

Becca: [humming Pod and Prejudice theme song] That's our thing theme song, right?

[Pod and Prejudice theme]

Molly and Becca: [humming Pod and Prejudice theme song] [laughs]

Molly: Hey everybody, welcome to Pod and Prejudice. I'm Molly.

Becca: I'm Becca.

Molly: And we're here to talk about Jane Austen with you.

Becca: Yes. I have read several Jane Austen books. I've gotten clocked for saying that I've read all Jane Austen books. I have not. I've read many Jane Austen books. I plan to read all of them.

Molly: How many Jane Austen books are there?

Becca: Several. The two that people keep yelling at me for not having read are *Northanger Abbey* and *Persuasion*. I know they both exist, and I will read them. We will get there.

Molly: Is there a movie version of *Persuasion*?

Becca: Yes.

Molly: I think I've heard of it.

Becca: I'm sure, yeah. There was a recent one, and it was pretty well received.

Molly: It's like sexy, right?

Becca: Oh, yeah. *Persuasion* is known for being sexy.

Molly: Nice. I've never read any Jane Austen. As you can probably tell, and hopefully [00:01:00] this is a follow-up episode to many episodes. [laughs]

Becca: Well, at this point in time, we actually have finally released our pilot. You guys have been awesome so far. We have so many more than three listeners.

Molly: Yeah, we keep joking about how we have 3 to 6.5 listeners, and we actually have almost 200!

Becca: Yay!

Molly: Which is unreal. It's only been one week since we released and we are just floored.

Becca: Yeah, we're honestly pretty humbled, guys. It's pretty cool that you guys like listening to us yell about Jane Austen.

Molly: Yeah.

Becca: And make a bunch of inappropriate jokes.

Molly: This week. We're going to be talking about two chapters, which is fewer than we usually talk about.

Becca: Yeah, last week's episode got really long because it was pretty juicy.

Molly: Yeah, we had about two hours of material to sift through, and right now I am on minute 20?

Becca: Oh, God. Yeah. We got really excited last time, but we're going to keep it a little chillier this time. Also, because we're headed towards the end of Volume One of this book.

Molly: Yeah, we wanted to stretch it out.

Becca: And we also wanted to make sure-- Well, I wanted to make sure that we really [00:02:00] gave credence to the end of this part because a lot of shit goes down.

Molly: Yeah. Mad props to Becca for figuring out how to break up this book so that it's intellectually stimulating and also leaves you on a cliffhanger, and by leaves you, I mean leaves me on a cliffhanger.

Becca: I'm glad you want to keep reading, and you can't.

Molly: [laughs]

Becca: In a different life, I would have been great at being an English teacher and assigning reading.

Molly: I was going to say the sadist.

Becca: Oh! [laughs] Yes, my kink of choice is preventing people from finishing a book.

Molly: Becca just has books lined up in her bedroom and she's like, "You have 20 minutes." I get to read 20 minutes of whatever book.

Becca: I really like *Harry Potter* books for that because you could make them read the Dursley chapters and then that one chapter where somehow Harry gets out of the Dursleys but then you have to stop.

Molly: And then, you can have sex.

Becca: Anyway, Jane Austen.

Molly: Anyway, Jane Austen. I like that. That's our tagline. Anyway, Jane Austen. [00:03:00]

Becca: She is a really easy person to return to.

Molly: Yeah, if we ever got t-shirts, they should say, “Anyway, Jane Austen.”

Becca: I was also thinking I want one that says Team Jingley or Anti-Dizzy.

Molly: Oh, absolutely. [unintelligible [00:03:10].

Becca: Yeah.

Molly: So, once we get more patrons, we'll add another tier and that'll be the merch tier.

Becca: Oh, yeah, definitely. I like the idea of anyone buying a shirt that says 'Lickham' on it.

[laughter]

Becca: Yes.

Molly: So, Chapter 19. Let's get into it.

Becca: Yeah, let's do it.

Molly: Well, let's first really quick catch up where we were before.

Becca: We just left the ball, that was like the sexual tension dancing.

Molly: Yeah. And then they stayed way too long, and everyone wanted to go home except for Mrs. Bennet.

Becca: Ms. Bingley was home. Mrs. Bennet was staying way too long. And she got drunk and was like, “Jane's going to marry a rich guy.” And Lizzie was like, “Mom, shut up.”

Molly: Yeah, it was terrible. So, the next day-- actually, this is exactly the line from the book. “The next day opened on a new scene [00:04:00] at Longbourn.”

Becca: It is a very like, “Oh, and now we cut to!”

Molly: Yeah, it's very cut to. It's the long-awaited Collins proposal to Lizzie.

Becca: Who was awaiting that again?

Molly: Oh, no, no, the narrator.

Becca: And Mrs. Bennet.

Molly: Oh, and Mrs. Bennet.

[laughter]

Molly: Collins goes about it very formally, like going through all of the steps that he believes a proper proposal must have. It says that he has no feelings of diffidence to make it distressing to himself to do it just before he leaves, like he has no reason not to propose to this woman he just met. And when I read this part, I turned to my roommate, who also happens to be my best friend. I was like, "What does diffidence mean?" And she was like, "Diffidence is my favorite word." So, that gives you an idea what household I live in.

Becca: Nerds.

Molly: She said it means shyness or reservation due to lack of self-confidence, and the fact that Mr. Collins has none basically just means that he is cocky, and he can find no reason not to propose to her.

Becca: Yeah, I think it's one of those moments where he's like, "I [00:05:00] got this in the bag," and I can't tell if it's because he thinks he's so excellent that you can't turn him down. Or because it's so suitable a match because [crosstalk] family inheritance.

Molly: Oh, he goes into how suitable a match it is, and let me tell you I have done a 180 on Collins.

Becca: Finally.

Molly: I really liked him and I felt bad for him before but after these chapters, I really don't.

Becca: You know what the magic of this is? By the time you reread this book later in life, or even by the time we watch all the movies, you get to just enjoy how much he humiliates himself, instead of feeling bad about it.

Molly: Yeah, I'm excited for that.

Becca: It's beautiful.

Molly: So, he wanders into the breakfast room and he finds Lizzie, Kitty, and Mrs. Bennet together there. And he asks Mrs. Bennet if he could talk to Lizzie alone. Mrs. Bennet immediately is like, "Oh, yes, Lizzie would love to talk to you. I'm sure. Kitty, let's go," such a hint-hint, wink-wink moment.

Becca: Yeah. "Oh, we'll leave these two love birds alone." [00:06:00]

Molly: Exactly. And Lizzie begs her not to go. She's like, "Mom, no!"

Becca: Have you ever had a friend try to set you up with someone you're not super interested in?

Molly: All the time.

Becca: [laughs]

Molly: Yes. And I'm always like, "Wait. No. Hmm-mm."

Becca: And they're like, "Oh, we're just going to leave. We're just going to mosey on." You're like, "Oh, I don't think you are."

Molly: Yeah, when you're in a group, and everyone thinks that you're about to get it with this one person in the group and they're all like, **[in a whisper]** "Should we go?"

Becca: There's like a miming thing of like, "Oh, God, we need to get out of here."

Molly: Yeah. And then, you're like trying to say, "No, it's fine," but not necessarily offend the other person but you're like, "Ah."

Becca: Yes.

Molly: That's what's happening here except Lizzie is like, "Anything he has to say to me, he can say in front of you."

Becca: And she's like, "No, no, we want the romance to stay alive."

Molly: So, they leave. Actually, first he says, "Lizzie, I desire you to stay," and then Lizzie looks like she's about to escape, which is hilarious, like she's caught in the **[00:07:00]** clutches of Mr. Collins.

Becca: She's just going to slink out of her petticoats and seep through the floor away from him.

Molly: Yeah, she's going to melt. She's literally going to melt because of how embarrassed she is right now. And then, Mrs. Bennet insists that she stay, and Lizzie dare not disobey that. Lizzie decides that she'd rather just get this over with. So, she lets them leave, and Mr. Collins begins what I have dubbed the motherfucking saga.

Becca: Oh, it is the motherfucking saga because it's a motherfucking saga but also the only person with a hard-on for him is Mrs. Bennet.

[laughter]

Molly: That is good. Additionally, I will say that I didn't even think about all of the times before this where it's talked about how Mr. Collins talks too much and repeatedly apologizes to Mrs. Philips for imposing or it's like, "Oh, are you sure you don't want me to stay?" "Are you sure you want me to go with the girls?" Anything, he just repeatedly says the same thing over and over again. That's his proposal.

Becca: Yeah. He is quite circular in his talk. **[00:08:00]**

Molly: Yeah, I'm trying to think of a good example of what he's like.

Becca: Me. I'm very rambling.

Molly: **[laughs]** Yeah, sure. I was thinking like a pop culture reference.

Becca: No, Becca. You are so succinct, Becca. You're so eloquent, Becca.

Molly: Becca, you're so succinct.

Becca: Oh my God. Thank you so much. I love that that compliment came out of nowhere.

Molly: [laughs]

Becca: It's very much somewhere between the droning professor and the guy in a teen movie who has no concept of when to shut the fuck up. If you combine those two characters together, you get Mr. Collins. Therefore, the least sexy character that could possibly exist.

Molly: Yeah, though, I am still picturing Kenneth Branagh, who is still sexy.

Becca: That's a matter of opinion.

Molly: Yeah, I'm gay. I don't know.

Becca: No, you're allowed to be attracted to Kenneth Branagh. I am viscerally repulsed by him.

Molly: So, don't come on the show, Kenneth Branagh.

Becca: No, no, I'm so sorry.

Molly: Colin Firth, you can come on the show.

Becca: I'm so sorry. Not Kenneth Branagh, the actor, he seems very nice, but every character he plays is so annoying.

Molly: Sure. Which probably comes from somewhere. [00:09:00]

Becca: He also broke Emma Thompson's hard, so I'm not a fan.

Molly: He did what?

Becca: They divorced.

Molly: He married?

Becca: They were indeed.

Molly: Did they get married on the set of Harry Potter?

Becca: No, they were well divorced by then.

Molly: Good thing they were in the same movie.

Becca: Nope. Yep.

Molly: Were they in Shakespeare together?

Becca: I think so. They were just both two British people who were married and then they were not married. Molly is gaping very wide.

Molly: Listen, Kenneth Branagh is not bad looking. But Emma Thompson.

Becca: I know. No one deserves her.

Molly: She is so much better. I mean, come on.

Becca: See, I can get behind a crush on Emma Thompson.

Molly: Oh, Emma Thompson is my biggest crush and also who I aspire to be when I grow up.

Becca: Emma, this is an open invitation. If you'd like to come on our podcast--

Molly: Please.

Becca: --please. Anyway.

Molly: He starts by saying that her little unwillingness actually adds to her perfection. Meaning, he likes them hard to get.

Becca: It's one of those, "Ooh, I like a woman who--

Molly: Puts up a fight.

Becca: --puts up a fight," which is very, very disgusting

Molly: Wow. I hated that. That just came out of my mouth. **[00:10:00]**

Becca: Yep, yep. It's a very gross thing for men to think. It's also as if had she been excited or overeager, he would have been like, "Oh, I'm still doing you a favor," but now this is his way of saving his own pride.

Molly: Pride.

Becca: Oh, it's in the title.

Molly: So, he tells her that he already got her mother's permission and that she must know what he's about to ask her because he's made his intentions very clear. And he says, "Almost as soon as I entered the house, I singled you out as the companion of my future life." Yeah, bitch. Almost. He literally said she's second best.

Becca: He's not lying here.

Molly: He's not lying. It's true, but he is dancing around the truth.

Becca: He is very much misconstruing the facts of the situation.

Molly: He wants to share his reasons for proposing before he is overcome with emotion, which is funny to Lizzie because he is very solemn always and speaks as if everything is a sermon, like this is the fact.
[00:11:00]

Becca: Also, I think Lizzie is aware that Mr. Collins doesn't want her. He wants the idea of her.

Molly: Yeah, she is highly aware of that.

Becca: Have you ever had someone have a crush on you and you're keenly aware it has nothing to do with you?

Molly: No.

Becca: Maybe that's a man thing. It is fascinating. I've had guys pursue me persistently and be like, "I want you so bad." And I'm like, "Sit down and tell me three facts about me that have nothing to do with my appearance." Well, I don't say that to them. But every time I'm convinced that they don't know shit about me, and it is aggravating and frankly insulting for a guy to be so obsessed with you when he knows nothing about you. So, for Lizzie, this moment of like, "I'm so overwhelmed by you, and I want you so much," part of that is the fact of Lizzie being pretty. A lot of it is the fact of like, "Oh, she's an easy, attainable wife."

Molly: Yeah. Which is so insulting.

Becca: Yeah, exactly. So, it's almost worse that he's like, "I'm so in love with you." And she's like, "You're not." [00:12:00]

Molly: Yeah, and she finds it so funny that she has to hold back her laughter and therefore can't stop him from speaking further. I wanted to go on a sidenote here about last episode we decided we were going to refer to this place where they live as the Shire because they always block out, they make it underscore-underscore Shire.

Becca: But it's always Hertfordshire.

Molly: Yeah. Last episode, we decided to call it the Shire, and not Hertfordshire. It is Hertfordshire and the other Shires.

[laughter]

Becca: Well, we could still call it the Shire.

Molly: That's right. And in my notes, I said, "I still want to call it the Shire," but why do you think they block out the other Shires?

Becca: Honestly, I don't know if any of our listeners do know, they can let us know.

Molly: For now, we're going to keep calling Hertfordshire, the Shire. But in case you were worried that we didn't know that it was actually Hertfordshire--

Becca: We figured it out.

Molly: Yeah, we know, or Becca knew the whole time, apparently. I just figured that out.

So, here are his reasons. I want to start by saying I'm proud of him for being so honest, and I'm not proud of him for anything else. **[00:13:00]** He's in easy circumstances, thanks to his patroness, Lady **[in a British accent]** Catherine de Bourgh.

Becca: **[in a British accent]** Catherine de Bourgh!

Molly: And he wants to set an example of matrimony in his parish. That's number one. Two, he thinks it will make him happy.

Becca: He doesn't say, "I think you will make me happy." He says, "I think it will make me happy."

Molly: He said it will add to his happiness.

Becca: Oh.

Molly: Gross. Lady Catherine de Bourgh-- you say it.

Becca: **[in a British accent]** Catherine de Bourgh!

Molly: Has told him twice to get married. And here is her recommendation. She says, "Choose properly. Choose a gentlewoman for my sake and for your own. Let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way." When I was reading this, I was like she's saying this and Baby de Bourgh is in the room as well. And I, at first was like, maybe she wants him to marry her daughter. But then, I forgot about Darcy and her daughter.

Becca: Oh no, this is so insulting. She's basically saying don't try for a pretty woman or anyone you care about. Find a sensible **[00:14:00]** woman, who's sturdy, and maybe she won't be of good breeding, but at least she'll be practical.

Molly: Yeah. And he's telling this to Lizzie.

Becca: Because I don't think he reads it as an insult. He's like, "Yes, I will find a sturdy woman. You seem a sturdy woman."

Molly: You can ride a horse.

Becca: But Catherine de Bourgh would never put her precious Baby de Bourgh in the hands of someone like Mr. Collins, not for the fact that he's a fool, but for the fact that he is lowborn, but she has high hopes for Baby de Bourgh.

Molly: Is Darcy-- Well, I guess they're like siblings.

Becca: Well, I mean I'm not going down the road of Darcy and Baby de Bourgh right now because I'm not commenting but if you'll remember from the latest chapters, it is a well-known gossipy thing that Catherine de Bourgh supposedly wants Baby de Bourgh to marry Mr. Darcy.

Molly: Yeah, I do remember that. So, we don't think that there's even the possibility that this man wants it with Baby de Bourgh.

Becca: Well, no, this man might want Baby de Bourgh. To use a phrase of my mother's, "Mr. Collins does not have a [00:15:00] snowball's chance in hell with Baby de Bourgh."

Molly: [chuckles] This is true. Then, he talks about how great Catherine de Bourgh is. He just goes on a little mini Catherine de Bourgh rant.

Becca: I am so surprised at how little you've brought up how much he talks about Catherine de Bourgh.

Molly: He has a big old boner for her, right?

Becca: It's not as much a boner for her but it's like he's name dropping his important boss who hates him.

Molly: Do you think she wants him to get married so he'll leave her alone?

Becca: [laughs] No, I think she's genuinely trying to give him good advice.

Molly: But maybe get him to calm down a little?

Becca: But, yeah, he needs a good roll in the hay, but I wouldn't wish that on anyone.

Molly: Me either. He says he came to Longbourn instead of looking around his own neighborhood for a wife because he is to inherit their estate when their father dies. And then, every time he mentions that he's going to inherit their state when their father dies, he says but that might not be for a very, very long time. And, yeah, you better dig that hole and then try to fill it up.

Becca: Yep.

Molly: [laughs] Is that a phrase?

Becca: You better dig that hole and then try to fill it up. [00:16:00] You know what, It's a phrase now.

Molly: Yeah. So, then the more that he talks about how their father might die, I was like, what if Collins was secretly plotting to murder Mr. Bennet? That would be a whole other story.

Becca: Well, we'd be fast-forwarding like a century or more and then going to Agatha Christie novels.

Molly: Is that a thing in those?

Becca: Have you not read Agatha Christie? I'm not going into this right now. Agatha Christie is not the hill I'll die on, but she is a famous female author from the UK who writes very spooky, spooky murder mysteries that have very intense little puzzles. And they have a lot of commentary on Britain and class. Much like Jane Austen comments on Britain and class, but Jane Austen is not so big on the spooky.

Molly: Damn!

Becca: That's more of an Agatha thing.

Molly: Well, someone can write us that fanfic.

Becca: Ooh, yes. If you have any interest in this, just send one to podandprejudice@gmail.com. I would love a very Agatha Christie, like Mr. Collins trying to murder Mr. Bennet. Make **[00:17:00]** sure that you take into account that Mr. Bennet looks like Zachary Quinto in our version.

Molly: Yeah, he has to have glasses and tilt them down his nose.

Becca: Well, he can do that if he doesn't look like Zachary Quinto as well. It just won't be as sexy.

Molly: Yeah, so those are like horn-rimmed and turtle shell and he tilts them down.

Becca: He got the Warby Parker.

Molly: He got the Warby Parker, and if he's an old man, then they're probably like wire rimmed.

Becca: Dumbledore glasses.

Molly: So, don't give us Dumbledore. We want Zachary Quinto. So, anyway, then he says that there's nothing left to do for him but to assure her of the violence of his affection, which I thought--

Becca: Which is a terrible way to phrase that.

Molly: Awful. And he says that it's fine that she's not rich. He will never ask her family for money, only for their entire estate.

Becca: Yeah, that's a terrible thing to say also, because he's going to get her family's money.

Molly: He's going to get all of the money. He's just saying he won't ask for it.

Becca: He seems to be hitting every single bad thing to bring up all in one monologue to her where [00:18:00] she is sitting there wishing she were dead at her dining room table.

Molly: Yeah, her eyebrows are probably up off her head by this point staring at him like, "Is he serious?" And he is. Finally, at this point, when he says, "It's okay that you're not rich." She interrupts and says, "You must remember that I haven't actually given you an answer yet." And she's very honored but must decline, which is dope. And then, he fucking waves her comment away with a wave up his hand. Who does that?

Becca: Just like a cat batting away a string.

Molly: Yeah, he says that young ladies always first reject the man basically wish to accept and then he will not be deterred.

Becca: So, that is something that has persisted up until the 21st century, that apparently when women reject men, we are just secretly hoping that they will keep pursuing us. Men, I don't think any of you that are listening to a Jane Austen podcast done by these two ladies are going to think that that's okay, [00:19:00] but it's not okay.

Molly: It's not okay and tell your friends.

Becca: Yes, please spread the word. We've been trying really hard to advertise this for a while.

Molly: It's literally so easy. No means no.

Becca: It's so simple. Everyone needs to get just a little bit more comfortable with rejection. I say this as someone with a deep fear of rejection because--

Molly: As do we all have that.

Becca: Let's just accept it when people don't want to date us. It's better for everyone.

Molly: It also saves you a lot of emotional turmoil to just be like, "Alright, this is over now."

Becca: Granted. I think probably getting rejected when you're proposing is worse.

Molly: Sure, but he doesn't actually know her. I want to talk about the phrasing of how he says this to her because he says, "I am not now to learn that women" blah, blah, blah. I take that to mean that he has learned this many a time before and I want to know what's his past like, how many times has he been rejected?

Becca: I hope a lot.

Molly: I really hope that he's being told this by Lady Catherine de Bourgh a lot, like, "Go get married." And he's like, "Okay," and he like leaves the house and [00:20:00] he goes to a bar or a restaurant and he sits down and he's like--

Becca: Well, the ladies Mr. Collins is going to ask to marry him will not be in bars or restaurants. I do think this might be his first proposal. It's not clear, but I like the idea that he sits in a room sort of studying books and what he takes away is like, "Oh, ladies and their fancies!"

Molly: Yeah, that's probably more likely than him going out on failed dates.

Becca: Also, his dad's kind of a bum so he might know something of women from his dad, but a certain type of women.

Molly: This is an interesting thought. I like thinking about how he gained this knowledge because it's false.

Becca: [laughs] Yes, and Lizzie is very keenly aware that it's false.

Molly: Yes. She says, "His hope is wildly misplaced." She says she's not like those young ladies "if such young ladies there are," which I love because he's basically saying, "You're not like other girls," and she's like, "No one's like that."

Becca: That seems to be her brand, which is just, "You think this is what women are? You are very wrong, sir!" [00:21:00] Because she did that with Darcy earlier.

Molly: Yeah, exactly. She's being very rational here saying, he could never make her happy and she's not willing to risk not being happy and she could also never make him happy because I want--

Becca: I think there's a really good quote about that actually.

Molly: Should I read this whole paragraph, I wrote, "Zing" and "I love this."

Becca: Yes.

Molly: "Upon my word, sir," cried Elizabeth, "your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies if such young ladies there are, who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. You could not make me happy, and I am convinced that I am the last woman in the world who could make you so. Nay, were your friend, Lady Catherine, to know me, I am persuaded she would find me in every respect ill qualified for the situation."

Becca: That is a mic drop to end all mic drops. And let's remember this, this is big because Lizzie is rejecting a man who could bring her financial security. Yoikes!

Molly: Well, her mom goes on to fight her on that. [00:22:00]

Becca: We will get there.

Molly: We will get there. He simply will not hear this. He says, "Lady Catherine will adore her. He's really going to talk her up when he sees her next." And Lizzie says, "That will be quite unnecessary."

[chuckles]

Molly: She says she knows what's best for her and she wishes that he would pay her the compliment of believing what she said. I specifically love that phrasing there because he's always talking about how he loves to give little compliments to Baby de Bourgh or to anyone. And she turns that right back on him and is like, "Pay me this compliment then, take my word as truth."

Becca: And it's also in its own way quite a profound statement, is just the biggest compliment you could give me is to actually listen to what I'm saying.

Molly: Validate me as a human.

Becca: Exactly. Oh, we love a lady who was out of her time period.

Molly: Yeah. She says she wishes him very happy and very rich and that she is actually ensuring those things by rejecting him. And she also mentions that now she can absolve him of all of his guilt because by making **[00:23:00]** her this offer of marriage, he has cleared his conscience about inheriting the house. She is like, "You don't have to be guilty. Take the house. I'm not marrying you. But at least you put in the effort."

Becca: Oh, yes.

Molly: Which is very nice of her to say.

Becca: No.

Molly: No?

Becca: No.

Molly: Which is badass of her to say.

Becca: Yes, she can't help the fact, he's going to take the house no matter what.

Molly: Right. And so, she's like, "I'm not going to marry you just so you can feel less guilty about it."

Becca: She's just like, "You obviously know that you're going to ruin our lives. Ruin our lives. You've done your bit. I'm not marrying you. I'd prefer to be poor."

Molly: Yeah, it's like, "Sorry, can't help you and your guilty conscience."

Becca: What's the exact phrasing there? "In making me the offer, you must have satisfied the delicacy of your feelings with regard to my family and may take possession of Longbourn estate, whenever it falls, without any self-reproach. This matter may be considered, therefore, as finally settled." That is her basically being like, "You know what, you tried to make it right. I'm not letting you. Go away." **[00:24:00]**

Molly: Yep, then she tries to leave, and Collins says, "Oh." In my notes, I wrote, "Wow, it's really hard for me to not just type out every sentence because they're all fire."

Becca: Oh, yeah, because Lizzie knows how to reject a man with wit, class, and a lot of savagery.

Molly: Truly. So, she's trying to leave and he's like, "Next time, I hope you'll give me a better answer," like next time he proposes because he's not going to stop there. He says, he's not accusing her of cruelty right now since he knows that she's just being like all women and being coy and not accepting on the first attempt, which is gross. And also, he's drawing attention to the thing by not mentioning it. So, he's saying, "I'm not calling you cruel or anything, but you're cruel." So, she's just baffled. It says that she starts speaking to him warmly and sometimes warmly means warmly, like we do, but I think the meaning of the word here is a little different.

Becca: I think she genuinely despite the fact that she is being low-key savage is trying to reject him with some grace.

Molly: [00:25:00] Oh, so you think she is saying this warmly?

Becca: Yeah, I don't think she's saying it like hotly.

Molly: Oh, okay, because I was thinking maybe it means hotly.

Becca: I think she's genuinely trying to save some face. She is still a proper lady, despite the fact that she knows how to take down a man with a few words. Love her.

Molly: Mr. Collins then launches into a diatribe on how great he is and how good he would be for her. He says she must give him leave to flatter himself because her words are just words of course. Sidenote. They're just words, of course, like she's just running the course. And that's how of course came to be. It just means "of the course." You're just following the course. But it's like, "Oh, of course."

Becca: That makes so much sense. Oh my God!

Molly: Of course. It's two separate words. It means of course.

Becca: If we can get an English major up in here to confirm this, I'm specifically putting this one out to Zach Cohen if he's listening.

Molly: Yes, please, Zach.

Becca: But this sounds right.

Molly: Yeah, it felt right reading it. I was pretty proud of myself.

Becca: So, they're just words of course because they're just [00:26:00] in the course of her natural fake rejection of him [crosstalk] acceptance, but they're just words.

Becca and Molly: Of course.

Molly: But I think that we've started saying it like "of course" because it's just a phrase now, but it means just "of course," "of course. "

Becca: Wow, that's a weird language.

Molly: Yeah, by the way, you might know that we're not English majors.

Becca: We're decidedly not English majors. Granted, we're both former theater majors, and we studied a lot of Shakespeare. So, we do have some ability to parse words. But we are not trained in the art of literary analysis from a college perspective. We merely do so because it's fun.

Molly: Yeah, well, to be fair, I was almost an English minor. So, I am a little bit trained to do analysis of literary item.

Becca: I took a solid one English class in college, and then found myself more drawn to the history department. So, I actually have a history degree instead.

Molly: Well, I only have one degree because it was too hard to do anything except one for me. Anyway, that was of course. [00:27:00] He gives her the reasons why she must eventually say yes. He is not unworthy of her, sure. He can offer her a highly desirable establishment, fine. His situation, connections to Lady Catherine de Bourgh and to Lizzie's own family are also desirable to her, fine. And Lizzie, despite being so hot and so smart, you might never get married because you're not rich.

Becca: So, that's some negging.

Molly: Yep, I actually typed out the whole thing, because it was pretty savage.

Becca: You mean her response?

Molly: No, his thing. Her response is also very savage. I wrote my jaw is on the floor in a moment, but here I will read you the passage of him saying that she's not wealthy. "And you should take it into further consideration that, in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made to you. Your portion is unhappily so small that it will in all likelihood undo the effects of your loveliness and amiable qualifications."

Becca: [00:28:00] Therefore, she must be playing hard to get trying to increase his love by suspense, according to the [in British accent] usual practice of elegant females. [retching noises] This is some epic old world negging.

Molly: Yeah, he's really showing his true colors here. This is where I changed my mind about him. Not that I hadn't already but this is where it really solidified for me that he's a dick!

Becca: Oh, yes. Here's the real lesson of *Pride and Prejudice*. Just because a guy is slightly socially awkward and seems to try really hard in social situations, it does not mean he's nice.

Molly: Yeah. And he's not nice. What does negging mean also?

Becca: Oh, I feel like this is just an education.

Molly: [chuckles] In this podcast is me asking questions and Becca answering them.

Becca: Well, to be fair, I have read Jane Austen, so I know everything. When I say that men do this, I'm going to say very specifically that men raised in toxic masculinity to view women as desirable objects [00:29:00] in a certain way. Those guys are the ones that do this. So, negging is a technique that guys use where they compliment a woman by making her feel bad about herself, a sort of like tearing her down a little bit but drawing her closer to you, by being, "But don't worry, even though you're shitty, I still want you somehow anyway."

Molly: Yeah.

Becca: It's like, "Oh, God, I don't know why I want you, but I totally do," that's negging. It's really obnoxious. It happens a lot, and this is negging!

Molly: It really is.

Becca: You must have been so confused when I was like, "Oh my God, he's negging her."

Molly: You're saying it and I was like, "It's going to come to me. So, I'm just going to smile and nod." Maybe what I'll do is I'll take that part where I ask you and move it to the right away a bit. So that way, I don't have to be like clueless for few minutes.

Becca: No, no, no, it's okay. I think it comes up pretty organically. But, yeah, that's negging and it is exactly what he's doing, which is, "I want you and I'm the only guy who's ever going to want you because you're poor."

Molly: And then, she fights fire with water here, [00:30:00] I think.

Becca: Like Katara.

Molly: Oh my God. Yes, *Avatar: The Last Airbender*, the best television show on TV. Very true. So, she comes back with, "Do not consider me now as an elegant female intending to plague you, but as a rational creature speaking the truth from her heart." I'm just going to let that sit because that's all we're ever all asking.

Becca: She is trying so genuinely hard to nurse his ego and simultaneously get out of the situation.

Molly: Oh, yeah, he gets pretty awkward and says, "I'm going to go and talk to your parents about this." And she says, "She sees this willful self-deception and says nothing." I'm thinking maybe she feels a little bad for him at this point because he's so deluded and she leaves. But she feels okay because she knows that when he goes to her father, he will say no, and it will not be confusing. It'll be in very certain terms, "whose behaviour at least could not be mistaken for the affectation and coquetry." Coquetry?

Becca: Coquetry is like [00:31:00] sluttiness.

Molly: Yeah, I can't pronounce it though. Coquetry, "whose behavior at least could not be mistaken for the affectation and coquetry of an elegant female." Zing! And then I got really nervous, I was like, "What if Mr. Bennet is like, "Yeah, marry him."

Becca: I mean, it would make sense. It would keep the estate in the Bennet Family.

Molly: Yeah, and Lizzie's, his favorite daughter, and he would probably want her to be well off and provided for.

Becca: I guess we're just going to have to go to Chapter 20 to see what happens.

Molly: Ooh! Chapter 20. Mrs. Bennet had been waiting in the vestibule this entire time. As soon as she sees Lizzie come out, she runs into the breakfast parlor and starts congratulating Collins and herself on their impending connection.

Becca: Again, I keep going back to the metaphor of when your friends want you to hook up with someone and they're like, "Ooh, what happened?"

Molly: And you're like, "Oh my God, please leave me alone."

Becca: Like, literally nothing.

Molly: He's right there. Stop it! [00:32:00] And he responds equally as happy, poor deluded soul. She asks how it went and he tells her everything, not even sugarcoating it, and seems pretty happy because obviously her refusal was a result of her bashful modesty and genuine delicacy of character. Lizzie? Did you see her?

Becca: He doesn't know Lizzie. But Mrs. Bennet does.

Molly: Mrs. Bennet does, and she knows that Lizzie is not modest nor delicate.

Becca: She has this immediate moment of, "Oh no!"

Molly: Yeah. And she's like, "Uhhhh, I'm going to speak to her. She's headstrong and foolish and does not know her own interest, but I will make her know it."

Becca: [laughs]

Molly: Isn't *Headstrong* an Ashley Tisdale song? Being headstrong in this time period is not a good feminine quality.

Becca: Oh, apparently not.

Molly: And Collins is like, "Whoa, I mean, if she really is headstrong and foolish, then maybe she's not a desirable wife for me, since I'm looking for happiness."

Becca: And then, Mrs. Bennet is like, "Oh no, she's the only like this, this one time. She's [00:33:00] usually so gentle of nature."

Molly: Yeah. Interesting, though, how a minute ago, Lizzie was telling him that he wouldn't be happy with her and he was like, "Yeah, I will. Yeah, I will. Yeah, I will."

Becca: Yeah, no, because Lizzie is not a person to him. Lizzie is just a vessel.

Molly: An object.

Becca: Yeah. [retching noises] I'm going to throw up.

Molly: Oh, I'm going to throw up. Yeah, so then I wrote, Mrs. Bennet says she's going to go talk to Mr. Bennet and she just runs away before he can even say anything. And she runs into the library, says everyone is all in an uproar, and "Mr. Bennet, you must make Lizzie Mary Collins she's refused his proposal and if you don't hurry up, he may change his mind." And Daddy Bennet tilts his glasses down his nose and looks up at her with calm unconcern and says, "I have not the pleasure of understanding you. Of what are you talking?" Zachary Quinto.

Becca: Oof, that is some Zachary Quinto energy coming off of Mr. Bennet.

Molly: Yeah. And Mrs. Bennet then says exactly what she said the first time. And Mr. Bennet is like, "Well, what am I supposed to do about it? It seems pretty hopeless." And Mrs. Bennet [00:34:00] is like, "You have to talk to Lizzie!" And he says to call her down and she shall hear his opinion.

Becca: I also feel like it should be said Mrs. Bennet really needs a valium in the scene.

Molly: Really. Yeah, she is going to fall over.

Becca: I believe this is what they call rare form.

Molly: Rare form. She is in rare form. Lizzie comes down and he begins a very sexy--

Becca: I hear Mr. Collins has proposed. Is it true?

Molly: Yes.

Becca: And you refused?

Molly: Yes.

Becca: And your mother insists you marry him, correct?

Molly: Mrs. Bennet then says, "Yes or I will never see her again!" She's such a drama queen!

Becca: Is she this willfully blind? he's clearly a buffoon. And Lizzie is clearly too good for him.

Molly: Yeah, but the money.

Becca: Yeah, I know, I know. But this is one of those moments where I get frustrated with Mrs. Bennet just because of all your daughters to pick to unload onto Mr. Collins, why would you pick Lizzie?

Molly: Why Lizzie? I mean, fucking Lydia would just go with anyone.

Becca: I mean, I'm not going to say anything because I feel like you get a little bit more insight into her thinking on this later, but it's just frustrating because it's Mrs. Bennet-- **[00:35:00]**

Molly: Interesting.

Becca: But I think it's because she knew that Lizzie was probably the hottest commodity after Jane.

Molly: Right, and Jane is taken.

Becca: Jane be taken by a certain Charles.

Molly: Charlie.

Becca: Certain Charlie.

Molly: Then, Mr. Bennet says, "An unhappy alternative is before you, Elizabeth. From this day, you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do."

[laughter]

Becca: Boom!

Molly: I shat myself!

Becca: That line is so good!

Molly: I love him! He's my favorite character.

Becca: I love Mr. Bennet.

Molly: I was so nervous. And then, when he said I knew as soon as he was like, "She shall hear my opinion." I was like, "No, he's got her."

Becca: You were like, "Oh, Daddy Bennet, give it to me."

Molly: Yeah. So, I felt a little bit weird when I said that it was a sexy interrogation, because it's his daughter. It's sexy to me. It's sexy to the reader. Don't think that, I'm not into incest or pedophilia.

Becca: It's been over 200 years for this novel. [00:36:00] And there have been all sorts of listeners. But it's finally happened. We have a Mr. Bennet fan girl amongst the readership of *Pride and Prejudice*.

Molly: Listen, I think that coming into blind has really helped me find my niche. And my niche on this podcast is going to be that I stan Mr. Bennet.

Becca: I mean Mr. Bennet's fantastic. This moment goes so to the heart of Lizzie and her parents and what's at stake here because Lizzie is just this woman who knows, she knows she cannot give herself to a man who doesn't deserve her, which is so rare. And then, you have Mrs. Bennet who's pragmatically on another side being like, "Okay, but you will not inherit." And then, you see this other parent for her who sees her and is so able to understand her and know how much she cannot marry this man, even though it would secure his estate [00:37:00] being passed on to his posterity. It is such a beautiful parenting moment, it is such a beautiful familial moment, and this is a lot of yelling about how much Mr. Collins is a fuck boy, but we've got to give some real props to daddy Bennet here. This is a good moment.

Molly: Real props to Daddy Bennet. We love him. Okay, so while you were saying that, although how cool would it be if we had a Jane Austen novel with a powerful female lead and also a powerful female mom who's not actively trying to work against her and she doesn't have to get the positive energy from the man?

Becca: I will say there are other novels.

Molly: Sure, sure, sure. We're going to read more.

Becca: Yeah, this is not one of them. In this book, it's pretty clear that our leading lady draws a lot of strength from her older sister and from her dad.

Molly: Which is nice. Yeah.

Becca: And Austen writes sisterly relationships so well. But as much as there is affection between Mrs. Bennet and Lizzie, there is a butting of heads.

Molly: Yes.

Becca: It's very clear. [00:38:00] And in other novels, I will not say which ones but maybe certain ones that are my favorite, you will see maternal relationships that are a little different.

Molly: Yeah, I guess the thing that bothers me about this-- well, it doesn't bother me. I just find it interesting. And this is an early example of it, so that's great. But like to have to draw this strength from the male character, if that makes sense? But at the same time, I love it because-- well, I don't know. I don't know. I do love it because I love Mr. Bennet. So, I love it.

Becca: 10/10 moment, strongest moment, I think, possibly from any character so far with maybe the exception of Lizzie running to see Jane at Netherfield.

Molly: Yeah, but this was better. I will say that Becca sent me a spoiler-free photo of just a little Wikipedia page link that was about how old Mr. Bennet is.

Becca: And very specifically because in the first episode, Molly asked me what his first name was.

Molly: Yes.

Becca: And it turns out, he does not have a [00:39:00] first name.

Molly: Yeah. His name is never mentioned and also his age is never mentioned either, but he has to be old enough to have been married 23 years and his wife must be a lot younger than him, and there was a little picture in the corner. It was like Santa Claus, Becca warned me, but ugly Santa Claus. And I saw that and since I've seen that, I'm reading these scenes and my image is just flickering between Zachary Quinto and this old man.

Becca: For people who don't know the man she is referring to is actually Donald Sutherland playing Mr. Bennet.

Molly: I don't know who that is.

Becca: Did you ever see the *Hunger Games* movies?

Molly: Yeah.

Becca: He plays President Snow.

Molly: That's who I thought he looked like.

Becca: So, Donald Sutherland is a tremendous actor, possibly one of the best actors that America has to offer. And he's got a very unfortunate tricorn hat and some sideburns [00:40:00] to deal with in this role. He plays Mr. Bennet to pitch perfection.

Molly: Not my pitch perfection. Zachary Quinto, where are you at?

Becca: Zachary Quinto, you're welcome to come on this podcast and do readings of Daddy Bennet for us. We'd love that. It could be part of Austen After Hours.

Molly: Yes. So, my image is just flickering between the two of them. Also, I want to just point out that he's been married 23 years. If he got married at 23 to a 17-year-old, he could be 46, which is probably around Zachary Quinto's age.

Becca: Zachary Quinto is straight in his late 30s, I'm pretty sure.

Becca and Molly: Anyway.

Molly: Lizzie smiles instead of hooting with laughter as I would have in her better situation. Mrs. Bennet is like, "No, you promised you would insist that she marry him." And Mr. Bennet then requests two small

favors. One, that she allows him the free use of his understanding in the situation. And two, that she give him the library back. He would like his room, please.

Becca: Oh, so savage.

Molly: So then, Mrs. Bennet [00:41:00] keeps bugging Lizzie and she's following her around and she tries to get Jane on her side. But obviously, that was never going to work. Jane doesn't take sides. Lizzie keeps denying her, sometimes seriously, sometimes jokingly, like, "Mom, what do you think is going to happen?" Collins on the other hand, it's different at this point. His pride is hurt because he thinks so well of himself. He doesn't know why she is refusing him. But other than that, he's pretty fine. He thinks if she's really as foolish and flawed as her mother says, he doesn't want to marry her anyway. It says then his regard for her is imaginary. Is this Jane Austen calling out that he is holding her on a pedestal and making up this idea of her?

Becca: Yes, exactly.

Molly: That's brilliant!

Becca: Yeah, it's exactly what we were talking about earlier. This idea that he has this vessel of, "Oh, I can make everything right with this family. She's hot. And I can impress [in a British accent] Catherine de Bourgh with what a pretty wife I have."

Molly: Yeah, it's all in his head.

Becca: Lizzie is correct. In the end, I don't think Lizzie could make Mr. Collins happy. She is vastly cleverer than him and [00:42:00] she would not listen to him.

Molly: No, it would be terrible.

Becca: Yes.

Molly: While all of this is happening, remember, it is 9 AM [crosstalk] breakfast. Charlotte Lucas comes by the house and Lydia runs up to her, and is in a stage whisper, it really says in a loud whisper. "I am glad you are come, for there is such fun here!" I love Lydia. She gets really into the hot gossip and tells her everything that's happened. Then, Kitty runs up to them and does the exact same thing-- [crosstalk]

Becca: Kidia is living. Everyone else is in disarray. I'm picturing Mrs. Bennet running around the house basically keening. Lizzie following around trying to explain what's happening. Jane is sitting in a corner, doing embroidery work and being like, "I'm pretending nothing's happening." And then, Mr. Bennet is in his library chuckling to himself over a book. And then, I'm assuming Mary's off reading scripture somewhere.

Molly: Yeah, somewhere.

Becca: Mr. Collins is just shell shocked in a corner and then you have Kitty and Lydia like running around the house laughing. [00:43:00]

Molly: Maybe even interviewing people on how they're feeling at the moment. So, they both bombard Charlotte with information. They go into the breakfast parlor altogether. And Mrs. Bennet is there and also launches into the whole story. Bombards Charlotte some more. And she's like, "Please be on my side, Charlotte, nobody's on my side. I am so cruelly used. Nobody feels for my poor nerves." There it is.

Becca: Oh, yes, her nerves, they are back.

Molly: They're back.

Becca: And in need of a Klonopin.

Molly: Honestly, I feel you, Mrs. B.

Becca: Yeah, in all seriousness, this is her child's livelihood. She's not thinking clearly about how atrocious that marriage would be, but I can get why she's upset.

Molly: Yeah, I love that Charlotte is just a part of the family and she shows up and everyone's like, "Guess what's happening here?"

Becca: She's like, "Huh?" **[surprised noises]**

Molly: I feel bad for her. It's like when you're at dinner at a friend's house and the family is fighting and you're like, "Oh, the food's delicious, Mrs. B." Then, Jane and Lizzie come in and Mrs. B goes **[00:44:00]** in and she's literally saying, "There she comes," like she's not even there. "There she comes unconcerned as ever." And she calls her Ms. Lizzie. She says, "I'll tell you what, Ms. Lizzie!"

Becca: When my mom is mad at me, she just goes, "Rebecca." And I know I'm in shit. And so, Ms. Lizzie!

Molly: Ms. Lizzie, though that's like very talking now.

Becca: Oh, yes.

Molly: She says, "If you keep refusing offers of marriage, you will never get married and no one will ever take care of you when your father is dead. Especially me, because I'm disowning you." She says to Lizzie, she will never speak to her again. She has no pleasure in talking to unbeautiful children. As a matter of fact, Mrs. Bennet has no pleasure in talking to anybody at all. "For those who suffer from nervous complaints and never like talking much and no one can tell how I suffer, no one pities me because I never complain."

Becca: Oh, that is a Sarah Bernhardt monologue.

Molly: Yeah, my three comments were, "You complain nonstop, everyone knows how you suffer, and you love to talk." She does keeps **[00:45:00]** talking until Collins comes in. And then, she turns to

everyone and she says, "Let me have a word with Mr. Collins," or something like that. And Lizzie, Jane, and Kitty, all immediately leave the room, but Lydia wants to stay and hear the gossip. Obviously.

Becca: We love a sloppy bitch.

Molly: We do love a sloppy bitch here in this podcast. And Mr. Collins starts talking to Charlotte because he's overly polite and ask about her family. So, she's already there and so she decides to just go into the corner and look out the window and pretend not to be listening, but actually eavesdrop. Mr. Collins says, while sounding very bitter, says that he's not bitter, as that's the only time I ever knew anyone ever says I'm not bitter. He says, "Resignation to inevitable evils is the duty of us all." Yikes. He says, he's resigning because he began to doubt the happiness Lizzie would make him feel, as she told him, but that's okay. And resignation is never so perfect as when the blessing denied begins to lose somewhat of its value in our estimation.

Becca: Have you ever rejected someone and then had them say, "Oh, well, [00:46:00] you are ugly anyway?"

Molly: Yeah.

Becca: Yeah.

Molly: Well, no, I haven't necessarily had that happened to me, because I don't have that many suitors. But in high school, for example, I had a boyfriend, and, yeah, surprise. And--

Becca: I was going to say, I feel like the reason that I keep pulling these out and you're like, "No, I don't know what you're talking about," is because I date men and you date women.

Molly: Yeah. But in high school, I had a boyfriend who happens to be a very good friend of mine now. I will just throw that out there in case he decides to listen to the show.

Becca: [laughs]

Molly: But in high school, he was a dick, and he knows it. He knows it. And I think at one point, we broke up and he posted on his Tumblr about how ugly I was anyway.

Becca: Oh, yeah. No, that's what Mr. Collins is doing right now and Mrs. Bennet is his Tumblr.

Molly: Yeah. [laughs]

Becca: Oh. 10/10 the fuck boy episode because most of this episode is been me being like, "Oh, yeah, this happens to me." And I'm like, "Oh, you date women."

Molly: Yeah, I also want to say that our editor, Graham, has been naming [00:47:00] the episodes for himself.

Becca: So, this is definitely the fuck boy episode.

Molly: Yeah, I love that. And so, Mr. Collins hopes that Mrs. Bennet won't see him as showing disrespect for withdrawing the proposal without asking the parents to intervene. And he knows that his conduct may be objectionable in having accepted rejection from Lizzie and not from her parents because there's a hell of a lot of etiquette that goes into proposals. He says that everyone is liable to error and he only wants to find an amiable companion for himself. But his intentions were good, and he is sorry if his manner was reprehensible in any way. And he apologizes 15 times in slightly different ways for a long time.

Becca: Yet never to Lizzie.

Molly: Yet never to Lizzie.

Becca: Hoo! So, we made it through that.

Molly: That is the end of those two chapters. And I was right. We had plenty to talk about.

Becca: I was going to say this is just such an action sequence that I felt we needed to break it down shot for shot.

Molly: We really did.

Becca: Oh, yeah, we did.

Molly: I feel like I quoted every other sentence this chapter. Sorry, y'all. [00:48:00]

Becca: Everything is so pure gold here.

Molly: So good.

Becca: But we made it to my study questions. These Rebecca study questions. We have our first proposal!

[trumpet sounds]

Becca: First proposal, and it is a disaster. So, this is a rom com, it's about marriage. A lot of people have talked a lot about marriage. I would say it's an unexpected first proposal.

Molly: I was not expecting it.

Becca: So, let's unpack this. In a book that is so focused on marriage-- In fact, the first line is about how a single man in possession of a good fortune must be in want of a wife. We have our first single man in possession of a mediocre fortune.

Molly: [chuckles]

Becca: Who is seeking a wife pretty actively and he ends very poorly for him.

Molly: Yes, well, he walks out with his dignity.

Becca: No. He doesn't.

[chuckles]

Becca: But, in all seriousness, **[00:49:00]** first proposal. What surprised you about it being the first proposal? Were you expecting something this early? Anyway, yeah, thoughts?

Molly: To be completely honest, I hadn't thought about the prospect of anyone actually getting married in this book.

Becca: Oh!?

Molly: And right now, when you say first proposal, I'm like, "There are more?" Of course, there are, but I haven't thought about it.

Becca: Oh my God, because it's not a spoiler--

Molly: No, it's not. The first line is about getting married. I just hadn't thought about it. I had thought, oh, we're going to be in this seeking part forever. So, I was very surprised when this proposal happened. What surprised me about it, is that I know that Collins is forever composed and everything, but I'm always picturing him getting riled up and then trying to reel it back in and then getting riled up and bursting with a dick move, and then being like, "Oops," and I was surprised by that, because proposals are supposed to be romantic, but he totally didn't even think about romance. **[00:50:00]** He was like, "I'm going to do this in the most pragmatic way." Follow the protocols, follow the rules, go through the motions. And honestly, he was honest.

Becca: He was. He's got great at the rules and emotions because he basically was like you're too poor to have anyone else. You'll be a sturdy companion for me. Catherine de Bourgh told me it's time. So, here we are.

Molly: Yeah, like, "Oh, I was seeking a wife and you were in front of me."

Becca: Yes.

Molly: Next to Jane.

Becca: **[laughs]** Oh, yes. Never forget that Collins wanted Jane first. But I would also say, there are two things to see at this. One, the throes of passion are so removed for numerous reasons, not the least of which he's not passionately into her.

Molly: He's not cute.

Becca: He's not cute. And also, this is a business proposition-- **[crosstalk]**

Molly: It truly is. It all stems from him feeling guilty about inheriting the house and wanting to let her family keep the connection with it because if they get married, then her whole family could stay, theoretically. [00:51:00]

Becca: Theoretically, yeah, I mean, assuming--

Molly: He might not want them to.

Becca: Exactly, because they can't really support their own family, plus all the sisters. But the idea being that that stays in the Bennet line, it is at its core a cynical, cynical marriage. And that's why Lizzie doesn't want it because in her heart of hearts, Elizabeth Bennet is quite the romantic.

Molly: Yeah, she wants to marry for love.

Becca: She does. So, yeah, that's our first proposal, and it just goes down in such spectacular fashion. Had you been forced to think about it, who do you think the first proposal would have been between?

Molly: Oh, Jane and Bingley. Yeah, I would have thought-- I mean, it seems like everything was leading to them getting married. It's like-- what's the play? Where-- oh, *Fiddler on the Roof*. Hanukkah, it's--

Becca: [laughs]

Molly: It's kind of like *Fiddler on the Roof*. There's siblings. They're all girls. One of them gets married. She exits the picture. The other one gets married. She exits the picture. The third one gets married and so on, and so forth. That's what I was picturing here. [00:52:00] I thought it was going to be Jane and Bingley were the easy couple and it was going to get progressively more difficult as we went on, and that's not what happened.

Becca: Oh, no, not at all. I'm glad Austen is keeping you on your toes.

Molly: She is.

Becca: All right. So, we have a standoff. Mr. Daddy Bennet versus Mrs. Bennet. I wanted to unpack their reactions. We obviously already talked about it a lot. And--

Molly: We love.

Becca: -I wanted to maybe just think about why Mrs. Bennet is so wound up about it and why Mr. Bennet is so not.

Molly: Interesting. I think. Mrs. Bennet saw this coming. I think Mr. Bennet knows Lizzie.

Becca: Yeah, I think the reason Mr. Bennet is so chill is the sheer understanding of how special she is, and how little he could see her entering into that horrifying marriage.

Molly: Also, he knows that she knows herself and that she is strong, and that she is not going to let this happen. I think that he's chill about it [00:53:00] because he knows that she won't marry him. And it

doesn't seem like he would really expect her to even go into that because her mother won't speak to her ever again. When he says, "Your mother won't speak to you again if you don't marry him, and I won't speak to you again if you do," it's a joke. He's not serious about this at all.

Becca: Yeah, and I think he knows that in his heart of hearts, she's not going to stop speaking to Lizzie. This isn't the end of Mrs. Bennet and Lizzie's familial relationship in the story.

Molly: Yeah.

Becca: You know that.

Molly: Yeah. I mean, maybe. She did say she was never going to speak to her again multiple times, then she continued to speak to her.

Becca: Exactly. I'm trying so hard not to give Molly spoilers. And I think overall, I think I'm doing a pretty good job. But I don't know if I just gave you one.

Molly: No, you just told me that they weren't going to not speak to each other ever again and I think that's probably clear.

Becca: Okay. Yeah. So, then the next thing I had is Collins, the fuck boy.

Molly: Yeah. Is that the question?

Becca: What do you see in his character now that wasn't there before, [00:54:00] from both his proposal and his reaction?

Molly: Literally everything. I thought he was so sweet before. Remember, I was very Team Collins. I felt bad for him because he was trying so hard and doing the most and not getting any recognition. He's classist. He is totally blind to human interaction. He can't see when he's digging a hole, then he fills it up, but he doesn't know that he's digging it. It's like he's running in place and scooping out the dirt.

Becca: He's like borderline unbearable, but I think you touched on this. This chapter makes it clear that he does not deserve your sympathy for his lack of ability to interact with human beings.

Molly: Yeah, part of its intention-- I think he's classist. I really do, because he was so blatant about like, "You'll never get married. You're poor." He just thinks that.

Becca: I mean, obviously, the time periods are cruel to women but a lot of these men have respect and knowledge and admiration when it comes to women. [00:55:00]

Molly: Oh, yeah. Bingley loves women. Even Darcy loves women.

Becca: Yeah. And just this knowledge of what these beautiful human intelligent people are. Mr. Collins seems to have none of that. And it's very aggravating and it's what I call sexist for the time. And it is damning.

Molly: Yes. And in terms of his response, when he tells Mrs. Bennet, he's actually not going to marry her, it's like her words just floated over him when he was having the conversation. He was totally not there with her. It wasn't until later that he was like, "Okay, this is my decision. We're not getting married." Dude. **[retching sounds]** So, that's my thoughts on him.

Becca: Yes. And then my last, Collin's related question is, what are your predictions for him going forward?

Molly: **[unintelligible [00:55:45]** have more of him?

Becca: I'm not commenting on whether or not he'll be in the rest of the book. I'm not commenting on what will happen next with him. I'm asking what you think will happen.

Molly: Sure. God. I was hoping that he wouldn't come back. But I imagine **[00:56:00]** that he will because he is going to inherit the estate. Mr. Bennet's not going to die in this book. Yeah, we're going to knock on wood. Mr. Bennet can die and give him the estate. No, Mr. Bennet doesn't die in this book. But I imagine they have to have some sort of connect because he's going to inherit the estate one day, maybe he will marry Lydia, or Kitty, or Mary. Oh, he and Mary would be a good match.

Becca: Oh, unpack that.

Molly: Oh, well, she's so cynical and nerdy and--

Becca: I wouldn't call her cynical. I think of her more as prim.

Molly: Yeah.

Becca: And goth.

Molly: She's also kind of unaware of human interaction. She just states the facts, and I think that would be good for him. She's very reserved and would stay in her room most of the time, so he wouldn't have to worry about her. And I want Mary to be happy, and I think that maybe someone other than Collins would make her happy, **[00:57:00]** but I imagine that she wouldn't care so much as to look further.

Becca: That's very fair. We talk about Jane being an introvert. We talk about Darcy being an introvert. Mary is the ultimate introvert of this book.

Molly: Yeah, truly.

Becca: Except her performance,

Molly: Except for her performance.

Becca: All right. I like these predictions. I'm not going to comment on them.

Molly: Oh my God, I hope Mr. Bennet doesn't die. I'm really pointedly not looking at Becca because I want neither confirmation nor denyingness.

Becca: You'll get neither from me. So, then I wanted to talk about Lizzie rejecting this proposal. This is obviously a big deal. For as much as Mr. Collins sucks and is super classist, she is poor!

Molly: I know. Well, she's not poor, but she's poorer. She's poor. Her father is better off than she is.

Becca: Yeah, her father's a solid upper-middle class, and she will be poor.

Molly: Right, if he dies, which he won't in this book.

Becca: Yes, I'm not commenting on this.

Molly: I know. I know. [00:58:00]

Becca: So, despite how shitty he is in this proposal, it is utterly romantic that Lizzie rejects him in this way because she is really gambling a lot on her life here. So, shoutout to Lizzie for being brave, but let's chat a little bit about some self-worth from Lizzie Bennet.

Molly: Yeah, she's willing to risk poverty and being kicked out of her own home and having to get a job if that's something that they do, and all of these things, so that she may marry someone that she loves. And she didn't have anyone in mind.

Becca: She might have someone in mind.

Molly: Who would she have in mind?

Becca: Are you forgetting Lickham so soon?

Molly: Oh, my God. [laughs] I forgot about Mr. Wickham. [laughs]

Becca: How very dare? All the dishiness of last episode. [00:59:00]

Molly: Wow, I really forgot about Mr. Wickham.

Becca: Well, Mr. Collins has a way of just smacking you up the head and being like, "Ho, this is all that's happening."

Molly: Yeah, I was so thrown off by how douchey Collins is, I forgot about the whole Wickham thing. Wickham, and the drama with Wickham and Darcy, and--

Becca: Oh my God.

Molly: Anyway, so maybe Lizzie has someone in mind, but it's just a crush at this point. It's not anything real. And I relate to that because I feel, as we have been talking about, I find dating in New York very hard, and confusing, and I tend to ghost people because I'm afraid of commitment. And I think maybe there's something out there waiting for me, some perfect person that I'm going to fall in love with, and I'm waiting for that great love. I had a breakdown today on the phone with my mom because I was like,

“What if I keep turning people down and never find love because I'm waiting for this thing.” Which seems very rom-com Christmas movie, I don't know.

Becca: Well, [01:00:00] what I'd say is, there are a lot of fish out there in the sea. There isn't just one person who's suited towards you.

Molly: I know.

Becca: No matter how much Jane Austen might be teasing, there's a Charles to your Jane.

Molly: Yeah, you know what, I think something is going to blow up with those two. It's never that perfect that fast.

Becca: I can't confirm or deny anything.

Molly: Yeah, I just want to say that if Jane and Bingley are perfect throughout this entire thing, but they were not the first proposal or marriage and they're not the-- who's the first Fiddler daughter to get married off? [crosstalk] Then something's going to blow up. But in any event, we do love Jane Austen.

Becca: But, no, what I was going to say is at the end of the day, there are a lot of people who can make you happy in the world and the important thing is to be in a place in your life where you feel okay with yourself and the timing works out and it just happens that you meet one of those people.

Molly: That's really beautiful.

Becca: But [01:01:00] I do think-- on the note of bringing this back to Jane Austen, I think it's a matter of knowing who you are and knowing what you personally need and what you can provide for others. And Lizzie shows immense maturity and ability to know what she personally needs. This one's a pretty obvious choice. But it's important to keep in mind how Lizzie relates to herself and others as she moves forward in this book. That's all I'll say.

Molly: It's very relatable that she's making this choice and it's hard to turn down something that could be helpful, but you just know you don't want it. And she turns it down easily, but I imagine that she is aware of what she's giving up there. But she would never take it. She's just aware, which I appreciate.

Becca: Yeah. So, that leads us to our final three questions we end every episode with, which is funniest quote?

Molly: The funniest quote is definitely, “Your mother will never see you again if you do not marry Mr. Collins, and [01:02:00] I'll never see you again if you do.” I know that we've already talked about it a lot, but that's self-explanatory, there it is. I shat myself. [crosstalk]

Becca: I am just looking at Molly's book as I just talked about it right now and it just is screaming in all caps next to that. So, yeah, that makes sense. Questions moving forward?

Molly: Oh, God. Now, all I can think about is, is this the last we've seen of this man?

Becca: And finally, who wins the chapter?

Molly: Lizzie.

Becca: Oh, interesting.

Molly: What do you think wins the chapter?

Becca: I thought you were going to say Daddy Bennet.

Molly: Oh. No. Yes. Oh, Daddy Bennet wins Chapter 20. But Lizzie wins Chapter 19.

Becca: And you know what? Lizzie deserves this win without sharing it with a man so we're going to give it to Lizzie.

Molly: Yeah, fuck yeah!

Becca: Yeah. So, this has been the Don't Fuck with Fuck Boys podcast, and not a Jane Austen related podcast whatsoever. But until next time, stay proper **[01:03:00]** and find yourself a husband.

Molly: Who is not a fuck boy.

Becca: Definitely not a fuck boy.

[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 Cook, without whom we would sound like garbage fire. To keep up with the show, you can follow us on Twitter and Instagram [@podandprejudice](https://twitter.com/podandprejudice). We're also on Facebook [Facebook.com/podandprejudice](https://www.facebook.com/podandprejudice). If you like what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts.

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