This also does imply that he practiced what happens later a lot which, Darcy.

Molly: Darcy.

Becca: We'll get there.

Molly: We'll get there, but Lizzie says, "Oh, well, you know nobody likes having their own way better than Darcy." He replies that Darcy has the means to have his own way since he's rich and others are poor." And then, he says, "A younger son must be inured to self-denial and dependence." Inured means accustomed. So, basically, he's saying, [00:29:00] "As the younger son, I'm used to not having my own way," and Lizzie's, like, "You're the younger son of an Earl."

Becca: Yeah, she's basically like boo-fucking-hoo.

Molly: Yeah. And he says, "You're right, you're right. I'm fine, usually, but I can't marry who I like," there it is.

Becca: And that's his way of being like, "You're hot girl, but nah."

Molly: Yeah, basically saying you're not rich enough for me.

Becca: Which I like because this is genuinely just like a platonic friendship in the story for the most.

Molly: Yeah, except for that she really likes him.

Becca: Yeah, even though she likes him, she enjoys him as a person. When she was into Wickham, she was seeking him out.

Molly: She was seeking him out. But then, she was “fine” when he found someone else.

Becca: Yeah. All right, whatever. But to the same extent, you don't hear Lizzie being like, “Oh, I have to make sure my legs are shaved for Fitzwilliam.”

Molly: [chuckles] That's true.

Becca: Well, not that she actually did that.

Molly: She did turn around and walk back with him and she's thinking, “Is this for me? Is he [00:30:00] trying to tell me that all of the things that we just said?” And then, they just sort of joke about money, and then they walk for a while in silence. And then she says that she imagines that Darcy just brought him along to have a friend around because he likes to have someone around, and she thinks he should marry someone for that same purpose. But for now, his sister will do because, “he may do what he likes with her.”

Becca: I know that's not meant to be gross, but Janie, that's not the best phrasing to talk about siblings.

Molly: Yeah. So, then, we find out that Fitzwilliam shares guardianship of Baby Darcy?

Becca: Oh, it just means that like he's basically-- so, Darcy's parents are gone, so he's basically raising Georgie.

Molly: He is or Darcy is?

Becca: Darcy, and Fitz is helping.

Molly: Okay, so, they're close.

Becca: Yeah.

Molly: Okay. My theory there's wrong, right?

Becca: No, Fitz is not engaged to Georgiana or Baby D.

Molly: Cool. I just had a moment thinking--

Becca: Oh, no. Baby D, she's still a little young to be married.

Molly: But she is engaged-- [00:31:00] I mean, they do want Bingley to marry her.

Becca: She's Lydia's age, which is to say she's not of the realm of marriage age, but not when people are expecting her to get married exactly.

Molly: Lizzie then asks basically, if Baby D is the worst, and he gives her a look that says she is, and she says, "Oh, don't worry, I haven't heard anything but good things from Caroline and Louisa, you know them." And he's like, "Oh, I know of them because they're the sisters of a good friend of Darcy's." And he's like, "Yeah, he takes good care of Bingley." And Fitzy says, "Indeed, Bingley is indebted to him." And I'm just going to read you what he says.

Becca: Oh, yeah, just read it.

Molly: So, he says, "From something that he told me in our journey hither, I have reason to think Bingley is very much indebted to him. But I ought to beg his pardon for I have no right to suppose that Bingley was the person meant, it was all conjecture."

Becca: "What is it you mean?"

Molly: "It is a circumstance which Darcy, of course, could not wish to be generally known, because if it were to get round to the lady's family, it would be an unpleasant thing." [00:32:00]

Becca: "You may depend upon my not mentioning it."

Molly: "And remember that I have not much reason for supposing it to be Bingley. What he told me was merely this, that he congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage, but without mentioning names or any other particulars, and I only suspected it to be Bingley from believing him the kind of young man to get into a scrape of that sort, and from knowing them to have been together the whole of last summer."

Becca: What?

Molly: My notes say, "Fuck, no!"

Becca: Fuck, no! This is one of those *Twilight Zone* moments of just like, "What!?"

Molly: What!? How dare he?

Becca: Yeah, I mean, it's just one of those things where from the get-go when Bingley left, the assumption was, "Oh, Caroline fucked shit up."

Molly: Yeah, we thought it was Caroline, but I do remember saying at some point, "Did Darcy do something?"

Becca: You remember me keeping a poker face?

Molly: Becca didn't say anything, so I just kept moving, but here we are, Darcy did something. [00:33:00] Fitzzy says that there are some strong objections against the lady. And then, Lizzie's pissed. And Fitzzy asked why she's pissed. And she says, "Who was he to be the judge of Bingley's relationship?" Yeah. Who is he? And what did he do? I want to know what he did to get them all to leave. And then, she says it's unfair, though, to blame him since they don't know the particulars, but--

Becca: She's going to blame him anyway.

Molly: --she's blaming him anyway. Then she goes back to her room, and she angsts about it.

Becca: Oh, yeah, she just sits there. Have you ever gotten like a piece of information that is a real shock and you just need to sit there and think about all of the interactions with a person that you've had and been like, "Fuck, this whole time I was wrong about something." That's what she's basically doing here.

Molly: She thinks there's no way that it's anyone but Bingley. There are not two men in this world who Darcy has such complete influence over, and she's upset that she's wrong about Caroline. She is angry about his pride being the cause of Jane's suffering.

Becca: [00:34:00] Guess what?

Molly: What?

Becca: It's in the title.

Molly: She starts thinking about the objections that there must be against "the lady." And she knows that it's the fact that she has one uncle who's a country attorney and another who's in business, aka she's not as rich as him.

Becca: Oh, yeah.

Molly: And she reasons with herself saying no one could possibly object to Jane herself. No one could possibly object to their father. True.

Becca: Well, *you* certainly don't object to their father.

Molly: And then, she thinks about their mom and she's like, "Damn," but then she thinks, Mr. Darcy's pride would receive a deeper wound from the want of importance in his friends' connections than from there want of sense. So, her mom is fine, because she's just silly.

Becca: She is silly.

Molly: Then, she decides that the reason he did it was because he wanted to retain Charlie for his sister, Baby D. And then, she cries, and she cries for a long time and she gets a headache.

Becca: Very relatable content.

Molly: Super relatable. Did that the other night.

Becca: Oh, honey! [00:35:00]

Molly: I'm fine.

[chuckles]

Molly: And then she stays in and everyone else goes to Rosings, and Collins is a little nervous about that, but-- [crosstalk]

Becca: He's like, "Well, did Catherine de Bourgh get over me not bringing my house guest one night?"

Molly: And that's the end of that chapter, so we can move on to Chapter 11!

Becca: Time to roll up our sleeves on this one.

Molly: Oh my God, if I had sleeves to roll up here.

Becca: Here, I do. I'm rolling them up for you.

Molly: Thank you.

Becca: Yep. Okay. Here we go.

Molly: Most of my notes for this chapter are just like one word, all caps.

Becca: Oh my God.

Molly: Lizzie does a very relatable thing, intending to exasperate herself as much as possible against Mr. Darcy goes through every letter Jane has written to her since she left for London, and tries to find proof of how upset she is, so that she can blame Darcy for more things. She's thinking about how glad she is that he's leaving so soon. She's sad that he's taking Fitzy with him, but she's like, "It's fine. Fitzy has no intentions with me because of money."

Becca: Because of money.

Molly: Doorbell. Darcy, he inquires after her health, [00:36:00] saying he was really worried when he heard that she was sick.

Becca: Again, it would be so nice to get this from Darcy's perspective because she's not come to Rosings that night.

Molly: And so, he leaves Rosings and runs-- I imagine he ran. Oh my gosh! Oh my God! So, you know how when Lizzie runs or walks, she walks to Netherfield, and he's like, "Ooh, she's all sweaty."

Becca: Now, he's all sweaty.

Molly: He's all sweaty. I pictured him look very disheveled and she opens the door and he falls in, and he's like, "How are you?"

Becca: "I made soup!"

Molly: Yeah. He asks how she is. Then, he just starts pacing around the room. And then, he turns to her and he says, "Well, I gotta tell you, I love you."

Becca: Wait, wait, pull up my next quote, because it's actually extraordinarily famous.

Molly: It's phenomenal. Oh my God, I'm so excited. Okay, he turns to her in an agitated manner and says, "In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you." [00:37:00]

Becca: Woo!

Molly: Mic drop!

Becca: Yes, well, he doesn't drop the mic, he keeps it and it all goes downhill from there.

Molly: It's like if you would've just stopped there Darcy and given her a minute, maybe things would have been different for you.

Becca: And yet, here we are.

Molly: And yet, here we are. I honestly my notes don't make any sense. It says, "He love her, OMG!"

[laughter]

Molly: He starts going on and on, about how he's loved her for so long.

Becca: He is mixed in.

Molly: "He was not more eloquent on the subject of tenderness than of pride." And then, should I just read it?

Becca: Oh, yeah, you should read it.

Molly: Just honestly, I could just-- I'm not going to read the whole chapter.

Becca: The whole dialogue in this chapter is just pure gold, if not platinum, in terms of writing.

Molly: "Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement." Um, no. "And the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings [00:38:00] besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of

pride. His sense of her inferiority of its being a degradation of family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.”

Becca: So, we've got a nice little return to negging.

Molly: Oh, deep negging.

Becca: This is some hardcore negging.

Molly: How many times does this girl have to get proposed to and then hear that she's not good enough.

Becca: So, you posted a meme the other day before you read these chapters.

Molly: Which one? Oh, wait, wait, wait. Oh my God! I did. Y'all, I'm in charge of the social media. And every time I want to make a post, I ask Becca to find a meme so it can be spoiler-free. Now, I found one on my own because someone posted it on their Instagram story and I decided to repost it and it says, I'm looking at it now in totally fresh eyes. So, it's Jim and Dwight, and Jim is holding the sign that says, “Zero days **[00:39:00]** since our last,” and then words inserted, so it says-- it's from SparkNotes. Shoutout to SparkNotes. I'll follow you soon.

Becca: Your Instagram is amazing.

Molly: SparkNotes, “A day in the life of Elizabeth Bennet, zero days since our last extremely insulting marriage proposal.”

Becca: And she thought that was just talking about Mr. Collins because this was when I had assigned these chapters to read. So, she sent me this meme, and I almost responded, “Oh, you read the chapter?”

Molly: I'm so glad you didn't.

Becca: And instead, I was like, “Wait, she definitely hasn't. She would have texted me about it,” which she did later. So, it was just like, “Oh yeah, cute. I found that meme too.” And I didn't tell her that I didn't give it to her because I thought it contains spoilers which it does.

Molly: It does, it contains spoilers, but I didn't get it.

Becca: Lizzie deals with so much fuckery from these men, and they're all the time proposing to her being like, “Listen, you have no money. I understand this. Your whole family's a disaster. And in spite of myself, I've decided to take you on.”

Molly: Yeah, fuck them! And so that happens. **[00:40:00]** It's not a good look for our boy.

Becca: Oh very, very tough for Darcy.

Molly: Very tough luck for Darcy.

Becca: Very bad.

Molly: “Despite her deeply rooted dislike, she could not be insensible to the compliment of such a man's affection.”

Becca: He's very rich. And basically, he's saying, “I'm so in love with you that I don't need a marriage connection.” I'm not agreeing with it. I'm with Lizzie on this.

Molly: I know.

Becca: Also, can we talk about the fact that he-- basically, I'm picturing what happens, he's like, “I love you.” And then she's just standing there silently, just going slightly red in the face. And he takes that as an invitation to continue and starts rambling about how much her family sucks, and how much he loves her in spite of himself.

Molly: And to think about the fact as you pointed out earlier, that he's been putting off their departure so that he could practice this and get it right.

Becca: So, he's in the mirror being like, I'm going to say, “I love you. I know it's weird that I would love *you*, but I do. You're welcome.”

Molly: [laughs]

Becca: Nailed it!

Molly: Nailed it! Luckily, Lizzie doesn't [00:41:00] feel a compliment of his affection for too long because, first, she feels bad that she's going to turn him down. And then, as he goes on, she stops caring, and she's going to turn him down. He concludes by declaring that despite all his efforts to stop loving her, he still does, and will she marry him also.

Becca: “I decided I can't stop myself from the stupid feeling of loving you. So, therefore, I've just decided to resign myself to the fact that I do. Will you marry me?”

Molly: Oh, and she can tell that he thinks that she's going to say yes. And then she says, “If she could feel gratitude, she would thank him for this offer.” But she cannot feel gratitude towards him, so she will not. She says, “She never desired his good opinion, and now that she has it, she thinks he gave it to her most unwillingly, which he did.” She says, “Sorry for hurting you. But I hope you'll get over it quickly. I'm sure you will.” And he gets surprised, and then he gets angry.

Becca: Basically, she's like, “Sorry if I led you on. I didn't do it on purpose. But no.” And he's like, “Wait, what?”

Molly: And then he says, “And this is all the reply which I am to have the honour of expecting. I might, [00:42:00] perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance.”

Becca: Again, boys, don't go angry on a rejection. Don't assume that there's more to come after. I mean, I know that we are reading this book and there's a lot of book to come. But take the no.

Molly: Yeah. Also, it's not of small importance, you know it's not. She cuts back with, "Why did you tell me that you loved me completely against your will, reason, and character? Is that not a reason for me to be uncivil?" And then, she says, "Also, why did you ruin my sister's life by taking Bingley away from her?"

Becca: What is the exact wording there because it's good. "Had not my own feelings decided against you, had they been indifferent or had they even been favorable, do you think that any consideration would tempt me to accept the man who has been the means of ruining perhaps forever the happiness of a most beloved sister?"

Molly: Bam!

Becca: Vicious! That is a two punch-- if the two of them are in a boxing ring right now, she just landed a blow. [00:43:00] Oof!

Molly: Then, she says, "I have every reason in the world to think ill of you." He looks at her with a smile of "affected incredulity." She asks then if he can deny that he did that, and he doesn't deny it. In fact, he says, "Towards him, I have been kinder than towards myself." So, that's basically him saying, like, I tried to stop him from marrying someone of your--

Becca: Status.

Molly: --status, and I want to do it anyway.

Becca: Which also like hypocrite Darcy. Fuck you!

Molly: Yeah. And then, she brings up Wickham as another reason why she hates him. And I was thinking this is basically just the airing of the grievances.

Becca: Oh, this is the confrontation that has been coming since the moment he insulted her.

Molly: Yeah, she's been waiting and she's going to bring that back up too. She said, "From the moment I met you, I hated you. I have every reason to hate you." And she's going to list them now.

Becca: Oh, yeah. We have, "Oh, you ruined my sister's happiness. You insulted my family. You ruined the life of the hottest [00:44:00] man on earth." And he's just standing there, and I think to this point Darcy did not know that Lizzie hated him. He thought their banter was witty repartee.

Molly: Yeah, he did. And you could tell that he did.

Becca: Yeah. I mean, on some level, he's not wrong about that.

Molly: No, it's hot.

Becca: It's super hot. We understand that. But he's sitting there being like, "Oh, I thought this was all just fun and games," but she's being like, "No, I fucking hate you."

Molly: Yeah. When she brings up Wickham, and he says, "You take an eager interest in that gentleman's concerns?" She says, "Yeah, well, he's had a lot of misfortunes," and Darcy's like, "Sure." Lizzie says that Darcy's reduced him to a state of comparative poverty. Really, they're all quite privileged to talk about poverty in this way.

Becca: I mean, yeah, they are, but Wickham is the poorest person in this book.

Molly: He is, sure.

Becca: It's all relative, but, yeah. He basically did ruin his life by Wickham's story, by the level of jealousy Darcy is displaying in this moment, which is so clear because, again, [00:45:00] "I'm proposing to the woman I love, and all she's going to do is bring up George Wickham."

Molly: Yeah. Then, he thanks her for laying out her feelings about him so plainly, but says that maybe she would have overlooked all of these things, "Had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design."

Becca: And what does he say to that? "Do you expect me to rejoice in the inferiority of your connections?"

Molly: "To congratulate myself on the hope of relations whose condition in life is so decidedly beneath my own?"

Becca: Ooh! That is the pride.

Molly: That's his pride, but he's also saying to her in this moment that she has some pride, because he says she would be overlooking all of this stuff if he hadn't told her that she was beneath him, like insulted her pride.

Becca: And what else does he have in this moment?

[trumpeting sounds]

Becca: Prejudice!

[screaming in excitement]

Molly: Then she says, "You're mistaken, Mr. Darcy, if you suppose that the mode of your declaration affected me in any other [00:46:00] way, then as it spared me the concern which I might have felt in refusing you, had you behaved in a more gentleman-like manner."

Becca: She saw him start at this, but he said nothing, she continued.

Molly: “You could not have made me the offer of your hand in any possible way that it would have tempted me to accept it.”

Becca: “Again, his astonishment was obvious, and he looked at her with an expression of mingled incredulity and mortification. She went on.”

Molly: “From the very beginning, from the first moment, I may almost say of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feeling of others were such as to form that groundwork of disapprobation on which succeeding events have built so immovable a dislike. And I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry!”

Becca: Boom!

Molly: Every time I read the paragraph, I started to put the book down, and Becca pulled it back because it keeps going.

Becca: It keeps going. It gets more vicious. When you hate someone, you wish you [00:47:00] could say those words to them. The viciousness, the perfect annihilation of every single ounce of his self-esteem. Listen, I have my own feelings on Darcy I'm not going to talk about because I am also not going to give away anything else that happens in this book. But, in this moment, he has been so insulting to her as he confesses his love. And just seeing her take him and literally rip out his-- not literally, figuratively, rip out his jugular with her bare hands is one of the most satisfying moments in feminist literature ever!

Molly: Then what Jane Austen does is brilliant, because we're writing this high of Lizzie just tearing into him, and then we get, “You have said quite enough, madam. I perfectly comprehend your feelings and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, but accept my best wishes for your health and happiness.” And I wrote, “But, wait!”

Becca: Then he runs away.

Molly: Then he leaves. Here's the thing. So satisfying, [00:48:00] Lizzie is doing the thing, she is doing what she's been waiting to do this entire book. She just goes so hard at him that she succeeds. When she succeeds, he leaves because she's finally hurt him enough to get him to go away. And then, she goes into her room and she just as though everything has been torn out of her, she just breaks and she just sobs for half an hour, that's so relatable.

Becca: Okay, quick round of applause for Jane Austen for writing this chapter because it is one of the most brilliantly written chapters in history.

Molly: So good. She's astonished that he should have been in love with her for so many months, so much in love as to wish to marry her in spite of all the objections, which had made him prevent his friend marrying her sister and all of these things. But then, she is then like, “Oh, his pride, it's terrible, his pride.” Something I loved about this paragraph is that there are so many exclamation points followed by lowercase letters, which delve into a little Shakespearean text analysis.

Becca: Go for it.

Molly: [00:49:00] The punctuation on the capitalization show in this moment that she is just-- her mind is racing. She doesn't even have time to start a new thought.

Becca: Oh no, she's just spewing her pure emotions.

Molly: Yeah, it's just going. She doesn't feel guilty about turning him down because of his pride and how he hurt Jane and how he hurt Wickham and how he hurt her the first moment that they met. Then, she hears lady Catherine's carriage arriving and she's like, I can't face Charlotte right now. And she goes into her room and cries.

Becca: Same.

Molly: And that's the end of those chapters.

Becca: That is the end of those chapters. Those were doozies.

Molly: Those were really doozies.

Molly and Becca: Ooh.

Becca: Which brings us to Becca's study questions.

Molly: Ooh, I'm excited for these!

Becca: So, the first one is we are shock by our third proposal. Graham, the sound effect.

[sound effect]

Becca: Cool. How does this compare to Lizzie's last proposal? We talked about this bit, with Mr. Collins. [00:50:00] Is it similar? How's it different?

Molly: Well, similar in that it's very insulting.

Becca: So insulting.

Molly: Different in that it seems to actually have a lot of emotion behind it.

Becca: Oh yeah. And Mr. Collins was sort of practiced like, "I will do this nice thing when I marry you."

Molly: Yeah. And Lizzie was insulted by that, but she also did-- I think, in turning him down, she was trying to let him down easy, to not do anything near what she did here.

Becca: I also wonder, I've wondered this for years, how Lizzie would have turned him down if she didn't just find out that information about Jane because her emotions are so raw and fresh for her sister.

Molly: Yeah, she is pissed at Darcy already. His marriage proposal elicited the response that she gave him.

Becca: Not only are both proposals insulting, both assume that you'll obviously say yes.

Molly: Argh!

Becca: Because they're both convenient matches for her for a lot of reasons, for different reasons too. Collins is offering her way less money and comfort, but he is offering her [00:51:00] her own money that is currently being taken from her.

Molly: He's offering her to stay at her house.

Becca: Yeah. So, that is one piece of the puzzle. But Darcy is offering her high society, comfort forever. It's a different--

Molly: You know what's interesting? Darcy doesn't need to marry up.

Becca: No, he doesn't.

Molly: So, he can shut his fucking face. With what Fitzwilliam was saying to Lizzie on their walk, he was like, "Not a lot of men in my position can marry without thinking about money," because he's a younger son. And with that, I understood what he was saying. I was like he's trying to tell her that despite the fact that he would like to marry her, he has to take it into consideration. Darcy doesn't have to take it into consideration because he's already rich.

Becca: Yeah. Which is why he can marry Lizzie if he wants to.

Molly: So, fuck him for saying any of that stuff!

Becca: Well, like I said, first of all, shout out to Fitzy for giving the economics of dating in the Austen period lecture that I give every episode for me.

Molly: Yeah, it was good. He laid it out very neatly, I didn't need to ask any questions. [00:52:00]

Becca: Exactly. Second of all, I would say that not only do people need to think about money a lot of the time when they're marrying in this time period because they need it to survive or to grow their fortunes. Darcy should be thinking about it in terms of pragmatism because, again, they're trying to consolidate wealth at the top of society. So, it's more of a propriety thing than a necessity thing if that makes sense. But he wants to bone Lizzie Bennet too badly for that, he's still thinking about her coming to him all flushed after walking through the fucking rain.

Anyway, so you touched on the next question already, which is how do Lizzie's reactions between the Collins proposal and the Darcy proposal vary?

Molly: For Collins, again, it was more nice. She said, no, but she didn't attack his character.

Becca: No. I think there's a lot less hatred for Mr. Collins-- **[crosstalk]**

Molly: Yeah. She doesn't hate Mr. Collins now even.

Becca: Yeah, she's staying at his house.

Molly: Yeah, she's not mad at him for marrying Charlotte either. **[00:53:00]**

Becca: Only because he's less good than Charlotte.

Molly: She's mad at him about that, but she's not insulted.

Becca: And then, you have how she reacts to Darcy proposing.

Molly: I have to say that-- Well, she is angry at him for everything that he has said. She's angry about her sister. She's angry about everything that he did. There's a lot of emotion behind that response, is there not?

Becca: Oh, I would say so.

Molly: So, that's all I got to say about that.

Becca: Austen, again, writing so well for her characters, because I would say this is the first time that you really do see the raw emotions in this book, because everything is very proper until this really unlaced moment where they're sort of a ripping apart all of society's norms and just coming for each other big. It's crazy to read. There's one more thing I want to point out about the differences between the two proposals in Lizzie's reaction, is that Lizzie was not surprised by the Collins proposal, but she was very surprised by the Darcy proposal.

Molly: Yeah, the Collins proposal was already so long ago, what was **[00:54:00]** her response?

Becca: She knew he had a thing for her.

Molly: Oh, right. Yeah, he made that pretty clear.

Becca: Yes. Because she was like, "Oh, wait, he's actually paying special mind to complimenting me. I'm not going to deal with it." Then, her mom just leaves the room and she's like, "I'll see you later." And she's like, "Or, you can stay." She knew it was coming, and when it did come, she was like, "Oh, God, no, it what's happening now. Whereas this is completely spontaneous.

Molly: She just is so taken off guard.

Becca: So caught off guard. I think it does actually affect the way she responds to it in a big way.

Molly: Yeah, this is an unfiltered response.

Becca: Exactly. Remember what I said when Mrs. Bennet was insulting Darcy? It's actually a big deal to insult a guy of Darcy's standing in society.

Molly: And let me tell you, it didn't stop him from falling in love with Lizzie.

Becca: There is a meme I'm so excited to send you.

Molly: Oh, fuck, yeah!

Becca: It involves Nick Miller. You're going to love it.

Molly: **[gasps]** Nick Miller, Mr. Darcy. Have we talked about this already?

Becca: Oh, no, we have not.

Molly: Are we sure because--?

Becca: We might have.

Molly: I don't know. But, anyway. **[00:55:00]** Nick Miller is Mr. Darcy.

Becca: A little, yeah.

Molly: So angsty and so awkward and so like--

Becca: Grumpy.

Molly: So grumpy, and when he has an emotion, he's like, "I gotta run away." The scene where he gets on the train with Reagan, and then he tells her, "I'm going to go to the bathroom," and then he simply gets off the train and runs away. That's Mr. Darcy.

Becca: That is absolutely Mr. Darcy. All right, so next question. Do you think any of Lizzie's words reached to Darcy and how?

Molly: I think they did. At first, they did not, because at first, he was like, "Well, sure. You're saying that now. But **[gibberish]**."

Becca: That's actually the beautiful words that Jane Austen wrote, **[gibberish]**

Molly: And then when she really starts digging into him, he leaves, he's hurt. He's genuinely hurt. Did they reach him? Does he know what he did wrong? That's harder to say.

Becca: Well, I'm not going to tell you one way or another.

Molly: I know, I'm just thinking because he says, "You've said enough. I understand now **[00:56:00]** how you feel," but does he know what he did wrong? Is he going to change? That I don't know. There's

something wrong with him fundamentally as a human. He's classist. This is a very good question, Becca.

Becca: Hey, hey, listen. I had another life somewhere as an English high school teacher.

Molly: Oh, man. I don't know. I think he's hurt. I think he needs time to think about it. I don't know if they reached him yet.

Becca: Okay. I will not comment on it. The next question I have goes back a bit, and it's something we already talked about a bit, but the big reveal that Darcy was the agent of Jane's misery is a huge bomb to drop on the story because up until then, we have the things he has said to Lizzie that have been insulting and annoying. We have the story Wickham tells, which is shrouded in a little mystery so you don't exactly know what happened there. But this is the first concrete example we have of Darcy doing something really awful. We don't know why. We don't know what happened there.

Molly: Yeah, I want [00:57:00] to know what happened, what exactly he did. Because Bingley left, and then the rest of them left after that and I don't think that he operated alone. It's interesting because all I can really picture is Bingley left and he was only going to be gone for like three days and then the rest of them, like Caroline and Darcy mostly and the other two are like there also, are sitting there thinking, "Maybe we should go and then he won't want to come back here." That's what I'm picturing, but I don't know why and I don't know how exactly that would ruin Bingley's whole thing. I wonder if Darcy said something to Bingley. Did he say, "Oh, you know your money, blah, blah, blah." I don't know. I don't know what he did.

Becca: I'm not going to give any spoilers. The only thing I'll say about your theory is just to remind you of the last major interaction between the Bingleys and the Bennets. It's at the ball at Netherfield when Mrs. Bennet was loud and drunk. Well, she might not have been drunk, but we decided she was on--

Molly and Becca: Cloud wine.

Becca: And [00:58:00] Mary made a big scene and Mr. Collins made a big scene.

Molly: Mary made a scene? Oh yeah, she sang.

Becca: Hell yeah, Mary made a scene! Our favorite little introvert.

Molly: Oh, and then Collins went up to Darcy--

Becca: And fucking bowed.

Molly: And Lizzie was like, "No, come back, come back!"

Becca: So, I'm not going to comment on how that plays into everything. I just wanted to remind you that that's the last time we saw the Bingleys.

Molly: Okay, I'm thinking about it.

Becca: So, the next thing, it's a little side question, but Fitzy brings up Baby D again. I wanted to ask if you're developing any clearer a picture of Georgie Darcy, or no?

Molly: The only things I'm really getting right now from that conversation at least was that she's easily manipulated and controlled, and goes with whatever her family and friends want. Except, no, no, because what Lizzie says is, "Are you indeed? And pray what sort of guardians do you make? Does your charge give you much trouble? Young ladies of her age are sometimes a little difficult to manage, [00:59:00] and if she has the true Darcy spirit, she may like to have her own way." And then, it says, "As she spoke, she observed him looking at her earnestly, and the manner in which he immediately asked her why she's posed Miss Darcy likely to give them any uneasiness, convinced her that she had somehow or other got pretty near the truth." She directly replied, "You need not be frightened. I've never heard any harm of her and I daresay she's one of the most tractable creatures in the world," tractable meaning easy to influence.

So, it seems that actually reverse of what I said before. She's more like Darcy and likes to have her own way and likes to boss people around, but then Lizzie's, like, "No, no, she's very good." Was that a coherent response to that question?

Becca: Not totally, but it was cool. I mean, she's just an interesting character, I think, so far in the book just because you don't know her.

Molly: Yeah, I know nothing about her except that she's hot, talented, smart.

Becca: And then, Darcy is a good brother.

Molly: Yeah, Darcy loves her. And maybe she's going to get married to Bingley.

Becca: She seems to be like her own character in the book at this point, but she's only through [01:00:00] talking, which we had with [in a British accent] Catherine de Bourgh, but now we-- [crosstalk]

Molly: Yeah, but we know her, and we sort of even know Baby de Bourgh.

Becca: And I'm not going to comment on whether or not you're going to meet Georgie or if she's just as sort of presence-

Molly: Or if we just keep hearing about her.

Becca: -in the book. But I think she's an interesting thing to return to as we are reading this book. The next question I have is about the actual scene itself in Chapter 11. Chapter 11, aka The Disaster Proposal.

Molly: One of the disaster proposals. The biggest-- [crosstalk]

Becca: I would say this is the disaster proposal to end all disaster proposals.

Molly: This is the Armageddon Proposal.

Becca: Exactly. That is the theme of this episode, the Armageddon Proposal.

Molly: Yes.

Becca: So, this is one of the most famous scenes in Jane Austen's work and also possibly in literature in general.

Molly: Wow!

Becca: It is a hugely famous scene. I wanted to talk about why, and also why it's so timeless because I don't actually have [01:01:00] an answer to those questions other than the fact that it's beautifully written.

Molly: It's so well done.

Becca: I wanted to hear your thoughts on why the scene resonates today.

Molly: Well, I think for me personally, she has a heart-gut response, blurts it out, you get the pacing of the scene really well. So, it's like thing happens, you see her response shifting as it's happening, which is really cool. And then, the outburst, and then all of her energy getting expelled, and you can feel the fight and the tension, and how neither of them are really controlling what they say anymore. Then, it's over and she just is by herself, and she's crying. And you're like, "Why is she crying? She got what she wanted," but it explains why she's crying. And you're like, "Oh," and you feel that with her. I feel that is something that every single character goes through at some point. Getting what they wanted, and then realizing like, "did I want that?" Or, having the opposite response that they would have thought.

Becca: Yeah, I think that's totally true. I think that's not even a just a character thing. [01:02:00] I think that's a human thing.

Molly: Yeah, it's a human thing. Every person, honestly. I mean, I have a guilt complex. If I get in a fight with anyone, I'm immediately like, "Oh my God, it was my fault, it was my fault." I don't think Lizzie is going through that per se, but she does doubt herself a little bit right after.

Becca: Immediately. I also think the scene is, you were right about it being this heart-gut moment for Lizzie and for Darcy too who is a buttoned-up character.

Molly: Yeah, who has been planning this for days.

Becca: Oh, God!

Molly: But then it's happening, and he's like--

Becca: He does the worst job possible.

Molly: First, it was already going to be bad, but then when her response comes, he's like-- and his response is also heart-gut.

Becca: Part of it is the placement of it in this book, which is such a careful and polite romance in general. All the romances in the book are.

Molly: Oh my God, I love it, this is so messy.

Becca: And it's so messy, and it's so human. One of the things that you and I both love about classics, are that they're classics for a reason.

Molly: They're classics for a reason. I feel that's what [01:03:00] we're trying to explore on this podcast in general.

Becca: Totally. I think that it's so powerful how true to life it is that even as we're all sort of bound by these social norms, which today are different than the social norms in the Austen era, there are these moments you have with people that are so visceral, and particularly moments of extreme anger and love mixed together are the sloppiest and most interesting life has to offer. And this is one of the best written snippets of anger, love, and messiness all mixed together. It's in this book. It so resonates today with how we experience love and heartbreak and anger at a person who has wronged us and complicated feelings.

Molly: Yeah, I mean, it was written in what, the 1700s?

Becca: It was published in the early 19th century, so the 1800s, but, yeah, it's an old book.

Molly: It's an old book, and it just [01:04:00] goes to show that like people back then we're just a big mess of emotions, too.

Becca: Exactly, that's sort of what I'm getting in, and I feel this way about Shakespeare. I know you do, too.

Molly: Yeah.

Becca: It's that human beings, despite having different norms and societies, we've always had these extremely complicated, messy emotions. We've always, in the end, given way to them in the same way.

Molly: Which is just like, blah!

Becca: Exactly, and then just crying.

Molly: Yeah, it can't always be neat and calculated the way the rest of this book is. It sometimes is going into your room and crying because you can't face your friend after this thing happened and you don't know how to feel about it.

Becca: The magic of authors, like Jane Austen, who are timeless are their ability to capture those moments smartly, and with a lot of heart and feeling, and that's why I think this scene is so timeless, and today stands out as one of the simultaneously [01:05:00] most iconic scenes in a rom com ever but also as the most disastrous proposal in all of classic literature.

Molly: It's interesting because while I was reading this in the coffee shop, I was responding to it like I was watching it on TV, hands in my hair, covering my face, like I didn't know what to do. It was like I wasn't reading a book that was so old. I was just reading a book, I was just watching a rom-com or experiencing it myself. I think this is something that maybe people are turned off by Jane Austen when they're like, "Oh, I want to read it, but it's so dated and old language and not easily--"

Becca: Accessible.

Molly: --accessible. It's these moments where you're like, it's just people!

Becca: Yeah. It's just a lot of Colin Firth and Keira Knightley.

Molly: Yeah. Together. **[chuckles]**

Becca: All right. So, that leads us to our final three questions that we finish every episode with, funniest quote?

Molly: So, this is the moment where Lizzie **[01:06:00]** keeps running into Darcy on the walk that she goes on.

Becca: Amazing.

Molly: "She felt all the perverseness of the mischance that should bring him where no one else was brought, and to prevent this ever happening again, took care to inform him at first that it was a favorite haunt of hers. How it could occur a second time, therefore, was very odd. Yet it did, and even a third."

Becca: Lizzie, you're so dumb.

Molly: So dumb.

Becca: Questions moving forward.

Molly: Well--

Becca: Everything.

Molly: --this isn't a question so much as a prediction, but I think she's going to wake up in the morning and Darcy can be gone. I wonder how this is going to affect Bingley's situation for Jane if there is still a situation to be had because we know that Darcy has power to do evil things. I am curious about Georgie Darcy and that whole thing with Bingley and Darcy maybe took Bingley away because he wanted to scare him for Georgie. Is he going to move forward with that knowing that it hurt Lizzie so much? I don't know.

Becca: Good questions.

Molly: Thank you.

Becca: Who wins the chapters?

Molly: [01:07:00] I don't know! Oh my God! Well, I mean, it's probably going to be Lizzie. Right?

Becca: I was going to say, but I actually had a different winner in mind if you're down for it.

Molly: Who?

Becca: Jane Austen.

Molly: [giggles] Well, yes, she really did write a good book here.

Becca: Yes. I think this scene is so good that we just got to give props to Janie for--

Molly: Yeah, because honestly, Lizzie's having a time.

Becca: Yeah. I mean, the iconic speech that I made you read it entirely out loud.

Molly: So good, but also just like, everything about how this part was written was perfect down to the punctuation at the end. The back and forth and how one paragraph was Darcy and the second paragraph was Lizzie thinking during Darcy's speech, brilliant. So, Jane, this one's for you.

Becca: We love you, Janie. That's why we're here doing this.

Molly: Yeah.

Becca: Okay, guys, that concludes this episode of Pod and Prejudice. It's been a doozy--

Molly: Truly.

Becca: --as we've said a few times. Next time, we'll be back and we'll be figuring out what's going to happen next in the book with Elizabeth [01:08:00] and Fitzwilliam.

Molly: Truly have no idea.

Becca: And Team Dizzie out here.

Molly: Hangs my head in shame.

Becca: And until then, stay proper and--

Molly: --find yourself a life partner.

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick with art by Torrence Browne. Special thanks to our audio producer Graham Cooke, without whom we would sound like garbage fire. To keep up with the show, you can follow us on Twitter and Instagram [@podandprejudice](#). We're also on Facebook at [facebook.com/podandprejudice](#). If you like what you hear, check out our Patreon at [patreon.com/podandprejudice](#) to see how you can support us, or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.