

Speaker 1: Hey everyone. Before we start today, we have some new patrons to thank. So shout out to Tina, Emma, Amanda, and Melissa. Welcome to the team. If you want to be like these awesome people and get access to our notes, outtakes, bonus episodes, and more, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice). If you want to support us in a different way, check out our **[unintelligible 00:00:21]** store at the link in the episode description. This week, we're joined by Sequoia Simone from Fanatical Fics and Where to Find Them but make it scary. A podcast which Becca and I actually guested on a few months ago. If you want to hear us turn *Bridget Jones's Diary* into a scary movie, check out but make it scary. Now, enjoyed this week's episode, coincidentally also covering *Bridget Jones's Diary* with our guests, Sequoia Simone.

Speaker 2: We had a video recording for our patrons last night.

Speaker 1: Oh, nice.

Speaker 2: We drink cocktails on it and you know we both got a little judge up for it, and now, we're both like post cocktail. We're a little- **[00:01:00]**

Speaker 3: [laughs] Yeah.

Speaker 2: -bit clumped. But my parents right now for Passover. Everyone's vaccinated. So, it's all safe, but my mother was like, "I'm guessing, today is an audio recording."

[laughter]

Speaker 3: Dang, mom.

Speaker 1: Wow. Savage.

Speaker 3: Wow.

Speaker 2: Read to fill. Read to fill.

Speaker 3: [laughs]

Speaker 1: Wow.

Speaker 3: She really got you. Damn.

Speaker 2: [laughs]

Speaker 3: Woo.

Speaker 2: She is not wrong.

Speaker 3: [laughs]

Speaker 1: Wow, I am very excited to talk about *Bridget Jones's*, because now I've watched it, I think four times this month.

Speaker 3: Wow.

Speaker 1: A few times too many, I'd say

Speaker 2: [laughs]

[Pod and Prejudice theme]

Speaker 2: This is Becca.

Speaker 1: This is Molly.

Speaker 2: We're here to talk about Jane Austen.

Speaker 1: We are here to talk about Jane Austen.

Speaker 2: [laughs] We're here to talk about Jane Austen.

Speaker 1: We're here to talk about something that was very loosely inspired by a Jane Austen. Let's put it that way.

Speaker 2: And that thing, we are going to talk about is *Bridget Jones's Diary*.

Speaker 1: **[00:02:00]** The 2001 Classic starring Renée Zellweger's British accent.

Speaker 2: [laughs] And we are not discussing this alone, today. We are here joined by the wonderful Sequoia. Say, hi to the people, Sequoia.

Speaker 3: Hi to the people.

Speaker 2: [laughs]

Speaker 3: Hello.

Speaker 1: Sequoia, do you want to tell our listeners a little bit about yourself, what you do in the podcasting world, and where they can hear you?

Speaker 3: Absolutely. I'm Sequoia Simone. I host two podcasts. I've got Fanatical Fics and Where to Find Them: A Harry Potter Fanfiction Podcast, which I cohost with one of my very best friends, and then, I have a podcast called But Make It Scary, where I bring on guests, and we take romantic movies, and turn them into horror films, and if you were wondering what *Bridget Jones* might be as a horror film, then you might want to hear me, and Molly, and Becca turn **[unintelligible [00:02:54]** on But Make It Scary. That's a fun show. I just tool around on the internet **[00:03:00]** doing ridiculous stuff, and I am a

huge Austen fan. I'm a huge fan of Pod and Prejudice. Pod Prejudice patron, everybody go join Patreon Pod and Prejudice Patreon.

Speaker 1: Look at that plug.

Speaker 2: [laughs]

Speaker 3: [laughs] And today, you can't really see it, because it's hiding behind my microphone. But I am sporting my Obstinate Headstrong Girl Necklace.

Speaker 1: Yes.

Speaker 2: That's wonderful.

Speaker 1: [crosstalk]

Speaker 2: We're so honored to have you on. We're big fans of your work as well. The idea of starting a podcast with a close friend to deconstruct-

Speaker 3: [laughs]

Speaker 2: -certain classics.

Speaker 3: Yeah, who would think it.

Speaker 2: Who would think.

Speaker 3: [laughs]

Speaker 1: Also, last night on our Patreon for our say[?] in pod squad level patrons, we read some Jane Austen fanfiction aloud. So, we're inspired by you in that way as well, and if listeners want to check that out, again, check out the Patreon and the video is up there for you to see if you become a pod squad or a state level patron.

Speaker 2: You can see **[00:04:00]** me drunk struggle to read some grammatically incorrect content. [laughs]

Speaker 3: Woo.

Speaker 3: Yeah, we usually go through pretty heavy edits beforehand, just to make some things are readable.

[laughter]

Speaker 1: Yeah, that's smart. That's smart.

Speaker 2: Nope, we went fresh and live.

Speaker 1: Yeah, we were like spoiler free. To stay true to this show, we were like, we're not going to read it in advance. We're just going to cycle through. Each of us reads a chapter, and we had no idea what we were getting into.

Speaker 3: [laughs]

Speaker 1: We didn't finish. We read for two hours.

Speaker 3: Oh, yeah.

Speaker 2: We got through three chapters.

Speaker 1: We were like, "All right, well, we'll do this next month. We'll finish it up."

Speaker 2: But speaking of fanfiction, well, actually, before we go there, whenever we have guests on the podcast, we usually ask them a few questions about their relationship with Jane Austen's starting with the question, what is your relationship to Jane Austen?

Speaker 3: Excellent. [laughs] Good question. Good question. I am a huge Jane Austen fan. I am, as a human being, **[00:05:00]** I am hyper romantic. I don't know if that's a term other people use, but it's a term that I use all the time. I'm hyper romantic, and I love romance bullshit. Any movie, any TV show, it's why I love fan fiction, I love that fluffy stuff. I love Jane Austen a lot. I love the plots. I love all the adaptations. Yeah, I think my introduction to Jane Austen was *Pride and Prejudice*. I read it in high school. It was my first Jane Austen, and then I was hooked from there.

Speaker 2: That is an excellent origin story for Jane Austen, and especially *Pride and Prejudice* in high school, it's just one of those moments where you're like, "Oh, I get."

Speaker 3: [laughs] Exactly.

Speaker 2: What's your favorite work of Jane Austen, that can be an adaptation, one of her books, a particularly great piece of fanfiction?

Speaker 3: [laughs] I think it's got to be the 1995 **[00:06:00]** *Pride and Prejudice*'s Colin Firth--  
[crosstalk]

Speaker 1: Yo, yo, yo.

Speaker 3: Yeah. It's hard to beat that, especially, because okay, so I watch it probably once a month. That is not an exaggeration. [laughs]

Speaker 3: Oh, my gosh.

Speaker 1: Listen, that's gold. That's gold that I **[unintelligible [00:06:17]]**. I've been thinking about that a lot lately, and I really want to get back on my game of watching it over and over.

Speaker 3: Yeah. [laughs]

Speaker 2: Oh, I love that. I love that. That is a phenomenal thing to rewatch.

Speaker 3: Yeah, often, it's odd in the background, while I'm working, or doing the dishes, or something else, but it calms me. It calms me.

Speaker 2: Oh, I love that. Which Austen character do you relate to the most?

Speaker 3: I thought about this a lot, because I listen to the podcast, I knew that this question was coming, and I did relate a lot to when Robin was on talking about like, "Oh, God, I think I Marianne, argh."

[laughter]

Speaker 3: I related to that a **[00:07:00]** whole lot, but I do think that at my core, I am Lizzie Bennet, because I am incredibly stubborn, and really, really, really protective of my family and my really close friends that are like my family, and I am really, really picky about the people that I bring romantically into my life. [laughs]

Speaker 2: That's a very good trait. An underrated trait, I would say.

Speaker 3: Yeah.

Speaker 2: It just being picky and bromance is, I think it's a positive, honestly.

Speaker 1: Oh, yeah, definitely. I, at this point, I've read nine chapters of *Sense and Sensibility*, and I can say wholeheartedly that I also related to, "Oh, no, I'm Marianne," but-

Speaker 3: Oh, no, no, no. [laughs]

Speaker 1: -for me, it's less of an oh, no for and more of a I'm definitely Marianne and I'm honestly proud of it at this point. But we'll see how I feel later on in the book.

Speaker 3: Yeah.

Speaker 1: But I really like that **[00:08:00]** that way of relating to Lizzie, especially, because you've started out by saying that you really love any romantic bullshit. I think that's Lizzie Bennet.

Speaker 3: [laughs]

Speaker 2: The wonderful thing about Lizzie Bennet is that, she is sharp witted picky, and hot tempered, shall we say with certain people in her life. But she's also a slot for the romance as well. That's very baked into the book.

Speaker 3: Exactly. Honestly, of my favorite Jane Austen heroines, I feel Lizzie Bennet is, she feels A's[?] hyper romantic to me, and that's how I am. So, I like feel that a lot from her and I relate to it.

Speaker 2: I love that. I love that. Last question before we go on to discuss *Bridget Jones's Diary*. Do you have any real Austen hot takes that are not spoiler heavy for Molly?

Speaker 3: Yo, I like *Northanger Abbey* and everything [laughs] [00:09:00] *Northanger Abbey*.

Speaker 2: [laughs]

Speaker 3: The funny thing about *Northanger Abbey* is, I feel it's so horny, which usually would turn me off of something pretty immediately, but it is just the most hilariously, innocently sweet horny thing and I just think it's hilarious.

Speaker 1: Oh, my God.

Speaker 3: There's a movie adaptation with Felicity Jones in it, and it's very good. I don't know why a lot of Austin people haven't seen it, and are just like, "No, I hate *Northanger Abbey*."

Speaker 2: Yeah, *Northanger Abbey* is my Austen blind spot. When we get there on the podcast, we're going to figure out how to-

Speaker 3: [laughs]

Speaker 2: -structure our podcast.

Speaker 1: Yeah, maybe, we'll have to bring guests on who have read the book.

Speaker 3: I will absolutely come back for *Northanger Abbey* to be the one person, the one stan. [laughs]

Speaker 1: [laughs]

Speaker 2: I'm into it. I'm into it. [00:10:00] All right. This is a very fitting episode for you to be on the podcast for because *Bridget Jones's Diary* is kind of [unintelligible [00:10:08] *Pride and Prejudice*

**Becca and Sequoia:** Fanfiction.

Speaker 3: Yeah. [laughs]

Speaker 2: *Bridget Jones's Diary* is based on a book--

Speaker 1: Which I did not know. I absolutely did not know before coming on your podcast, Sequoia. I was like, "What?"

Speaker 3: [laughs]

Speaker 2: It's based on a book by Helen Fielding, and the book apparently grew out of Helen Fielding's anonymous column for the independent, apparently.

Speaker 3: Huh?

Speaker 2: She had a Carrie Bradshaw thing going on in the UK.

Speaker 3: Oh, that's intriguing.

Speaker 1: Also, the book is British.

Speaker 2: Oh, yeah. The book is super British, which is why people were initially really mad that Renée Zellweger was cast as Bridget Jones.

Speaker 1: I'm still mad about.

Speaker 3: Yeah. [laughs]

Speaker 1: [laughs]

Speaker 2: I was going through all these fun facts about *Bridget Jones's Diary*, and a lot of them are focused on how intense Renée Zellweger was in learning her British accent, and unlike that was the result. **[00:11:00]**

[laughter]

Speaker 2: But regardless, as Molly noted, the screenplay writing team is exactly the team you would expect on a movie like this, because Helen Fielding, who wrote the book was one of the screenwriters. Andrew Davies, who wrote the 2005 *Pride and Prejudice* script.

Speaker 1: 1995.

Speaker 2: 1995.

Speaker 3: Oh.

Speaker 2: Sorry, 1995 *Pride and Prejudice* worked on the script, and Richard Curtis, who is the mastermind behind the entirety of British romcoms in the 90s and 2000s was also a writer on the script.

Speaker 3: Nice.

Speaker 2: It's exactly like this is the brainchild of a fanfic writer, *Pride and Prejudice* stan, and a romcom writer.

Speaker 3: [laughs]

Speaker 1: They did a great job. I think that their collaboration on this-- The screenplay is actually quite good, and I think that it's like a perfect romcom, like, you watch it and you don't have to think too hard, and you're like, "All right, that had all the **[00:12:00]** elements that I was looking for." So, I think they did

a great job. Some other fun facts, Bingley, from the 1995, played by Crispin Bonham-Carter is also in this film as a person who works at Pemberley press, and he's in two scenes, and it brings me such joy as well as the rest of the cast of *Harry Potter* is a [unintelligible [00:12:21]

Speaker 3: Yeah. [laughs]

Speaker 2: Madam Pomfrey and Horace Slughorn having a really dysfunctional marriage.

Speaker 1: I love it.

Speaker 3: It's so funny, because I didn't immediately recognize Madam Pomfrey.

Speaker 1: Yeah, me either. I was like, "She looks really familiar. I'm going to look this woman up," and then I was like, "Oh, my gosh."

Speaker 3: [laughs]

Speaker 2: You know what? She has the range.

Speaker 3: Yeah.

Speaker 2: Let's say.

Speaker 3: [laughs]

Speaker 1: She does. She has the range.

Speaker 2: Between strict, but very caring school nurse at a magic school, and racist overbearing mother, whose got a real sex problem in this movie.

Speaker 3: [laughs]

Speaker 1: She does.

Speaker 2: Yeah, [00:13:00] then, I guess the next thing to talk about is everyone's history with this movie, their feelings initially on it before we get into the plot.

Speaker 3: Yeah, I think I used to love this movie a lot, a lot, because it is a quintessential romcom. It absolutely solidifies itself in the canon of romcoms as good. This is a prime piece. On my rewatch for *But Make It Scary*, I was like, "Oh, they're just lines and things that didn't age super well," and also, I just had a really hard time, because I usually don't watch it as an adaptation of *Pride and Prejudice*. I just watch it as a movie. But watching it as an adaptation of *Pride and Prejudice*, I was like, "This is a bad [laughs] adaptation of *Pride and Prejudice*."

[laughter]



Speaker 2: That's a perfect summation **[00:14:00]** of this. Fun movie, if a little dated, but definitely not *Pride and Prejudice*.

Speaker 3: Yeah.

Speaker 1: At all. Yeah. First of all, I saw the movie a very long time ago, then, forgot that I had seen it or I was like, I've seen it, but I don't remember what happens. Then, I found out through doing this podcast that it is supposed to be an adaptation of *Pride and Prejudice*. I was like, "Oh, I should watch that," because we're going to cover it at some point.

A few months ago, I watched it, and I had a rollicking good time honestly. I was like, "Wow, that's not *Pride and Prejudice*, but what a fun movie," and then, I remembered at the scene where she stands up to Daniel Cleaver, and she tells him that, she would rather have a job wiping Saddam Hussein's ass. I was like, "Ooh, I remember this movie. I've seen this before."

Speaker 3: [laughs]

Speaker 2: [laughs]

Speaker 3: That's the standout **[unintelligible 00:14:54]**.

[laughter]

Speaker 1: Watching it now. I was like, "Yeah, didn't age **[00:15:00]** well," but still so fun. Still Colin Firth. So, like, mm-mm.

Speaker 3: [laughs]

Speaker 2: Colin Firth continues to be, what's the correct scientific phrase for this a tall drink of water[?]?

Speaker 3: Oh, yeah. Mm-hmm. [laughs]

Speaker 2: Yeah, I knew this movie for years. I think I vaguely knew in the back of my head. It was related to *Pride and Prejudice*, but it's very separate in my brain from *Pride and Prejudice*, because it's not the same story. I had the same instinct of like, "This is not *Pride and Prejudice* watching it through," but I started watching it through this last time to record these podcasts. I started to really push my brain to think about how these stories relate, and I think we'll get there, but the place where they really diverged the most is the main character.

Speaker 3: Yeah, absolutely.

Speaker 2: I was thinking like, there's that scene **[00:16:00]** in *Pride and Prejudice* where Bridget, sorry-

Speaker 3: [laughs]

Speaker 2: -where is Lizzie is so different. Anyway, let's confuse their names.

Speaker 3: Ooh. [laughs]

Speaker 2: The **[unintelligible [00:16:11]]** in *Pride and Prejudice* where Lizzie is reading the letter over and over again, and you see the wheels turning in her head as she realizes, she's misread everything. She's completely failed to see the truth of the people in front of her, and she says that famous line, "Until this moment, I did not know myself." I think that this movie is just taking that one moment from *Pride and Prejudice*, and making it into an entire, by the way.

Speaker 3: [laughs]

Speaker 1: Yes.

Speaker 3: Yeah, definitely.

Speaker 2: That moment where Lizzie is so unsure of herself, embarrassed, insecure, and caught between two men, one who flattered her, and one who embarrassed her, and then, realizing the entire time she was wrong.

Speaker 1: Yeah, **[unintelligible [00:16:56]]** drew that out.

Speaker 3: [laughs]

Speaker 1: They were like, "That's a movie right there."

Speaker 2: That's the whole movie.

Speaker 1: **[00:17:00]** Yeah. I definitely had been watching it the first few times not as a *Pride and Prejudice* adaptation, and I did have a hard time, and when we were figuring out how we were going to structure this episode, I was like, "We need to talk about the similarities and differences," but there really aren't similarities. [laughs] It was like trying to figure it out and tie the lines together, and I think that that's really the moment that they latched on to.

That all being said, I suppose, we should tell you all what happens in the film. If you haven't seen it already, I've written a plot synopsis. The film begins with Bridget attending her mother's turkey curry buffet, where she meets Mark Darcy, a divorced barrister. She makes a fool of herself, and he's incredibly rude about it, and then, she goes home, and drinks, and cries to all by myself and decides to turn her life around. She gets a diary, keeping track of her new year's resolutions, namely, not fantasizing about her boss at Pemberley **[00:18:00]** press, Daniel Cleaver, played by Hugh Grant, obviously, the Wickham equivalent.

Speaker 3: [laughs]

Speaker 1: This proves to be harder than she thought, because he starts messaging her on instant messenger, which is this is so 2001.

Speaker 2: So dated.

Speaker 3: Oof, I loved it.

Speaker 2: I ,mean it would be slack nowadays, which is basically just I am.

Speaker 3: [laughs]

Speaker 2: Although, this would not happen over slack nowadays, because this is one of those aspects of the film that has become quite dated. The me to era does not allow for a boss to text you, "Is your skirt out sick, and then grab your butt in an elevator?"

Speaker 3: No, no.

Speaker 1: The whole plotline is a very cringy, and they even say, she jokes about how he's sexually harassing her.

Speaker 2: But she loves it.

Speaker 1: Yeah.

Speaker 3: Yikes.

Speaker 2: Bridget. [giggles]

Speaker 3: Yikes, so.

Speaker 1: The company hosts a book launch, and Mark Darcy is there for some reason with his law partner, Natasha, who is like the Caroline Bingley equivalent sort of. He and Daniel noticed each other from across the room in the classic Darcy-Wickham [00:19:00] awkward stare down scene. Then, Bridget gets a disastrous speech, and Mark afterwards looks like he might try to comfort her, but then Daniel sweeps in and brings her away to dinner, at which dinner, Daniel tells Bridget that Darcy slept with his fiancé, and he and Bridget begin shipping.

Speaker 3: [laughs]

Speaker 1: Meanwhile, Bridget finds out that her parents played by Horace Slughorn and Madame Pomfrey are having marital problems. Her mom goes to work with Julian, who is a jeweler, and they start dating even though he's gay, and Bridget's dad is distraught.

Speaker 3: [laughs]

Speaker 2: Wait, wait, yeah. We need to go back to this. This is a very queer coded character.

Speaker 1: Yes.

Speaker 3: Super.

Speaker 2: Again, this movie is dated in its portrayal of LGBT people.

Speaker 1: Mm-hmm.

Speaker 3: Yeah, the best friend definitely, and Julian are the two big ones. She does call her best friend a poof, I think twice.

Speaker 1: Yes.

Speaker 3: And I'm not sure that that's a term that you are allowed to use anymore.

Speaker 1: No, I don't think so. I **[00:20:00]** think that, at this time was meant lovingly, but did not age well.

Speaker 3: Yeah.

Speaker 2: Yeah. It has a certain cringy 40 something woman who has all her besties are gay.

Speaker 3: [laughs] Yeah, and they're like city family. Like if you're going to have a diverse city family in [laughs] 2001 in London, three white people in one of those is gay.

[laughter]

Speaker 1: I'm really glad that you said that it was a diverse city family, because in context of this film, there are exactly two people of color ever on screen, and--

Speaker 2: Who, who? I literally-- [crosstalk]

Speaker 3: I don't even remember.

Speaker 1: They're just background characters in crowd scenes.

Speaker 2: Oh, great. Oh, you know what? At one point in time, Mark Darcy is defending a person of color in court-

Speaker 3: Oh, yeah.

Speaker 2: -who doesn't speak-

Speaker 1: You're right.

Speaker 2: -at all.

Speaker 3: It does not have alliance[?]. [crosstalk]

Speaker 1: He does not have alliance.

Speaker 3: Nope.

Speaker 1: Mm-hmm. Yeah, so **[00:21:00]** that didn't age well. Julian being the villain of the film, but he's not the villain of the film. Obviously, Daniel Cleaver's the villain of the film, but Julian isn't great. He's one of the only queer coded characters in the film, not great either. They start dating meaning Bridget and Daniel. Daniel takes her on a mini-break where they, Darcy and Natasha are the only three at the hotel, not there for a wedding party. They're supposed to be attending her family's tarts and vicars party together, but Daniel leaves before the party. Bridget arrives dressed as a bunny, but nobody told that the theme had been canceled. So, she's embarrassed, obviously.

Speaker 2: I'm just thinking about how weird tarts and vicars party is as a concept.

Speaker 3: Yeah.

Speaker 2: They also vaguely implied that her uncle didn't tell her on purpose. So, she dressed up all like revealed, because her uncle's a perv.

Speaker 3: Yeah, gross.

Speaker 1: That wasn't vaguely implied.

Speaker 3: [laughs]

Speaker 1: I'd say that that was the whole point.

Speaker 2: [laughs] But then, he didn't tell her dad either. I wonder what the point of that was.

Speaker 1: **[00:22:00]** Yeah, that's true. That's true. One of her aunts is also, that's one of my favorite moments is when Auntie Shirley comes out from behind a bush, and she's dressed as a tart.

Speaker 2: It's the aunt who's like, "Oh, yes. You didn't get the message about the theme changing either?"

Speaker 3: Oh, yeah.

Speaker 2: She's just in the tartish outfit.

Speaker 1: Yeah, it's a great moment. A great moment. When Bridget gets back home from the party, she finds the Daniel has been cheating on her with Lara from New York. This is when Bridget decides to really take control of her life, and there's a montage that time every woman where she throws out all of her alcohol and books about how to get men. Actually, I wasn't clear on this. Does she drink all the alcohol or does she throw it out?

Speaker 2: I think, she throws it out.

Speaker 3: I think she throws it out? Yeah. [laughs]

Speaker 1: Maybe, she drinks it and then throws out the empty bottles out that served as a reminder?

Speaker 3: Yeah.

Speaker 2: I also will say that, there are aspects of this film that didn't age well, aspects that still hold up as funny today. The one thing that I think is absolutely timeless is the soundtrack it feels lapse.

Speaker 3: Oh, [00:23:00] yes.

Speaker 1: The soundtrack is so good, especially, the second half which is just a, "Ain't No Mountain High Enough [unintelligible 00:23:04]."

Speaker 3: [laughs]

Speaker 2: Ah, that's not true. It's raining men.

Speaker 1: Oh, you're right. It's raining men.

Speaker 2: *I'm every woman.*

Speaker 3: Yeah.

Speaker 2: There's so much. So much going on.

Speaker 1: Yes.

Speaker 1: The *I'm every woman*, not montage. She throws out all the stuff. She places her books with women empowerment books, and she goes on a bunch of job interviews at TV stations. She lands[?] a new job at Stand-Up Britain. She goes back to Pemberley press, and quits her job publicly embarrassing Daniel in the scene we talked about earlier in which Bingley is a small character. After exposing her butt on local TV by sliding down a fire pole--

Speaker 2: Which happens to all of us.

Speaker 3: [laughs]

Speaker 1: Yeah, casual, but exposure. She goes to a dinner party with a bunch of creepy, annoying married couples. Darcy tells her, "He likes her chest as she is."

Speaker 3: Oh.

Speaker 1: In this movie's equivalent of proposalgeddon, which I have a lot of thoughts about, and we'll talk about it later.

Speaker 3: [laughs]

Speaker 1: Bridget cannot stop thinking about this, and she tells all of her friends. Also, her best friend Jude is played by Moaning Myrtle another **[00:24:00]** *Harry Potter* cast member.

Speaker 2: I found out her best friend who swears a lot is played by the director of the film.

Speaker 3: Oh.

Speaker 1: No way.

Speaker 2: Yeah, and apparently a good friend of Helen Fielding is the writer.

Speaker 3: Ah, oh, that's interesting.

**Molly and Becca:** Yeah.

Speaker 2: Then, they just put it a gay guy. [giggles]

Speaker 3: [laughs]

Speaker 1: But her gay friend, I think he is an excellent character, and one of my favorite moments comes from him, which is when his chair is on someone's wife's coat.

Speaker 3: Oh, my gosh.

Speaker 1: [laughs]

Speaker 2: Oh, an incredible moment.

Speaker 3: Yeah.

Speaker 1: It's so good. Yeah, and he's like, "Yes, it was me. No plans to record anything **[unintelligible [00:24:36].**"

Speaker 3: [laughs]

Speaker 2: He's like, "I'm sorry. You're on my wife's coat."

Speaker 3: [laughs]

Speaker 2: I'm so sorry. I'm so sorry.

Speaker 3: [laughs]

Speaker 3: See, I do a better accent than Renée Zellweger.

Speaker 1: Renée Zellweger's accent is a Bridget Jones accent, and when you watch the movie, it's like-- Yes, I'm watching *Bridget Jones* now, but it's not a British accent.

Speaker 3: Yeah.

Speaker 2: British listeners, if you disagree with us, and you think that she did a good job capturing a certain British accent, **[00:25:00]** please tell us.

Speaker 1: They're not going to-- They don't think that.

[laughter]

Speaker 1: Not to speak for Britain, but--

Speaker 2: I know. I was going to say, I just don't want to speak for Britain as three Americans being like, "She can't do a British accent." If a bunch of British people are like, "Actually, she did better than most Americans do or something like that."

Speaker 3: No, this is the bar is low. The bars on the floor. [laughs]

Speaker 2: Yeah, it's so unfair. They do such a good job imitating us and we do a terrible job at imitating them.

Speaker 3: Yeah.

Speaker 1: Mm-hmm. But here's the thing though, I will say, this is the total side note, but *Little Women*, I'm a Watson, I'm sorry, Love you, I'm a Watson, but--

Speaker 2: Oh, she can do an American accent.

Speaker 3: In any **[unintelligible [00:25:35]**. She's played in American so many times, and every single time I'm like, "Why did they keep letting her do this?"

Speaker 1: Yeah, it's distracting.

Speaker 3: [laughs]

Speaker 2: I actually thought she was quite good in *Little Women*. This is a hot take, but I think it's the first time Emma Watson has been properly cast in something.

Speaker 3: Wow. Yeah. [laughs]

Speaker 1: Yeah, I don't know. I thought that she was the weak link in *Little Women*.

Speaker 2: That's not fair, though. Everyone was so strong in that movie.

Speaker 3: Yeah.

Speaker 1: Yeah. It's true. Yeah. The weak link of a **[00:26:00]** strong chain.



Speaker 3: [laughs]

Speaker 2: But **[unintelligible [00:26:01]** Yeah. She's got so much grace, and she's got so much gentleness to her, and I personally wanted her might need to be a bit of a neurotic disaster, but that's me. Anyway, her American accent in that is terrible.

Speaker 3: [laughs]

Speaker 1: Yes. Back to a British film. Bridget is assigned a very important case, the Aghani-Heaney case, and while she's there, she runs into Darcy, who gets her an exclusive interview. After the interview, he comes by to congratulate her on the interview, and it's the same night, she's cooking a birthday dinner for all her friends, her birthday, but she's cooking for her friends. She accidentally makes blue soup iconically. So, Darcy decides to help her cook. They're going to make omelets.

After dinner, Daniel shows up and he tries to get back together with Bridget. Then, he and Darcy fight through the streets set to *It's Raining Men*. Darcy punches him in the face. He falls down. Afterwards Bridget yells at him, Darcy, saying, "What's wrong with you?" But **[00:27:00]** then, when Daniel tries to get back with her, she turns him down.

Speaker 2: I would say this is a moment of the film in earnest that age very nicely.

Speaker 3: Yeah.

Speaker 2: It's really a great scene.

Speaker 1: Oh, when they all stop to sing happy birthday in the middle of the fight.

Speaker 3: [laughs]

Speaker 1: **[unintelligible [00:27:13]**

Speaker 3: Very good. Very good.

Speaker 2: I was also specifically talking about Bridget is like, "What's wrong with you to Colin Firth's character, and he walks away." Then, Hugh Grants like, "Come on. If I can't make with you, I can't make with anyone." She just goes, "No, that's not good enough for me," and walks away from him.

Speaker 1: She says, "I'm looking for something more--

**Molly and Sequoia:** Extraordinary

Speaker 1: Than that.

Speaker 3: Yeah. [laughs]

Speaker 1: Love it. Time passes, and it's Christmas Eve. Bridget's mom comes back, and she and the dad get back together in a very sweet scene. It's the next day, it's Darcy's parents, Ruby wedding party. Before the party, Bridget finds out the Daniel actually stole Mark's wife, and she's like, "Oh, got to get there," and she speeds them to the party in such as *Ain't No Mountain High Enough*, and she arrives, she tells Mark, [00:28:00] how she feels about him only to discover that he is moving to New York with Natasha.

She's sad. She sinks into a downward spiral. To help her get over Mark, her friends come over and try to take her to Paris for the weekend. But Darcy goes back just to she's about to get in the car, and she goes upstairs to change. They have this moment they're about to make out, but then Darcy finds her diary, where she talks shit about him, and he says, right, and he leaves. She is like, "Oh, no. I got to go." She is making.

Speaker 3: [laughs]

Speaker 1: She's underwear and a sweater. She runs through the streets to find him, and she finds him coming out of a bookstore, and she says, "The diaries are all just fodder for crap, you know?" He says, "I know. I wanted to get you a new one. Fresh start perhaps," and then, they kiss, and that is the end of the film.

Speaker 2: No, no, no. That's not the end of the film. There's a moment where they kiss. She pulls away, she goes, "Nice guys--

**Molly and Becca:** "Don't kiss like that."

Speaker 3: yeah. [laughs]

Speaker 2: He goes, "Oh, yes, they fucking do."

Speaker 1: I wasn't going to say it, because that's my favorite part of the film.

Speaker 3: Oh.

Speaker 1: But [unintelligible [00:28:59] keeps [00:29:00] to now.

Speaker 2: It's so good.

Speaker 1: It's so good, and just the way he says it. "Oh, yes, they fucking do." Oh, my God.

Speaker 3: Colin Firth.

Speaker 2: Oh, Colin Firth.

Speaker 3: [unintelligible [00:29:11] Colin Firth.

Speaker 1: Pour one out.

Speaker 3: [laughs] Moment.

Speaker 1: Reverend[?] bow.

Speaker 2: All right. That was impressive, Molly.

Speaker 1: Thank you. Normally, what we do, as you know, Sequoia and our listeners know, and I'll say it anyway. Normally, what we do is, the whole episode is us going through picking apart moment by moment, and we thought that with this movie, it'd be best to focus on the things that tie it to *Pride and Prejudice*, and how it diverges. So, I wanted to get the plot out there as fast as I could, and it was two pages, but here, we did it anyway.

Speaker 3: [laughs]

Speaker 2: All right, are we ready to chat some *Pride and Prejudice* with *Bridget Jones's Diary*?

Speaker 3: Oof.

Speaker 1: Let's do it.

Speaker 2: I guess the way we're going to do this is, we have a couple picked out things that are either really similar or really different between the two [00:30:00] pieces of art.

Speaker 3: [laughs]

Speaker 2: I don't know why--

Speaker 3: Media.

Speaker 1: We can call it art.

Speaker 3: You can call it.

**Becca and Sequoia:** Media.

Speaker 2: Pop culture. [laughs] Literature. The first one, the most obvious, I think is the Darcy-Wickham plotline, which is basically the whole movie. [giggles]

Speaker 1: Yes. It's like you said, they took that one part where Lizzie was torn between the two of them, and they stretched it out, they made Wickham, more of a character. In removing Lydia, they made Wickham sole purpose to be a foil to Darcy, which in the book, obviously, there is more of a plotline there.

Speaker 3: But they still kept the idea that Wickham/Hugh Grant did something really bad. That is embarrassing for Darcy in a way that he's not talking about publicly. I don't know how Bridget's mom knows. Bridget's mom is kind of a busy body. [00:31:00] So, she just figured it out. But I think, it was a fitting way to update the idea that he did something really, really terrible.

Speaker 2: Absolutely. I would say that Daniel Cleaver in some ways, he's interesting, because he is in some ways more of the villain and less of a villain than Wickham. Because, he, more directly, halfway through this film wrongs our heroine.

Speaker 3: Right.

Speaker 2: He does something really bad to Lizzie in the book, but it's indirectly, it's doing something bad to her sister.

Speaker 1: Mm-hmm. Her family.

Speaker 2: Here, he immediately cheats on her, and it's much more crystal clear that that is directly aimed at Bridget as Wickham aims at Lizzie, but it's something that people in literature debate about. I think, on the other hand, Wickham, what he does to Darcy is so in context, **[00:32:00]** intensely awful, and has predatory vibes, whereas in this, he's done something that's an absolute betrayal. It's super horrible, it's super hurtful. But it's just like a selfish, obnoxious, rude thing to do as opposed to a life ruining thing. Well, I guess it is life ruining, because he ends his marriage.

Speaker 3: Yeah.

Speaker 1: [crosstalk] a life ruining.

Speaker 3: Yeah.

Speaker 1: I'll also add that, this movie made Darcy and Wickham best friends. Where in the book, they actually were just, they had a rivalry always, because Darcy's father loved Wickham more than he loved Darcy. Here, they are best friends, he was best man at Darcy's wedding, and still betrayed him which makes him a lot worse in my opinion than even Wickham in the book, because he chose to do that and betray his best friend's trust.

Speaker 3: Yeah. I think that's the most unbelievable thing they did is like, you're telling me that these **[00:33:00]** two men were best friends literally at any point-

Speaker 1: Right.

Speaker 3: -in their lives.

Speaker 1: I can't see it. It doesn't make sense for their relationship at all.

Speaker 3: No.

Speaker 2: Well, this is just something that's weird, and I've noticed this about men, and anybody of any gender can correct me on this, but I have noticed certain guy friends of mine who have friends that are like, "Yeah, he's a jerk. But we get along."

Speaker 3: Right.

Speaker 2: That's something guys do. It's very weird.

Speaker 1: Yeah, and I suppose Darcy is a bit stand-offish. This is something that when we were reading the book, we were always like, "Why are Darcy and Bingley friends?" This doesn't really make sense.

Speaker 3: [laughs]

Speaker 1: But they complement each other well, and I think that Daniel Cleaver brings out the worst sides of Darcy like those moments where, Darcy is blunt, and awkward, and uncomfortable. I could see them maybe hanging out and Daniel like dragging Darcy along [unintelligible [00:33:59] the bars, [00:34:00] and being like, "Hey, let's go in."

[laughter]

Speaker 1: Darcy is, "Oh, my God. It's fine. I'm here."

Speaker 2: Man.

Speaker 3: Yeah, that's valid. I do see how they gave Daniel Cleaver a little bit of Bingley in that way of making him the best friend--

Speaker 2: Extrovert,

Speaker 3: -and an extrovert. Yeah. But as far as following through with the plotline of Darcy and Wickham from *Pride and Prejudice*, of course, in the book, the confrontation where between them isn't an actual confrontation, and we don't get to see it. It's like, explain to us afterwards what happened. So, this being able to see those two characters have an actual confrontation and beat the shit out of each other is actually really gratifying.

**Molly and Becca:** Oh.

Speaker 1: Yeah.

Speaker 2: It's wonderful. It's so great, and especially, [00:35:00] every fight should be interrupted by a birthday cake.

Speaker 3: [laughs]

Speaker 1: Every single, yes. I'm not big on fight scenes. I don't love gore. I don't love watching people punch each other. It doesn't make me feel good. This one, I could watch till the end of time and be perfectly happy about it, because first of all, it starts out the fight scene. They're shimmying and it looks like a bad stage combat class, where Darcy like to kick out his leg, and it doesn't meet them at all, and it's you just have to watch it, because they look like they don't know what they're doing, and they're so nervous about it.

Speaker 2: Fun fact. I actually when I was researching this podcast found out, “That scene was not choreographed?”

Speaker 3: What?

Speaker 2: That is literally, Colin Firth and Hugh Grant. They're not actually hitting each other, but that scene is literally how Colin Firth and Hugh Grant would fight in those characters.

Speaker 1: That's so funny, because it looks like they are having a moment where they're laughing [00:36:00] together, but you'd like, you can't--

Speaker 3: [laughs]

Speaker 1: They're not actually laughing, but they're like, “All right, are you going to kick me, or am I going to kick you?”

Speaker 3: Yeah.

[laughter]

Speaker 3: It adds to it. It adds to it so much joy.

Speaker 1: Right. Because that's how they would really do it. They've never punched each other before they were best friends. What are they going to do?

Speaker 2: Have you guys ever watched a *Sex and the City* fully through?

**Molly and Sequoia:** No.

Speaker 2: Okay. There's an episode in Season 4, where Carrie's ex, Mr. Big and her current boyfriend Aidan, they have a lot of tension, because Carrie's an idiot--

Speaker 1: [laughs] Mr. Big.

Speaker 3: No, Mr. Big.

Speaker 1: I've only seen one episode of *Sex and the City*. I just think that's really funny. All right, keep going.

Speaker 2: It is another one of those that has a lot of smart things to say about romance and women, but has been dated[?] very poorly. But I'm a big fan of it. For the same reason, I love romcoms, even if they're dated.

Speaker 3: [laughs]

Speaker 2: But there's a scene where the two of them get into a fight, and it's in the mud, and they're both 40 something guys, and they're just going for it, and then, Carrie runs out, and she looks at them, she goes, [00:37:00] "Stop, you're middle aged."

[laughter]

Speaker 2: It's just one of those moments where every time I see a fight like this, I think in my head, "Stop, you're middle aged," because some men, you could clearly tell are not built to fight, and Hugh Grant and Colin Firth quintessentially are until you see Colin Firth in *King's Man*, but in this movie, certainly not.

Speaker 3: Yeah, and it feels at any moment, one of them could just throw out a hip, and then, the fight would be over.

Speaker 1: Yeah.

Speaker 2: It's like both are begging through the restaurant. You hear them good? I'm so sorry. I'm so sorry. I'm so sorry.

Speaker 3: [laughs]

Speaker 2: To everyone, who's meal they're ruining.

Speaker 1: Yes.

Speaker 2: [laughs]

Speaker 3: Oh.

Speaker 1: OH, my gosh. I also during this scene, I couldn't stop thinking about love, actually, and I know that they don't even interact in that. Do they even interact in that movie?

**Becca and Sequoia:** No.

Speaker 1: They're on opposite ends of the plotline. But I was just like, "Wow, I bet that these two guys are friends, [00:38:00] and they're probably having a blast," because they've been in these movies together, and I don't know. It brought me joy. The fight scene brings me joy, and I think it is good that we get some closure with them at last.

Speaker 2: Yeah, and it gives us vicarious closure for Wickham and Darcy of *Pride and Prejudice*.

**Molly and Sequoia:** Yeah.

Speaker 2: All right. I guess that brings us to our next one, which is our next similarity is the characters of Mr. Bennet and Mrs. Bennet, juxtaposed next to Mr. And Mrs. Jones, Bridget's parents.

Speaker 1: For me, this plotline was the closest to the book's plotline. I think that they really captured what Mr. and Mrs. Bennet would be in a modern context, specifically, Mrs. Bennet. She is so Mrs. Bennet, Mrs. Jones.

Speaker 3: Mm-hmm.

Speaker 1: She is like, once all the gossip, she's a little racist, a little obnoxious, doesn't really know when to stop talking, tells her daughter too much about her sex life, needs more attention than her husband is willing to give her at [00:39:00] sporadically. I think that they did a really good job with her, and it's impossible not to like them which is different from the books, because they're not very likable in the books, although, we on this podcast stand them.

Speaker 3: [laughs]

Speaker 1: I know that Mr. Bennet is not supposed to be a sympathetic character, and yet, I love to love him.

Speaker 2: Mr. Bennet has some redeeming qualities. I think Mrs. Bennet has given a lot of flak in the book. But the relationship between Mr. Bennet and Lizzie is one of the most heartwarming things in the entire book series. Book series book. Oh, my god.

Speaker 3: [laughs]

Speaker 2: Now.

Speaker 1: *Pride and Prejudice* to electric [unintelligible [00:39:36]

Speaker 2: *Pride and Prejudice* and *Zombies* 3D. I'm really glad. I think that authentically translates into this movie as well. You see the relationship between Bridget and her dad is one that is quite close, and making fun of her mother, and there's a lot of affection there that's I think authentic to the original.

Speaker 3: Yeah, I like that when you take those characters, [00:40:00] and update them into a time period where they don't have exactly the same worries as they have in *Pride and Prejudice* that their relationship plays out differently. I like that she leaves because it highlights Mr. Bennet's issue in their relationship like the Mr. Bennet issue. He is not nice to his wife, and ignores her, and stays in his study all the time. In this, he's obviously less harsh than that, but he is clearly, we are told neglecting her in some type of way and think she's kind of silly, and [unintelligible [00:40:45]]. I like that, when they update those characters, we do get to see that Mrs. Bennet gets more agency, because she's in this time period, and is doing something [00:41:00] about it. I don't love what she does, but [laughs] I think it is true to their characters.

Speaker 2: I totally agree with that, and that little speech she gives to the dad towards the end of the film where she's like, "It's not easy for me. I feel you don't see me. I feel you and Bridget have this little club, where-

Speaker 1: Grown-ups club.



Speaker 2: -your grown-ups club where you make fun of me together.” That self-awareness and that self-consciousness about it, is something we never see from Mrs. Bennet in the books. But that grown-ups club as she puts it definitely exists between Lizzie and Mr. Bennet in the books.

Speaker 3: Absolutely.

Speaker 1: Yeah, that's exactly what I was going to bring up was that that speech, because for me, having watched it a few times, that was actually the moment where I was like, “Oh, this is based on *Pride and Prejudice*. These are her parents. This is Mr. And Mrs. Bennet.” I hadn't even **[unintelligible 00:41:52]** clicked for me until like the third time watching it. It was in that I also think that what Mrs. Bennet does like-- **[00:42:00]** I don't hate it. I know that Julian is not a great character, and the whole thing is very weird, and she's clearly doing it as an act of rebellion, but she does like, her job before modeling jewelry on TV was modeling an egg peeler. That was there-

[laughter]

Speaker 1: -**[unintelligible 00:42:18]** by the way, may I add. That was-

Speaker 3: Yeah.

Speaker 1: -excellent moment where Bridget's like, “It is a heck. What is it?”

Speaker 2: It is a truth universally acknowledged that when one part of your life starts going okay, another falls spectacularly to pieces.

Speaker 1: Yes, and so Bridget has that, and then, we see her mom with this egg peeler like pumping it, and then the juices fly out, and I think that she does a good thing for herself by-- She gets “talent scouted” by this man who then she also starts stripping. But she moves from being in the mall to being on local television, and I think that she needed to **[00:43:00]** explore that, and I like, she gets a character arc of branching out, and then coming back, and being like, “Actually, I was very happy with you, to the dad.” Oh, and when she comes back, and he says, “Oh, I don't know. It's been very hard.” She's like, “Oh, Colin,” and then [crosstalk] “I'm choking you, daft cow. I don't **[unintelligible 00:43:21]** without you.” It's so pure.

Speaker 3: It's very cute.

Speaker 2: I also like that because I feel we got a lot of people telling us that Mr. And Mrs. Bennet had a very unhappy marriage in the books, and this is my Austen heartache. I think Lizzie has a very skewed view of her parents' marriage in a certain way.

Speaker 1: Yeah.

Speaker 3: Mm-hmm.

Speaker 1: So, I liked seeing that even though they're kind of dysfunctional and they've got all these problems that they do love each other.

Speaker 3: Yeah, for sure. I thought they were very cute and still really true to the characters in the books.

Speaker 1: A+ on that plotline, and Andrew Davies. Good work.

Speaker 2: That was the plotline, Andrew Davies wrote.

Speaker 3: [laughs]

Speaker 1: Yeah. [00:44:00] [laughs]

Speaker 3: Ooh.

Speaker 2: All right. Next on the list. We have embarrassing parties, and this is a great catch, Molly, that I definitely have missed before.

Speaker 1: Thank you. Yeah, I just noticed it on my third or fourth watch through that the whole-- Lizzie in this and we're going to talk about the character of Lizzie a lot, which is Bridget in this. Bridget is the name of the character as Lizzie.

Speaker 3: [laughs]

Speaker 1: Bridget is embarrassing herself for her whole family, whereas in *Pride and Prejudice*, it's Lizzie's family, that's embarrassing, not Lizzie herself. But because we've gotten rid of all of the sisters and the parents are like a separate plotline, she has to embarrass herself for all of them, and so there were several moments that I wanted to pull out and talk about the book launch where that would be in my opinion, the equivalent of the Netherfield ball, because she embarrassed herself in front of Darcy, though, he couldn't seem to put out about it. He was more rude to her in the first one.

**Becca and Sequoia:** Yeah.

Speaker 2: Yeah, [00:45:00] they have to have the device of Darcy being endeared to her being embarrassing, because that's part of like, if she's going to be the one doing embarrassing things, then he has to fall in love with the girl doing embarrassing things, you know?

Speaker 3: Yeah.

Speaker 1: Yeah. She also embarrasses herself in the first party, which I guess that could also be that's the public ball.

Speaker 3: Yes.

Speaker 1: The turkey curry buffet where she's talking about how she was going to quit smoking, and drinking, and keep New Year's resolutions, because she has a cigarette and then cocktail. Then, he says, instead of saying she is tolerable, but not handsome enough to tempt him, he goes much worse and says, he doesn't want to date someone who drinks like a something--

Speaker 2: Fish smokes like a chimney--

Speaker 1: And dresses like her mother. Yeah.

Speaker 3: He calls her verbally incontinent.

[laughter]

Speaker 3: It's real heart. It's much worse than in the public ball where he's just like, "Ah, She's not **[00:46:00]** handsome enough to tempt me, or now, that's rude." But he's like, "She's verbally incontinent. She drinks like a fish," and he met her for two seconds.

Speaker 2: [laughs]

Speaker 3: That's one time.

Speaker 1: Right, and she's standing right there. It's really bad, and it was hard for me to believe that he was going to be able to come back from that, and he does almost immediately.

Speaker 3: Yeah. [laughs]

Speaker 2: To be fair, this is also true in *Pride and Prejudice*. There's an immediate 180 where Darcy goes from like, "Oh, I got her."

Speaker 1: Woo. [laughs] Yeah.

Speaker 2: To like, "Ooh, hey, hello." To be fair, it rings more true to that line we hear about happening, but don't see other than the 1995, where they say, Elizabeth supposed to be a great beauty, and he says, I'd as soon call her mother a wit?

Speaker 1: Hmm.

Speaker 3: Mm-hmm.

Speaker 2: That's the level we're talking here.

Speaker 3: Yeah.

Speaker 1: However, at the book launch, it's not completely, like, he starts to be a little bit intrigued by her, and I think she starts to be a little bit **[00:47:00]** intrigued by him at the book launch. But when Perpetua comes over, and she's like, "Ah, yes. What should I say?" She imagine saying, these rude things about both of them, and instead, Bridget gives a really thoughtful introduction for Darcy. Then, he says, "This is Bridget. She works here and used to run around naked in my paddling pool." It's like, "Darcy, she's trying to offer you a, what's it called an olive branch." She doesn't do well at parties, he doesn't do well at parties, there's also the dinner where everyone is embarrassing her, and he at that point is starting to defend her a little bit by saying that, "Three out of every five marriages end in divorce

or something like that.” But everyone's trying to brag on her at that party as well. So, it's a lot of public embarrassment. Also, her speech at the end at the Ruby wedding party.

Speaker 3: Oh

Speaker 2: Oh, my God. If I were to pick out a moment in this movie that I can't watch, it's that moment.

Speaker 3: It's so hard to watch. But I do love **[00:48:00]** when she says that, we're losing one of our top people, or our top person, really.

Speaker 1: Oh, it's so sad.

Speaker 3: It's so sad and good, but yeah, that dinner party, I feel they had to put Bridget in a situation that was outside of her family and friend **[unintelligible [00:48:29]]** in a really uncomfortable, but more intimate situation than a party, because in the books, you get this whole portion of her with Lady Catherine de Bourgh at Rosings, and I feel the equivalency there of like, “Here, we're at a nice dinner party with all of these couples, and you are singled out in this scenario.” There's one person who's just needling knew[?] and being super **[00:49:00]** rude about it. Darcy, then, uses that as a jumping off point.

Speaker 1: Yeah, I had not thought about that. That is the Catherine de Bourgh sequence, particularly the scene at dinner, where she's like, “Are all your sisters out at once?” **[unintelligible [00:49:19]]**

Speaker 3: Oh, five out at once.

Speaker 1: [laughs] That's a good segue into proposalgeddon, because that happens at that dinner party, and proposalgeddon is very different here from what it is in the books and movies.

Speaker 3: Yes.

Speaker 1: Yes. This proposalgeddon is, in fact, not a proposalgeddon.

Speaker 3: No.

Speaker 1: It's a very sweet moment.

Speaker 3: Yeah.

Speaker 1: It really. He comes out to her, and he tries to say that he-- She's like, “You must hate me. He's like, “I don't hate you. I think that there are elements of the ridiculous about you. I think that you don't really know when to shut **[00:50:00]** up,” and he lists all of the things that are bad about her, which is what he does in proposalgeddon. But then he says, “I think what I'm trying to say is despite appearances, I like you very much.” Then, she says, “You mean, if I drank less and dressed better and lost weight, and blah, blah, blah, blah.” He was like, “No, I like you very much just as you are.”

Speaker 2: Oh.

Speaker 1: Oh.

Speaker 2: Ah.

Speaker 1: Oh.

Speaker 2: Argh.

Speaker 3: Yeah, they still managed to get in the awkwardness of him stumbling all over himself, and saying things to her that aren't as flattering as you would generally say to a person if you were being like, "Hey, what's up, girl?"

Speaker 1: [laughs] Yeah.

Speaker 3: But it definitely has a more wholesome tone, and she has less to come back at him about. Because during proposalgeddon, she has just learned that he got in the way of Jane's happiness, and that is like, she's riding into **[00:51:00]** that conversation on that emotion, and then doubles down on that with the Wickham stuff. But if you take out that entirely, she doesn't really have a good reason to be mad at him.

Speaker 2: Well, what they do with Lizzie and Darcy here and Bridget and Mark in this is, they instead of having a lot of things to point to that he's done wrong, instead, he just says a bunch of stuff at the very beginning that attaches to the things she hates the most about herself.

Speaker 3: Right.

Speaker 2: When she is feeling bad about herself at the book launch and at this dinner party, when the things she feels the worst about herself are at the forefront, that is when she hates Darcy the most. What they do is, they put her in a situation where she is really is at a low, and the last person she wants to see is the person who confirmed all of these insecurities for her-

Speaker 3: Right.

Speaker 2: -at the very beginning. Then, they do have her confront him and **[00:52:00]** say, a bunch of stuff shutting him down at the very beginning, and then, he launches into proposalgeddon **[unintelligible [00:52:08]** me do this.

Speaker 3: [laughs]

Speaker 2: Proposalgeddon is actually the sweet moment where he backtracked on a lot of the things that made her insecure and says, actually, those things that you hate, I find them endearing.

Speaker 1: It's interesting because at the tarts and vicars party, someone says, "Are you still with that Daniel. I hope, he's good enough for you," and Darcy is like, "I can say with 100% certainty that he's not." She's like, "I should say the same about you or something considering your past behavior." He's like, "What do you mean?" She says, "I think you know what I mean." The thing is, her believing that he cheated on with Daniel Cleavers fiancé, it doesn't actually ever come up again until the end. She could

bring that up at proposalgeddon, but she doesn't because it actually has nothing to do with her, and she's willing to forgive him for that during the [00:53:00] fight like they're like, "Oh, who are we rooting[?] for? We are rooting for Mark, obviously." But Mark cheated on his fiancé, blah, blah, blah.

Speaker 3: Right.

Speaker 1: But it doesn't really have to do with her. It doesn't actually give her ammo. So, it's a separate plotline.

Speaker 3: Yeah. So, the brunt of proposalgeddon has to fall on the insecurities portion.

Speaker 1: Which is relatable, because if someone calls out the things that you're most insecure about-- Yeah, that's going to sting, and that's going to stick with you. I think in *Pride and Prejudice*, Lizzie isn't necessarily insecure about her look. She doesn't really need Darcy to like her. On some level, she is stung by what he says, and she carries it with her through the whole book, but she is not going to carry, like, that's not the main thing that she comes back at him with at proposalgeddon. It's not like you said I was tolerable, but not handsome enough to tempt you, because she's more concerned about her family, and Bridget is [00:54:00] a standalone figure in this film.

Speaker 2: Which brings us to our next bit. This, I think is where we're really going to talk about how this adaptation diverges a lot from the original material, and that is the character of Bridget.

Speaker 3: Yes.

Speaker 2: Sequoia, you want to start this off.

Speaker 3: [laughs]

Speaker 1: Wow, wow, wow, wow, wow.

Speaker 2: I can hear the engine [unintelligible [00:54:18] hot on that microphone.

Speaker 3: [laughs]

Speaker 2: [laughs]

Speaker 3: Yeah, and that's the thing is, I love Lizzie Bennet. I know that she has her flaws and whatever, but she is one of my favorite characters ever in all of literature. I am very picky and ticky-tacky about what you do with my favorite character. If I watch it like I usually do, which is outside of the context of *Pride and Prejudice*, I have problems with Bridget. I think that I had on this on the watch through where I took all my notes and was thinking about it in the context of *Pride and Prejudice*, [00:55:00] I got really mad about it. I was like, "What are you doing to my character?" Then, we actually went on and recorded but make it scary, and I think Becca, you said something about how, Bridget-- Because I have a problem with all of the self, what am I trying to say?

Speaker 2: Deprecation?

Speaker 3: Thank you.

Speaker 2: I guess it is.

Speaker 3: This self-deprecation stuff [laughs] is really hard for me to stomach and get through, and you were talking about how the whole movie becomes about her accepting herself as she is, which is nothing like Lizzie Bennet's plotline. It is absolutely nothing even close. It's completely and totally different. Looking at it through that lens, I don't have as many problems because you just have to take it and separate it completely. But **[00:56:00]** if you're trying to put Bridget next to Lizzie Bennet, Lizzie Bennet has so much power that Bridget doesn't.

Speaker 2: I, 100% agree with you. I think that Lizzie is one of the most powerful heroines written in the classic's canon. I think what makes her what she is, is that in early 19th century England, she as a woman, who does not compromise, who is bold, who is confident and sure of herself for pretty much the entire book. That is something that has been vital to the development of women, and literature and, frankly, women in film as well for the last 200 years.

Speaker 3: Right.

Speaker 2: I think what's tough for Bridget to live up to is that level of power, and confidence, and the echo of what Lizzie Bennet **[00:57:00]** is through all of literature. I think what Bridget is, and I love her for it, but also it's tough when you realize she's supposed to be Elizabeth Bennet is that, Richard is someone who kind of-- She hates a lot of things about herself in the way that we all hate a lot of things about ourselves. Like in college, I drank too much, and I get mad at myself if I eat too much fried food or something. Those are relatable feelings. The power of seeing a character from the beginning of the film to the end of the film, learn that, it's okay if she's not lost weight, or still drinking and smoking at the rate she was at the beginning, and if she ends up turning down her dreamy boss, that might be the right decision.

It's just a very different character, because Bridget has to pull that lesson and tug it out from her story, whereas Lizzie, her story is very much more about like, "Oh, maybe I was **[00:58:00]** too confident. Maybe I missed something, because I was too sure of myself on something, and maybe I need to learn to open up my mind a little more." Whereas, Bridget's like, "Oh, maybe I should stop questioning myself so much."

Speaker 3: Yeah.

Speaker 1: I think the reason this happened with Bridget being this kind of character versus Lizzie being the strong, independent woman that she is, is because they made it a double romance plotline. Lizzie Bennet is looking for her match. Like someone to match her intellectually, conversationally. Someone who is not just rich, although, lucky for her, he is rich.

Speaker 3: [laughs]

Speaker 1: Whereas Bridget gets torn between two men, and it as much as women empowerment like date, whoever the fuck you want, they make her more wishy washy and like, "Ooh, this guy is doing this for me. But wait, now, this guy is doing this for me, and I don't know who to pick. Ah." The big

[00:59:00] takeaway some of her agency and her power, because she's letting her actions be controlled by these men, and then, she does get the moment where she's like, "Fuck that, man. I want to go into television like ooh, going to do my own thing." I think that that's why the character gets demoted in those ways.

Speaker 2: Yeah. Though, hyper focusing on the love triangle as opposed to talking about these class complex, these barriers for women in society.

Speaker 3: Mm-hmm.

Speaker 2: Yeah, definitely.

Speaker 3: If we are jokingly, but maybe also definitely talking about this through a fanfiction lens, this is actually something you see a lot in fanfiction, where one character will be completely different than what they are in the canonical works, because they are a self-insert. So, I wonder in this context, I don't know anything about the author of the book. If this character [01:00:00] isn't Lizzie Bennet, it's a self-insert.

Speaker 2: I think that's a really great insight for this, because this book, I think was partially autobiographical for Helen Fielding, because she talks about how this book is stemming[?] from her writing about her own single life in London. So, a lot of those feelings that are very modern to us. A lot of those instincts as a single girl, and I think a lot of her neuroses come from the author of *Bridget Jones's Diary*, not from Jane Austen.

Speaker 3: Right.

Speaker 1: That is very interesting, because and I've only read *Pride and Prejudice* at this point, but I feel a lot of *Pride and Prejudice* fans and Jane Austen fans in general relate to Lizzie Bennet a lot. I think that she is one of the most adapted characters to other storylines. *Pride and Prejudice* as a storyline is used in every enemies to lovers story.

Speaker 3: [laughs]

Speaker 1: It's relatable. I think people see themselves in Lizzie, [01:01:00] but in the same way that the 2005 *Pride and Prejudice* pulled out the awkwardness of Darcy and made that his thing, people pull out certain elements of Lizzie and make that their thing, and I think it's easy to work the characters while keeping their purpose in the story. But work the characters to fit whatever kind of mold you want them to fit.

Speaker 2: Honestly, I think the two most on brand for who they are in the books characters we have are Wickham and Mrs. Bennet.

Speaker 3: Yeah.

Speaker 2: And it's because they're the two most outrageous characters in *Pride and Prejudice*. So, they glean the most modern-day comedy.



Speaker 3: Yeah.

Speaker 2: That actually brings us to our final listed similarity or difference that I think this is going back to something that's a little similar, but obviously has different connotations, and that is the theme of marriage. In both stories, we start *Pride and Prejudice* with it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

Speaker 1: **[unintelligible [01:01:54]**

Speaker 2: Yeah.

Speaker 3: [laughs]

Speaker 2: But I think that the themes of single **[unintelligible [01:01:59]** marriage **[01:02:00]** resonate through *Bridget Jones's Diary* as much as they resonate through *Pride and Prejudice*, which is impressive. Because this is a book that was published in 1813, and this movie came out in 2001, nearly 200 years later, and women are still trapped as much in the need to find a man, not as economically as they used to be. But still, the societal expectations persist to the point where it felt natural in 2001, to have a story about a woman who was 32, and her whole life is about finding a boyfriend.

Speaker 3: Yeah, this movie opens with her saying, it began on New Year's Day on my 32nd year of being single. I think *Pride and Prejudice* does a pretty good job of, Lizzie is not super concerned about her singledom in *Pride and* **[01:03:00]** *Prejudice*. I think that in order to translate the theme of marriage into a modern day context, you have to make her also concerned about it, because there aren't as many outside factors to influence her to be concerned about it, if that makes sense. [laughs]

Speaker 2: No, totally.

Speaker 1: Definitely. Removing the sisters is a big reason why she had to be concerned with it. Because there are a lot of movies that came out in the early 2000s, where it's like a younger sister feeling like, "Oh, like--" I don't know like *27 dresses*, always a bridesmaid never a bride. That's a thing that is done in modern cinema, but since she is alone and her friends are also all singles, so, actually,-

Speaker 3: [laughs]

Speaker 1: -none of them are really concerned about it, but they are.

Speaker 2: The character that I think is that's cut from the *Pride and Prejudice*, that is supplanted slightly into Bridget is Charlotte **[01:04:00]** Lucas.

Speaker 1: Yes.

Speaker 2: Because Charlotte is not the most desirable wife, because she's older, she's a little plainer, she's nice.

Speaker 1: She's 27.

Speaker 2: I know. I'm 27.

Speaker 3: And I'm scared.

Speaker 2: And I'm frightened from no money of my own.

Speaker 3: [laughs]

Speaker 2: I'm overly burden on my parents.

Speaker 1: Oh, iconic.

Speaker 2: But Charlotte Lucas is like this "spinster." She's playing, she's not as bright and sparkly as Jane or Lizzie, and you can feel the palpable concern that leads her to marry Mr. Collins, and it's not unfounded. She actually really did need to make that match. I think you have to take some of that. Bridget is 32, which is by no means a spinster age, but this movie was made 20 years ago, and people used to be very harsh on single women in their 30s.

Speaker 3: Yeah. As you can see, as they give us ample evidence.

Speaker 1: Yeah, the dinner party.

Speaker 3: Yeah, the dinner party and her mom. They kept[?] Mrs. Bennet will not shut up **[01:05:00]** about marrying off her children, and in this adaptation, she's just got one to hyper focus on. She has a new guy trying to set her up at the turkey curry buffet every year. There's new guys, and they establish this theme of marriage right off the bat, which I think is important to keeping that thread throughout the story. Even when she's with Daniel Cleaver-Mr. Wickham, she talks about marriage. She in her little narration bits is like, "Oh, now, I'm imagining us getting married, and live in the white picket fence, and blah, blah, blah." You can see it in her mind as a goal.

Speaker 1: Yeah, absolutely. Jumping back a moment to the Charlotte Lucas being embedded in the character of Bridget, that's another thing. This is actually jumping back to the character of Bridget-

Speaker 3: [laughs]

Speaker 1: -not about **[01:06:00]** marriage at all. But the whole thing about *Pride and Prejudice* that Lizzie is hot, and Jane is hot, and that Charlotte Lucas is less hot. She's they're playing friend. Now, Renée Zellweger is hot, and it infuriates me to no end that-

Speaker 3: Oh, my God.

Speaker 1: -she's like, "I weigh 140 pounds." I'm like, "Please shut up."

Speaker 2: Oh, shit.

Speaker 3: Don't talk to me. [laughs]

Speaker 2: Yeah.

Speaker 1: Yeah. But if we take that at face value is like that she is unsatisfied with her appearance and her general state in life. That's a huge difference. Again, Renée Zellweger is hot, and this movie is hugely fat phobic, and the whole thing is not good, but that being a plotline. First of all, trying to convince us that Renée Zellweger is not hot, but then also making the Lizzie Bennet character feel like she's supposed to be frumpy. That was a huge diversion for me.

Speaker 2: Yeah, I think that's a very well said problem with[?] this movie. I think this is something that **[01:07:00]** really puts a timestamp on the movie in a very significant way, because the early 2000s were so defined by really like scarily thin celebrities. The Keira Knightley is.

Speaker 3: Yeah, that was during the height of low-rise jeans.

Speaker 2: Oh. Every time someone younger than me is low-rise jeans. They're coming back, and I'm like, "You don't have to stand-

Speaker 3: Get out.

Speaker 2: -how hard we worked to get you out of them."

Speaker 3: [laughs]

Speaker 1: Yeah, never--

Speaker 2: I've got too much hip for low-rise jeans.

Speaker 3: Yeah, this is not happening.

Speaker 1: One of the most infuriating parts of the movie was when she puts on the scariest tummy holding in granny panties, and they're like baggy on her butt. I'm like, "What a [crosstalk]. What are those?"

Speaker 2: Oh, my God.

Speaker 3: [laughs] Oh, [crosstalk]

Speaker 2: Also, her tiny knickers are just not that tiny.

Speaker 1: Her tiny knickers are completely normal size knickers.

Speaker 3: Yeah.

Speaker 2: I guess you couldn't actually put Renée Zellweger in really small underwear on screen like he would have just been staring at her bare ass **[01:08:00]** running down the streets of London, so-

Speaker 1: [laughs]

Speaker 2: -you need in [unintelligible [01:08:03] coverage.

Speaker 1: Yeah.

Speaker 3: Yeah, that's valid.

Speaker 1: Fair.

Speaker 2: But I think just to put a cherry on top of the whole marriage thing, I would defend this movie as far as its take on whether or not you need a boyfriend or a marriage, because I think this movie saying, you don't need to. It backs away from that message when she gets together with Mark Darcy at the end, and as much as we love Mark Darcy, it's like, we don't need a happy ending to end with a man. But I think that this movie is criticizing how we characterize women's lives, as so defined by the men around them, and trying to give us Bridget, a woman who was really steeped in that way of life, but also then showing us, hey, she actually, she's a wonderful friend. She is actually talented at her career.

Speaker 1: She's a good daughter.

Speaker 2: She's a good daughter. She's working really hard to keep her parents' marriage together. [01:09:00] All these things about Bridget that end up defining her and forming our wholly[?], which is even what gives Mark Darcy the inspiration to like her very much just as she is, and the whole seat at the couples table is absolutely wild, but really highlights this whole Bridget doesn't need to be one of these smug married couples. She is a person outside of that. I think that's what Jane Austen in her own time was trying to say about women being these fully formed characters that have to exist in the structure that forces them to marriage.

Speaker 3: Right.

Speaker 2: But that they are so much more than that.

Speaker 1: Yeah, I agree. I think that it all wraps up really nicely with her using Daniel's own line against him when he said, "We're people of a certain age. We're looking for something more extraordinary," and then, he comes back and he's like, "You're the only person I can get with." She is like, "I'm looking for something more extraordinary than that." I'm like, "Yeah, and she's willing to [01:10:00] wait for it. She's not going to settle for this douchebag."

Speaker 3: [laughs] Yeah.

Speaker 2: All right. I think that leads us to the end of this discussion of *Bridget Jones's Diary*, which of course ends with some Becca study questions. We're going to go through our standbys here. So, what is everyone's least favorite moment in the movie?

Speaker 1: For me, it was all of the racism.

Speaker 2: Yes.

Speaker 3: Yeah. If I had to pick out a specific instance, it's when they're in the elevator and Daniel grabs her ass while there's another person there, and it's just extremely awkward and non-consensual, and creepy, and I hated it.

Speaker 2: Yeah.

Speaker 3: It made me cringe.

Speaker 1: Yep. Mm-hmm.

Speaker 2: That stuff was, oh, very awful. I agree with both your picks. I'm going to add one of them, that just comes from a plot point of view. I just don't understand, was Mark supposed to have gotten engaged and moved to New York, and then, given both of those up-to-date Bridget, because--

Speaker 1: All in one we, because--

Speaker 3: [laughs]

Speaker 2: I don't understand **[01:11:00]** the mechanics of that plot device. They should not have put him with Natasha. It doesn't make sense that he'd be fighting in the streets for Bridget one week, and then engaged to Natasha the next.

Speaker 3: And then, not again.

**Becca and Sequoia:** Yeah.

Speaker 2: None of it makes any sense. They should have just **[unintelligible 01:11:17]** that out. There was a different way to make Bridget feel awkward at that Christmas party, and then also have him come back for her. It didn't need to be like-- He's suddenly engaged in moving to New York, but he's going to give that all up for Bridget.

Speaker 1: Yeah, Natasha actually didn't really serve a purpose in this movie.

Speaker 2: She's there to be Caroline Bingley. She's there to make Bridget feel inferior. It's not great.

Speaker 3: It's not done super well.

Speaker 1: Yeah.

Speaker 2: All right, favorite moment?

Speaker 1: My favorite moment, I've already said, I really loved the moment with the chair on the wife's coat, and then her friends is like, "Oh," and they all laughed at him.

Speaker 2: [laughs]

Speaker 1: That was one of my favorite moments. Another favorite moment is, when they're cooking **[01:12:00]** dinner, and the friends are about to arrive, and Darcy and Bridget are stirring, and she says, "Oh, we need to sift the gravy," and he says, "Surely, not just serve a tuna," and they're making fun of her mom in the first scene.

Speaker 3: [laughs]

Speaker 2: [laughs]

Speaker 1: That was chef's kiss. It was so casually stuck in there and so adorable. I loved that.

Speaker 2: Absolutely.

Speaker 3: I love the fight scene. I got to give it to the fight scene.

Speaker 1: Also, excellent.

Speaker 3: [laughs]

Speaker 2: Both are wonderful moments. I have to say, just really quick side note. We didn't talk about it much, but the chemistry between Renée Zellweger and Colin Firth is actually really great in this movie, and I think it makes it. I'm going to add my favorite moment being the moment when she says to Daniel, "What you're offering is not good enough for me. I'm looking for something more extraordinary," because I take that to be the moment that defines the film as getting rid of Daniel Cleavers in our lives. We all should.

Speaker 1: Yes. Hell, yeah.

Speaker 3: [laughs] **[01:13:00]** Yes.

Speaker 2: All right. Best line delivery.

Speaker 1: I have several. [laughs]

Speaker 3: [laughs]

Speaker 1: I'm just going to tell you all of them. Two of them are like you already know. But one of them I think is a surprise. My first is, "No, I like you very much just as you are. Excellent, good word," Colin Firth. Another Colin Firth one, "Nice boys don't kiss like that." "Oh, yes, they fucking do." Excellent chef's kiss, and my third runner up is Mrs. Jones saying, "Between you and me, I'm not entirely sure that **[unintelligible [01:13:34]** isn't a bit of a shit."

Speaker 3: [laughs]

Speaker 2: All right. Fair.

Speaker 1: Thank you.

Speaker 3: Oh, that's good. That's good. I'm going to go with a really dumb one that just stuck in my head, and can't get it out is, when she's getting ready to go to the book launch party and she's in her apartment in her underwear vacuuming and going, "Catch me, yeah[?]."

[laughter]

Speaker 3: "Catch me, yeah." [01:14:00]

Speaker 1: Excellent. Salman.

Speaker 3: Yeah. [laughs]

Speaker 2: Oh, also, last one back they can and drop here. Salman Rushdie is friends with the woman who wrote *Bridget Jones's Diary*. That's how they got him to cameo in the film.

Speaker 3: Oh, that's funny.

Speaker 1: I love it.

Speaker 2: I think that, "Oh, yes, we fucking do" is my favorite. I'm going to add another really dumb one though, because it's when Bridget is out at dinner with Daniel, and she's sitting at the table, and she's smoking, and she says, **[unintelligible 01:14:30]**. It's really horrible, isn't it?" He just goes, Oh, can you give a fuck chance."

Speaker 3: [laughs] Yeah.

Speaker 1: Oh, my God. I didn't even realize that that was a callback to what she was practicing with the vacuum.

Speaker 3: Yeah. [laughs] Catch me, yeah.

[laughter]

Speaker 1: Oh, really good.

Speaker 2: So good, so good. Then, who wins the movie?

Speaker 1: Well, I feel like I should say Bridget, but Colin Firth really for me just really call out Colin Firth himself in this.

Speaker 3: Yeah, [01:15:00] I almost feel it's a cop out to say Bridget, but I think Bridget one because she gained the power of self-love.

Speaker 1: She did.

Speaker 2: Yeah, I think both of those are great picks. I might have to give it their Colin Firth, though, because “Oh, yes we fucking do” is one of the best lines in a romcom.

Speaker 3: [laughs]

Speaker 1: You know what? Actor wise, Colin Firth wins. Character wise, Bridget Jones wins.

Speaker 2: We can all definitively say that Renée Zellweger’s accent coach loses.

Speaker 1: Yes.

Speaker 3: Yes.

Speaker 1: Yeah.

Speaker 3: Absolutely. [laughs]

Speaker 1: For sure.

Speaker 2: All right, that concludes this episode of Pod and Prejudice. Sequoia, thank you so much for joining us. Do you want to tell the people where they can find you?

Speaker 3: Absolutely. Thanks so much for having me. You can find me on Fanatical Fics and Where to Find Them, or on But Make It Scary anywhere pods are cast, or on social media [@fanaticalfics](#), [@butmakeit scary](#), or [@Sassquoia](#).

Speaker 2: Sassquoia. I love that.

Speaker 1: Ooh, Sassquoia. I love it.

Speaker 2: All right. Thanks so much for joining us, listeners, and until next time, stay proper.

Speaker 1: And find yourself someone who will make you **[unintelligible [01:16:12]** to.

Speaker 3: [laughs]

Speaker 2: Wonderful.

Speaker 1: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at [podandprejudice.com](#). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@podandprejudice](#). If you love 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.