

Molly: [whispering] Hello. It's me. I was wondering if after all these years, you'd like to meet?

Becca: I was also wondering if your family was so shitty, why I'm so into you, will you marry me?

Molly: If Adele wrote *Pride and Prejudice*.

Becca: She basically is writing about the same feeling.

Molly: Wait. I want to write that song. [singing] Hello, it's Collins. I was wondering if after all these weeks you'd like to marry me.

Becca: [singing] You know, I have the patronage of the esteemed, fascinating lady the great [with an exaggerated British accent] Catherine de Bourgh.

[crosstalk]

[Pod and Prejudice theme]

Molly: Hi, everybody. This is Molly.

Becca: This is Becca.

Molly: Welcome to Pod and Prejudice.

Becca: We're here to talk about Jane Austen.

Molly: Wo-woo.

Becca: For those [00:01:00] just joining now, the gist of this is that, I, Becca have read many Jane Austen novels.

Molly: And, I, Molly have never picked up a single one in my whole 25 years.

Becca: We're reading *Pride and Prejudice* to culture Molly.

Molly: To break it down from a 21st-century feminist perspective.

Becca: Sounds good, right? It's really good. You should listen to the whole thing from the beginning, but if you're joining us now-

Molly: We are on Chapter 17 to 19 of Volume II.

Becca: Which is the end of Volume II.

Molly: There's a whole other volume.

Becca: I know.

Molly: Becca knew. I didn't know.

[chuckles]

Becca: Well, you did know. You saw how long the book was.

Molly: Yeah, I did. I just was like, "How is it going to be this long?"

Becca: We started the book in a very specific place. By the end of Volume I, what we had was the very beginning of the book, you didn't know anybody, you didn't know anything. You just were going off a pure instinct in learning the world of Austen. By the end of Volume I, we had the Jingley heartbreak, we had the Collins proposals, and we [00:02:00] had get a better sense of who Elizabeth Bennet was. As we're finishing Volume II, we are at a completely different part of the story now.

Molly: Where we are now is Chapter 17 of Volume II, let's dive in. Lizzie has been holding in this secret about the Darcy proposal, and she just can't hold it in any longer. So, she tells Jane, but she is sure to leave out everything having to do with Bingley.

Becca: As we discussed last time, there is one of two ways to think about this. Lizzie chose way one, which you agreed with. I thought, way two was better, but it's Lizzie's call. I think it's fair to not want to re-aggravate Jane and her heartbreak.

Molly: Mm-hmm. I agree. I think Jane is more fragile than we can let on. I think we actually do let on in this chapter. Jane's at first surprised about the proposal, but then her sisterly notions kick in and she's like, "Of course, he was in love with you. How could he not be?"

Becca: Oh my gosh. [00:03:00] I really get female friendship vibes from this.

Molly: Yeah. It's so cute.

Becca: Obviously, he's in love with you. Every single time, one of my friends doesn't realize that someone's in love with them, I'm like, "No, obviously."

Molly: Yeah. Then, she starts feeling bad for Darcy. My first instinct was to be like, "Jane!" but then I realized that we're on Darcy's side now.

Becca: Did you forget?

Molly: Yeah. [laughs]

Becca: You had him win the last set of chapters.

Molly: I love him, but I forgot.

Becca: I know.

Molly: You can look at my notes here. “Jane!”

Becca: But you are Jane now.

Molly: I am the Jane now. Anyway. She says he shouldn't have been so sure of succeeding, but the fact that he was, made him probably even more disappointed. Lizzie is like, “Yeah, sure, I feel bad for him, but he's going to get over it.” Then she asks Jane if Jane thought she was wrong for speaking so well of Wickham in her defense and for turning him down, and Jane says, no, because-- oh, she brought up everything about Wickham but-- [crosstalk]

Becca: I love there's a line in there about how it basically broke Jane's brain to hear that someone did something so bad.

Molly: Oh, yeah. We're going to get to that. Lizzie's like [00:04:00] just you wait, listen to the letter so she tells her all about the letter and this is the meat of the subject. Then, it says, “Poor Jane, who would willingly have gone through the world without believing that so much wickedness existed in the whole race of mankind is was here collected in one individual.”

Becca: Oh, Jane. She's really got some Leslie Knope energy there.

Molly: Oh, yeah. Jane wants to somehow find a way to clear both men. She wants them both to be in the right, and Lizzie's, like, “Only one of them could be right. You have to pick.” I pick Darcy.

Becca: This is so funny because they basically had the same conversation, so many chapters ago, where she was like, “Only one of them can be right, I choose Wickham.”

Molly: Oh my God. You're right.

Becca: Jane Austen is so smart guys.

Molly: Wow.

[laughter]

Molly: My mind is blown. I don't know about y'all. Oh, oops. My voice went off the chart.

Becca: This is a very emotional time.

Molly: This is.

Becca: This is a very prideful and prejudiced time.

Molly: I might cry during this chapter. We'll see. Jane [00:05:00] is like, “This is too much.” Jane says, “Nope, I'm not picking.” She asks if Lizzie is just as upset as she is. Lizzie says that Jane is upset enough for the both of them. For those of you who are like me in reading this book, I've gone ahead and looked up words that were confusing to me. In this moment, Lizzie says that Jane has a profusion of sadness or something like that. Profusion means abundance or large quantity.

Becca: It does indeed.

Molly: Jane then says, "Poor Wickham." No, not poor Wickham, but anyway. "Poor Wickham. There is such an expression of goodness in his countenance, such an openness and gentleness in his manner." Jane, honey, we know he's hot.

Becca: They are so focused on how fucking hot Wickham is.

Molly: He's so hot.

Becca: He's hot.

Molly: But he's a dick. Then Lizzie says, "There must have been something wrong with the education of these two men because one has got all the goodness and the other all the appearance of it." Meaning, Darcy has all of the goodness, but [00:06:00] doesn't appear good, and Wickham has all the wickedness.

Becca: Wickham! Wicked Wickham!

Molly: Wicked Wickham!

Becca: Oh boy.

[laughter]

Molly: Has all the appearance of being good. Then Jane says that she thinks she never thought Darcy lacked the appearance of goodness as much as Lizzie did. She didn't ever think he was as bad as Lizzie thought he was.

Becca: We can also go on this to say that Darcy has no ability to talk to other human beings. Wickham has only that ability.

Molly: Yes.

Becca: I think this is also a really interesting point. Obviously, Lizzie was prejudiced against Darcy. It's in the title. Also, I do think there is truth to the idea that sometimes you're really drawn to shitty people, and really nice people are people you cannot stand to be around.

Molly: Yeah. I mean, sometimes.

Becca: There are plenty of awesome nice people out there.

Molly: Oh, we love nice people.

Becca: And there are plenty of people--

Molly: We happen to like nice men.

Becca: That's just not true, though. I happen to like nice men.

Molly: Oh, I'm sorry. I happen to like [00:07:00] "nice women." I was being Leia.

Becca: I understood but it was factually inaccurate for you.

Molly: Sometimes I like men.

Becca: That's true.

Molly: I've been talking about this with my therapist, I think I'm like, probably 70-30.

Becca: That's fair. Sexuality is a spectrum.

Molly: It's fluid. You can pick-- one day you might feel one way and then another day, you might be like, "No, thank you."

Becca: One day, you kind of want to fuck Darcy. The other day, you kind of want to fuck Lizzie.

Molly: Exactly.

Becca: We've all been there.

Molly: Yeah, we should get t-shirts.

Becca: "Sometimes I want to fuck Darcy." "Sometimes I want to fuck Lizzie," would people buy those t-shirts?

Molly: Let us know in the comments.

Becca: Back to this incredibly buttoned-up book.

Molly: I wanted to read the passage that followed this, a lot of help what does it mean in my notes this week.

Becca: Okay.

Molly: After Jane says that she never thought Darcy was as bad as Lizzie thought he was, Lizzie says, "And yet, I meant to be uncommonly clever in taking so decided a dislike to him, without any reason. It is such a spur to [00:08:00] one's genius, such an opening for wit to have a dislike of that kind. One may be continually abusive without saying anything just; but one cannot be always laughing at a man without now and then stumbling on something witty." What does that mean?

Becca: Basically, Jane Austen is inventing bitch cracker syndrome.

Molly: Explain how.

Becca: “And yet, I meant to be uncommonly clever in taking so decided to dislike in him without any reason. It is such a spur to one's genius, such an opening for wit, to have a dislike of that kind.” That means that when you give yourself the opportunity to really hate someone-- have you ever like let yourself entirely go? I'm a very mean person deep down, I think.

Molly: Becca.

Becca: I'm a mean person, but I'm also a good person, I think. A lot of the time when I have mean thoughts, I don't share them because they're mostly tempered by really nice thoughts. So, even if I think of something clever to say that's not necessarily kind to someone, I won't say it or think it's a good thing to think because that person is the type of person who doesn't deserve it. If [00:09:00] someone's fashion is really bad or something, I'm like, “Whoa, that's a choice.” I won't necessarily say it if they're a really kind person who feels really good about themselves in fashion. If you really hate someone, you can go to the far extreme of allowing yourself to be as bitchy as you want and as clever as you want to be.

Molly: Yeah. She's saying that she just was like, “You know what? I hated him and I went off on him.”

Becca: She's basically saying, “I used it as an excuse to be like, I am so above him, and I'm so clever,” and she got to be clever and clever and clever in her hatred of him.

Molly: That's why their banter was so hot.

Becca: That is part of why their banter was so hot. I mean, Lizzie is still a dumbass.

Molly: Yes.

Becca: Because banter that is just bickering flirtation is so hot. She clearly was enjoying herself so much doing it and that's kind of what she's saying here. She's also just saying that she felt okay doing it because she had cultivated this real dislike for him, aka, this bitch cracker syndrome for him. For those who don't know what bitch cracker syndrome is, please go back to Episode 2 of this podcast for a full definition. [00:10:00]

Molly: I'm so glad that you remember when we say these things.

Becca: I have to use this Rolodex for something. It's like law school and this podcast.

Molly: Then Jane says that she is sure when Lizzie first read this letter, she was not being so casual about her emotions. Lizzie says, “No, I was very upset. I wished you were there.” Then Jane marvels at how wrong Lizzie was about both men.

Becca: I mean, we all did.

Molly: Lizzie says that she spoke so bitterly as a natural consequence of her prejudice.

Becca: [whispering] It's in the title, prejudice. Wait, Graham, the sound effect.

[sound effect]

Molly: The sound effects in the last episode were so good.

Becca: Shoutout to Graham for letting me yell at him to add sound effects in at certain points in time. We love you, Graham.

Molly: We love you, Graham. Then Lizzie wonders if she should tell everyone about Wickham. I just started screaming because Darcy told her not to and she promised. Did she promise?

Becca: She did. She didn't promise but he asked for her discretion.

Molly: They come to a conclusion together after some back and forth that everyone in Meryton hates Darcy too much [00:11:00] right now to have their minds changed. It said something like, "It would be the death of every good person in Meryton to have their minds changed," something like that.

Becca: I'm not clear in this part whether or not, we actually are talking about telling the Georgiana part of the story because Darcy doesn't care if people know the other part of the Wickham's story, it's just the Georgie part.

Molly: Oh, okay. That's terrible. I still don't think that they should tell-- It says whether or not to make our acquaintance, in general, understand Wickham's character. Like to say Wickham sucks to everyone and Darcy is actually an okay guy.

Becca: Basically, their thought around this is that everyone in the town hates Darcy.

Molly: Maybe the money. They're talking about the living.

Becca: That's exactly what they're talking about. The drinking and the living and the trying to mooch off the Darcys, not the ruining of Georgiana's reputation, because that part is obviously something needs to stay under wraps. But the rest of it is something that I would say is a fair debate to have because if you know that someone's a really shitty person. Like, for example, you know, I think we all know people like this. There is some guy out there [00:12:00] being very vocally feminist, and you have friends who have had seedy interactions with him, then it feels really shitty to keep that under wraps. You usually do to protect your friend who does not feel comfortable coming forward, but I wouldn't be opposed to being like, "I have my issues with that guy. He's a dick." I usually do-- If I do say that about a guy, oftentimes, it's because I know he did something shitty.

Molly: It's important that we stand behind Darcy in this moment. We do not stan Wickham.

Becca: We do not stan Wickham. We actively despise him.

Molly: We actively despise them, but it's true that their conclusion that they come to is that Wickham is leaving in a couple weeks and everyone's going to forget about him.

Becca: I think the reason that they decide not to tell everyone makes sense. Just I'm saying like, that's the rationale behind the want to tell everybody.

Molly: I wouldn't be opposed to, if it were me, telling everyone that Wickham sucks, but what I really want is for them to tell [00:13:00] everyone that Darcy was not in the wrong because what sucks more is that Darcy is getting shat on by everybody because Wickham's out there telling lies to everyone at Longbourn and Meryton, like now that Darcy's gone, Wickham is literally been talking about nothing else. So, fuck him. I wish they would tell that Darcy was not in the wrong. I don't really care what they say about Wickham, but anyway, what they decide--

Becca: You're more Team Defend Darcy than Team Defame Wickham?

Molly: Yes.

Becca: Okay, that makes sense. I think I'm more Team Defame Wickham, but maybe I'm just more vindictive.

Molly: I mean, I hate Wickham. I wish that they could do all of the things, but I also get that in defaming Wickham, they might say something about Darcy.

Becca: That's fair.

Molly: I meant not Darcy. Georgie.

Becca: That's fair. Also, I do think there's a fairness to their assessment of not defending Darcy because it's a lost [00:14:00] cause.

Molly: Right. All of their decisions are fine and make sense. Also, it would be cool if everything was set straight, but then we wouldn't have a Volume III. Moving forward, they think that after Wickham is gone everyone will find out eventually that he sucks and then they can laugh at everyone for not having known sooner. That's their plan. Then, Lizzie is still holding back this one secret about Bingley, but she knows she can never tell. She thinks that maybe once everyone is in the clear and everyone's told everyone all the secrets, Bingley can explain himself, and that's her only comfort but she knows it's not her secret to tell. Sadly, then we get find out that Jane is still very much in love with Bingley and she's still moping around.

Becca: Some people are prone to fall in love a lot, and some people are prone to fall in love very rarely and very deeply. Jane is one of those who is not going to give her heart to a lot of dudes. She really gave it hard to this one dude and things did not go well. So, she is taking her [00:15:00] time to heal.

Molly: As she deserves to.

Becca: We really need Lizzo in this time period, honestly.

Molly: We do.

Becca: Last time I went through a breakup, Lizzo had like just come out with *Because I Love You*, and it just was perfect.

Molly: Lizzie, Lizzo, I don't know what it means.

Becca: [singing] I'm crying because I was wrong about Wickham and Darcy. I'm cryin-

Molly and Becca: [singing] -because I was wrong about Wickham and Darcy. [laughs]

Molly: [singing] Or, why men great 'til they gotta be great?

Becca: [singing] I just took a DNA test, turns out [crosstalk] I'm 100% Bennet.

Molly: [laughs] That song is basically already all set[?].

Becca: Yeah, I mean, basically, our point is, Lizzo, if you get to--[crosstalk]

Molly: Even when I'm trying crazy, yeah, I got boy problems, that's **[unintelligible [00:15:41]]**.

Becca: I think if we say anymore, we have to pay for the song.

Molly: You're right. Okay.

Becca: Lizzo, you would like to come on this podcast-

Molly: As always. You're welcome to join us.

Becca: -I will reiterate that we might not be able to handle it, but we would sacrifice our own mental health to have the glory of having you here, anyway.

Molly: Then we get move on **[00:16:00]** to a Mrs. Bennet-Lizzie conversation. Mrs. Bennet still very much hates Bingley, very loudly all the time. She mentions to Lizzie that--

Becca: This is literally my mom.

Molly: [chuckles] She mentions to Lizzie that there hasn't been any word of him returning to Netherfield and Lizzie says, she doesn't think he ever will. Then Mrs. Bennet is like, "Well, that's okay. We didn't want him here anyway."

Becca: Has your mom ever witnessed you go through a breakup? I can say that Mrs. Bennet is channeling my mother, Antonia. Shoutout, Antonia.

Molly: We love you.

Becca: We love you, Antonia. You're very much like this when one of your daughters breaks up with someone.

Molly: Then she says something that I'm sure your mom would not say but I wrote it down because, "What the fuck?" Ahem. "Well, my comfort is, I am sure Jane will die of a broken heart and then he will be sorry for what he has done." [crosstalk] Literally. What the fuck? What?

Becca: She just would prefer then Bigley suffer. We learn that Mrs. Bennet is willing to sacrifice the health of Jane for Mr. Bingley.

Molly: Oh, yes. [00:17:00] For the marriage of her daughter, her daughter can suffer pneumonia.

Becca: Exactly. For the regret of her spurned lover, her daughter can suffer death.

Molly: Then, they discuss Charlotte's home and Mrs. Bennet says she's sure that Charlotte is an excellent manager of money, and that's why their home is sparse. She's sure that they talk a lot about how Longbourn will be theirs once Mr. Bennet dies, and Lizzie's, like, "They didn't talk about it to me," and she's like, "Well, I'm sure they talk about it amongst themselves." Then she says, "Well, it's not even lawfully theirs. I should be ashamed of having an estate that was only entailed on me."

Becca: It is weird though, because I actually do think Charlotte is a little ashamed.

Molly: Probably. I mean, it's her best friend's family.

Becca: I think that Collins feels bad about it, but not in the way he would change it. I think Charlotte might genuinely feel bad about it.

Molly: Mm-hmm. Chapter 18. A week goes by and now it's the last week that the regiment will be in town, and all the young ladies are drooping apace.

Becca: This is so thirsty.

Molly: This chapter is hilarious. Everyone's depressed, only Lizzie and Jane are able to eat, [00:18:00] drink, and sleep.

Becca: Which, Mary, we thought we've been over this.

Molly: I don't understand why Mary is-- [crosstalk]

Becca: You're not into the soldiers, Mary. Come on.

Molly: Mary's into the wives of the soldiers.

Becca: Mary's really into her dead bug collection.

Molly: Yeah, that too. Kydia is shocked that they are more depressed, and even Mrs. Bennet shares in their grief having gone through something similar about 25 years ago.

Becca: The libido on this woman.

Molly: Truly. We get into some Mrs. Bennet stuff in these chapters.

Becca: Oh, we'll get there.

Molly: Mrs. Bennet and Kydia are talking about how great it would be if they could go to Brighton. Lizzie wishes that she could just laugh at them, but she can't now that she is just hearing Mr. Darcy's letter ringing in her head.

Becca: Again, we've talked about this perspective shift for Lizzie how you as the reader are getting a different lens on the Bennet family since the Darcy letter.

Molly: Yeah, it's so well constructed.

Becca: Janie.

Molly: Jane Austen.

Becca: Anyway.

Molly: This chapter was hard for me to summarize.

Becca: There's a lot that happens in it.

Molly: There's a lot that happens and it's all in these beautiful, hilarious [00:19:00] paragraphs. Anyway, Lydia receives an invite from her good friend, Mrs. Forster, to accompany them to Brighton, just Lydia, no one else and, "The rapture of Lydia on this occasion, her adoration of Mrs. Forster and the mortification of Kitty are scarcely to be described." Basically, Lydia won't shut up about it and she's running around the house laughing and talking with more violence than ever.

Becca: This is exactly what Lizzie is doing with the Gardiners, like, you're going out to see the world and be presented in society. Except Lydia's going with her equally silly friend, Mrs. Forster, who's married to Colonel Forster. Basically, Lydia is going to South Beach for spring break.

Molly: Yes. [chuckles] And Kitty, pissed. She thinks that Mrs. Forster should have invited her too, even though they're not even friends. I wrote that even Kydia thinks that Kydia is one person.

Becca: Seriously, also in what moment did Lydia spend outside of Kitty's company to become friends with Mrs. Forster?

Molly: That's true. I don't know, how? One of her [00:20:00] sources of indignation is that she's two years older, which means that we have almost a complete set of their ages now. I think we are still unsure about Mary. But Lydia is 15, Kitty is 17, Mary is either 18 or 19. Lizzie is 20 and Jane is 21.

Becca: Jane is 22.

Molly: Fuck, I typed that and then I deleted it and wrote 21.

Becca: Nope, she's 22, because I remember Lydia was being all bitchy and being like, "Oh my God, you're almost three and 20, and not married."

Molly: Oh. Right. Lizzie is almost one and 20. Got it, Lizzie secretly asks her dad, not to let Lydia go to Brighton. This is a move on Lizzie's part. She says that, "Lydia is already behaving inappropriately in general, and to go and be with someone like Mrs. Forster in Brighton where the temptations will be greater than at home. She'll be unsupervised. There will be a lot of hot men there."

Becca: South Beach spring break.

Molly: Exactly. Daddy Bennet says that Lydia will [00:21:00] never be easy till she has exposed herself in some public place--[crosstalk]

Becca: South Beach spring break!

Molly: "We can never expect her to do it with so little expense or inconvenience to her family as under the present circumstances," basically saying, it's not under my nose, so I don't care.

Becca: The reason that Lizzie's really pushing this, in my opinion, is that one of these girls has already lost out on a spouse.

Molly: Oh, and boy does she tell her daddy.

Becca: Oh, yes.

Molly: Lizzie says that he would feel differently if he knew what would come up or has already come up her behavior and daddy Bennet says, "Already arisen?" repeated Mr. Bennet. "What, has she frightened away some of your lovers? Poor little Lizzy. But do not be cast down. Such squeamish youths as cannot bear to be connected with a little absurdity are not worth a regret. Come, let me see the list of pitiful fellows who have been kept aloof by Lydia's folly." I drew little hearts all around it.

Becca: You just love Daddy Bennet.

Molly: I really do. Oh, man. Then, Lizzie just rips Lydia a new one saying that she is the- [00:22:00]

Becca: -worst kind of flirt.

Molly: The worst kind of flirt, and that Kitty will just follow whatever she does, and that they're vain, ignorant, idle, absolutely uncontrolled, that they're just bringing down the reputation of the whole family, especially the sisters. He says, she shouldn't worry, she has three silly sisters. Even Mary is included in this.

Becca: Well, I mean, he's seen the [unintelligible [00:22:24] plan poster, and he's like, "I can't support this."

Molly: Right. He says that nobody thinks ill of her or Jane because of the sisters. He also says that Lydia is too poor for any of the officers to actually want to marry her, so there's no danger, and that

being there might teach her her own insignificance. At any rate, she cannot grow many degrees worse without authorizing us to lock her up for the rest of her life.

Becca: Jesus!

Molly: Lizzie gives up then and gets over it. It says that it's her duty to get over it. She has to be fine. This is a recurring theme in this episode, I've noticed. Lizzie thinks [00:23:00] to herself that if Lydia and Mrs. Bennet knew about this conversation, everyone would never hear the end of it because of their united volubility, which means incessant talkativeness.

Becca: Oof!

Molly: Lydia has a very specific view of what Brighton will be. This is a pretty funny description. She sees it with the streets-- have a hang on-- she saw with the--

Becca: If anybody knows what Brighton actually looks like, I would love a picture of it because I bet it's just like a really boring English beach town.

Molly: Unless if you're from Brighton, and it's really nice, sorry, but Lydia sees it as a, "gay bathing-place covered with officers. She saw herself the object of attention to tens and to scores of them at present unknown. She saw all the glories of the camp; its tents stretched forth in beauteous uniformity of lines, crowded with the young and the gay, and dazzling with scarlet. And to complete the view, she saw herself seated beneath a tent, tenderly flirting with at least six officers at once.

Becca: That does sound fun.

Molly: She and Mrs. Bennet talk about it nonstop, until it's time for her [00:24:00] to go. We get to see Wickham one last time, and apparently Lizzie has actually seen him a few times since she's come back, but we haven't heard about them.

Becca: She has avoided the fuck out of him.

Molly: Yes.

Becca: I do think there is like a little known in there, maybe I'm making this up, that Wickham since the old lady is gone, the one he was trying to boo has started trying to flirt with Lizzie again.

Molly: Oh, yeah, it says that Lizzie is now finding herself the object of his attentions once more, and it causes her revolt and disgust.

Becca: Yes.

Molly: I loved that.

Becca: Oh my God, but also way her perception has shifted of him, and how much she loved flirting with him for and he's hot. What we have here is a situation I find personally hilarious, which is that

Lizzie now hates him, and her bitch cracker syndrome has turned on him. And Wickham comes back, no idea. He's like, "Okay, my plan to seduce the little orphan lady is over."

Molly: Ms. King?

Becca: Yes, Ms. King. Now he's like, "Okay, now I get to flirt with Lizzie Bennet again, [00:25:00] and that means I get to do two of my favorite things. Stare at boobs and shit on Darcy."

Molly: And Lizzie is not down for any of it.

Becca: Yes.

Molly: Speaking of Darcy, she doesn't really give a fuck anymore. It's the regimen's last night and they're all coming to the Longbourn to eat dinner. Lizzie decides that because she doesn't give a fuck, she's going to mention that Ditzzy and Darcy were at Rosings for three weeks. Wickham says that Fitzzy's manners are very different from his cousins. Lizzie says, "Yes, very different, but I think Mr. Darcy improves on acquaintance." Ooh! I wanted to read this back and forth because it is just icy.

Becca: Do you want me to be Lizzie or do you want me to be Wickham?

Molly: I want to be Elizabeth.

Becca: All right. I'm going to work on my sexy man voice. [imitating sexy man voice] Does this sound like a guy who would send you a dick pic over Snapchat?

Molly: Eww. Eww. "Yes, very different. But I think Mr. Darcy improves on acquaintance."

Becca: "Indeed. And pray may I ask, is it in address that he improves? Has he deigned to add ought of civility to his ordinary style? [00:26:00] For I dare not hope that he is improved in essentials."

Molly: "Oh no. In essentials, I believe he is very much what he ever was. When I said that he improved on acquaintance, I did not mean that either his mind or manners were in a state of improvement, but that from knowing him better, his disposition was better understood."

Becca: "You, who so well know my feeling towards Mr. Darcy, will readily comprehend how sincerely I must rejoice that he is wise enough to assume even the appearance of what is right."

Molly and Becca: Woo!

Becca: It's messy.

Molly: Subtext, bitch.

Becca: Oh, my word. Wickham is just sitting there being, like, "Does she know?"

Molly: He can't tell if she knows. She's saying she doesn't know if he's improving or if she just understands him better and Wickham is sitting there sweating in his seat. After what we just read, he

says that he [00:27:00] thinks that he only acts like a better person around his aunt because he wants to impress her. Also, because he was around Baby de Bourgh who she knows he is engaged to be married to in some way or another, and Lizzie just gives a little smile and nod like, "Hmm. Okay," because she knows that's not the case.

Becca: I think what we really have here is the most buttoned-up way to diss someone that is possible. I think it's funny because it's so contracted with Proposalgeddon as a way to tell somebody off, but it makes more sense. It's in its own way satisfying.

Molly: It's satisfying. Yeah.

Becca: RIP Wickham.

Molly: Yes. They part that night with every appearance of cheerfulness, but possibly with a mutual desire never to see each other again. I think that's quite possible. Lydia leaves with the Forsters that night and the goodbyes are noisy.

Becca: Kitty is just keening in the corner.

Molly: Kitty is so upset. Mrs. Bennet is like, "Enjoy yourself. [00:28:00] Enjoy yourself." The other sisters' goodbyes were uttered without being heard because Lydia doesn't care. Moving on.

Becca: Chapter 19.

Molly: The final Chapter of Volume II. This is where we get into some hardcore, deep looks at Mrs. and Mr. Bennet, and I have to say before we begin, I do not appreciate that we are looking at Mr. Bennet in a negative light.

Becca: Yeah, we are getting a critique of Daddy Bennet here.

Molly: I don't like to critique my favorite character. Lizzie, if she were to look at her own family, and if that was the only place that she got her opinions on relationships, she could not find a picture of conjugal felicity or domestic comfort. Conjugal, meaning, having to do with marriage, basically saying that her parents are not happy together. This we know, but she goes on to reveal that when her dad was young, he was captivated by youth and beauty and therefore, [00:29:00] he married her mom without realizing that she is no way that she is because she was hot and very much like Lydia.

Becca: He seduced her as Daddy Bennet.

Molly: Because he's hot. [laughs] All his views of domestic happiness were overthrown. But luckily, he has the countryside and his books. That's where he draws most of his entertainment. Also, his wife's ignorance and folly contribute to his amusement. "This is not the sort of happiness which a man would in general wish to owe to his wife, but where other powers of entertainment are wanting, the true philosopher will derive benefit from such as are given."

Becca: We haven't talked about the Bennets' relationship since Episode 1 of this podcast.

Molly: Holy shit. We really haven't. They're like very separate.

Becca: They do interact a lot. We've been so driven by plot and all these other things going on, they do open the story though, this marriage.

Molly: Yeah. In the first scene, I thought their banter was kind of hot.

Becca: I could think this an **[00:30:00]** interesting little tidbit, and we'll get to this in the study questions because I think that you really get a lot of insight into how Lizzie sees her parents' marriage. But again, Lizzie is a certain kind of narrator. She has a very distinct view of her parents' marriage. Some of it is tied to what Jane Austen thinks about the marriage. From a readers' perspective, just looking at the factual circumstances, you could draw different conclusions. For example, when you first read this book--

Molly: Am reading.

Becca: Well, when you first read the first chapter of this book, you had said they have a certain kind of sexual tension banter to them.

Molly: Yeah.

Becca: I don't think that's wrong,

Molly: Right, because their meeting is described as how Lydia flirts with everyone.

Becca: "Oh, Mr. Bennet, you have no compassion for my nerves."

Molly: They probably met-- I'm thinking about them as young, hot, people.

Becca: Well, here's the other thing that is true about this story. Daddy Bennet is a good chunk older than Mrs. Bennet.

Molly: Yeah, that's the thing.

Becca: Yeah. I think Lizzie's right that he must have been enamored with her sort of spritely young energy. **[00:31:00]**

Molly: I've been picturing Mrs. Bennet as old.

Becca: And Daddy Bennet as Zachary Quinto? Swap those!

Molly: Okay, as we've gone through the podcast, I haven't brought this up in a while. Daddy Bennet has kind of ceased to look like Zachary Quinto in my mind and has started-- [laughs]

Becca: Who does he look like now?

Molly: [laughs] Colin Firth.

[laughter]

Becca: Wait, wait, wait, wait, wait, wait, wait, wait, wait, wait, wait.

Molly: I can't breathe.

Becca: Like modern-day Colin Firth or 1990s Colin Firth?

Molly: No, modern-day Colin Firth, salt and pepper Colin Firth.

Becca: Okay. That's not so bad. But I do want to remind you at one point on this podcast, you did say.

Molly: All of the men were Colin Firth, I know. Except for Zachary Quinto, and then we added Kenneth Branagh as Collins.

Becca: Do you stand by that one?

Molly: I do stand by that **[00:32:00]** one. Except also, I could still see him as that statue.

Becca: Colin Firth in the 90s plays every man except Colin Firth in 2020 plays Mr. Bennet.

Molly: Yes. [laughs]

Becca: Watching the movies with you is going to be so funny.

Molly: I'm going to be so upset when Colin Firth doesn't play every character.

Becca: I'm so sorry. I reiterate, you're going to be disappointed by Daddy Bennet. In any case--

Molly: I have been picturing Mama Bennet as a short, round, frumpy woman. Is she not? Is she in her 30s? She's in her 40s?

Becca: No. It's not totally clear. Like their first names, I don't think we find out their ages.

Molly: Well, if Jane is 22 and we assume that she had her somewhere in her 20s, she's got to be in her 40s.

Becca: She could have been 18 when she had her though, easily.

Molly: Okay, so at the youngest, she could be in her--

Becca: At the very youngest, she could be like 38.

Molly: I can't do math. I was really smart in college, guys.

Becca: Guys, Molly is extremely smart.

Molly: I'm really smart. I was salutatory [00:33:00] and that's not something I should like brag about still, but I was.

Becca: No, no, no, Molly's an incredibly smart woman, which is amazing. She doesn't need to be able to do math. I cannot do math. You should see me in my classes where I have to calculate financial things. It's horrendous, but I think the earliest she could have had Jane realistically was like 16. I don't necessarily think--

Molly: I don't think she did.

Becca: I don't think she was 16. I think realistically, Mrs. Bennet was probably in her mid-40s.

Molly: Daddy Bennet is probably in his 60s?

Becca: Yeah, I would have gone with 50s.

Molly: Colin Firth is in his late 40s.

Becca: Colin Firth is definitely older than that.

Molly: No, we've had this conversation.

Becca: Hey Siri, how old is Colin Firth.

Siri: Colin Firth is 59 years old.

Becca: Thanks, Siri.

Molly: I thought we had this conversation before.

Becca: No, we were talking about Zachary Quinto.

Molly: Oh right. Colin Firth as Daddy Bennet is the new--

Becca: Now the correct age, not the correct vibe. I'm sorry.

Molly: He's my vibe.

Becca: I mean, he's everyone's vibe. Anyway, back to this book that we're reading.

Molly: Yeah. We're [00:34:00] going on.

Becca: I do think there is, again, you get the Darcy lens on Daddy Bennet. Now is making Lizzie turn her eye more critically on her father who she's very close to. We'll get to that more in the study questions I think we can move on for now.

Molly: She's always watched her parents as a couple and seeing her dad as how he is as a husband, but overlooked it, because he's her favorite. Now, she's kind of wishing that he had preserved the respectability of his daughters and done a better job with Lydia and Kitty and Mary specifically.

Becca: I do think this is actually a fair critique of Danny Bennet.

Molly: It is, but.

Becca: Yeah.

Molly: Yeah, it is. He laughs at them, but I don't hate them.

Becca: I mean, I do think you could look at it from two perspectives. From a modern dad perspective, we love a dad who lets his daughters be themselves, and Lizzie herself is benefiting from him being a little bit looser with his daughters, because he didn't make her marry Mr. Collins, and in this time period, really, he could have. [00:35:00]

Molly: Oh, yeah.

Becca: Lizzie is being hypocritical in this because she gets to be herself, so why can't her sisters? At the same time--

Molly: Lizzie herself is a little bit more appropriate than her sisters?

Becca: There are certain things that Daddy Bennet could have done to more properly prepare as girls for the world. Lydia and Kitty and-- well, Mary does have a sense of this, but Kydia doesn't seem to have a sense of the obligation to marry for money. The idea that they need to find a way in the world, they just kind of go off and flirt with soldiers all the time.

Molly: Right. Soldiers are often poorer because that's where they're-- like Wickham is there because he needs money.

Becca: Also, you look at the way Lizzie talked about her education-- this is also on Mrs. Bennet too, this is not all on daddy Bennet, but basically said, "Yeah, I had an education because I wanted one. My sisters didn't, so they didn't get one." That's bad. So that is where I'll go with the fair critique of daddy Bennet on this.

Molly: Lizzie thought that she would be much happier when [00:36:00] Wickham was gone, but now that everyone else is sad, and their gatherings are kind of monotonous, and Lydia is the worst, it once again happens that, "An event to which she had looked forward with an impatient desire to not in taking place, bring all the satisfaction she had promised herself." Kind of like when she finally got to tell Darcy how she felt, yelled at him, and then she cried a lot. It's not the same situation, but it's a similar vibe.

Becca: Yeah, Lizzie is not the greatest predictor of what will make her happy as we've learned.

Molly: She actually is aware of the fact that she gives herself too high expectations and lets herself down. She starts looking forward to her trip to the lakes. She thinks that it's good thing that Jane isn't

going because that lowers her expectations for the trip. She's like really sad that Jane won't be there, but she's, like, in the end, that will make the trip exceed my expectations.

Becca: Oh, yeah. Well, this part of it won't be great, but the rest of it will be great. What if the rest of it isn't great, Lizzie? We'll get there.

Molly: Yes. Lydia writes [00:37:00] really short letters to Mrs. Bennet that don't really say much.

Becca: This is such a mood. This was me at camp. I was so bad at writing letters to my parents, they were concerned.

Molly: My parents wrote me a letter every day and I wrote them a letter back.

Becca: Oh, I love my parents and they're amazing. I'm just such a bad writer.

Molly: But you're not a bad writer. You write a lot of things.

Becca: Yeah, that's so different. I am not a journaler.

Molly: Oh, I'm a big journaler.

Becca: I have had to journal for classes before, like, acting classes because when you go to hippy acting school, they make you do shit like that.

Molly: [chuckles] We both went to the same hippie acting school.

Becca: We did, and we both went to similar hippie conservatories as well. We have done a lot of the same training and you have to journal, and you are a journaler, and I am not. So, I'm bad at communicating over letter. I would not have been good in the Austen era, this sort of bullshit. In any case--

Molly: It does mention that her letters to Kitty are longer, but she underlines too many words. I think that mean that she's just like scribbling. I don't know.

Becca: Basically, her letters look like your [00:38:00] book, and it's about a lot of excitement and emphasis and a lot of emojis written in.

Molly: Yeah, I wrote 'same,' because her letters to Kitty, though rather longer were too much full of lines under the words to be made public. Basically, still don't really have that much information.

Becca: I think basically what she's saying is that she's telling Kitty the more tawdry things.

Molly: Yes.

Becca: Those underlined words, we know what's underlined.

Molly and Becca: [conspiratorially] Mmm.

Molly: Lydia is gone for two or three weeks before people start getting back to normal, and Mrs. Bennet is back to her querulous self, querulous meaning complaining in a petulant or whining manner.

[chuckles]

Molly: By the middle of June, Kitty is actually able to go to Meryton without crying, and Lizzie thinks maybe by next year, she may only mention an officer once a day, unless by some cruel and malicious arrangement at the War Office, another regiment should be courted and married, to which I wrote, “No, no, no.”

Becca: You agree with Lizzie on that.

Molly: Yes, that would be terrible. And I hope that doesn't happen in this book. I doubt it does. Mrs. Gardiner [00:39:00] then writes to tell Lizzie that unfortunately, their trip to the lakes has to be postponed for two weeks and they have to be back within a month for Mr. Gardiner's work, which means that they don't have enough time to actually go to the lakes. Instead, they're going to go to Derbyshire. Derby-sheer? Derby-sheer?

Becca: Derby-sheer?

Molly: Derby-sheer. [laughs]

Becca: Derby-sheer. Siri, how do you pronounce Derby-share?

Siri: Here's what I found.

Molly: Derbyshire.

Siri: Darby-sheer.

Male Siri voice: Derbyshire

Molly and Becca: Derbyshire.

Molly: Which is where Pemberley is.

Becca: Which is where--

Molly: Darcy is from.

[blow trumpets]

Molly: To be completely honest, at first, I couldn't remember if Darcy or Wickham was from there, and then I remembered that it was both.

Becca: Yes, and salutatorian.

Molly: [laughs] Then Lizzie is disappointed, but it was her business to be satisfied. Again, she gets over it. Lizzie is [00:40:00] constantly taking one for the team.

Becca: Personally, if my summer plans switched from the lakes to a place without the lakes, I'd be upset.

Molly: I would be upset, but she just gets over it or she thinks--

Becca: She's fine. She's like happy to be with the Gardiners.

Molly: Yeah, she is sure that she can enter his county with impunity. Impunity, meaning exemption from punishment or freedom from the injurious consequences of an action. She didn't really do any-- [crosstalk] you have a letter. I remember what happened, but he gave her the letter, and then she read the letter and she didn't get a chance to see him. She secretly forgives him for everything and thinks that he's a good person now. Really-- I mean, I know that she turned him down, but doesn't she want to see him and be like, "Sorry, I was a dick. Are we cool?"

Becca: No, she does not want to do that.

Molly: If I was Lizzie, I would want to do that.

Becca: No, first of all, do you remember her last words to him?

Molly: That [00:41:00] there would be nothing in the world that would make me want to marry someone--

Becca: "You're the last man on earth I could ever be prevailed upon to marry."

Molly: She's a little bit nervous that if she sees him--

Becca: This is a sloppy breakup is what this is.

Molly: They weren't even dating.

Becca: I know, but this is what it's translating as. It was a proposal turned down.

Molly: Proposalgeddon.

Becca: It was Proposalgeddon. It is awkward.

Molly: Sure.

Becca: She's embarrassed of how she acted. He's hurt as fuck. She doesn't know how he feels about how he acted. She's kind of still offended by the way he proposed to her. The whole thing is uncomfortable because now she has all this new information she doesn't know what to do with. It's a very awkward situation with two people who are awkward. [laughs]

Molly: They are both really awkward. The Gardiners come and they're leaving their four kids with Jane. Those four little kids that were, like, "Jane's here! [00:42:00] Jane's here!" She's their favorite.

Becca: Jane is like a Disney Princess of an aunt.

Molly: We love Jane.

Becca: Yes.

Molly: Then, we have a moment of the narrator popping out and saying, "It is not the object of this work to give a description of Derbyshire," etc., etc., which I was interested in because we haven't really had a moment of the narrator talking about the fact that this is a book. Do you think that's what that is? Or am I misinterpreting?

Becca: No, that's exactly what it is. We've had a few asides where Jane Austen has hinted at this being a thing, but every so often, she kind of does turn out and be like, "It's the next morning now."

Molly: Yeah.

Becca: This is the most extreme example, I think, we've seen so far.

Molly: Yes, they go to Lambton, which is within five miles of Pemberley. This is where Mrs. Gardiner grew up and she wants to go see Pemberley.

Becca: This is a fun quirk of Austen novels. Nowadays, if you go to the UK, you can go tour all the castles and shit. What she wants to do, these old estates have these gorgeous grounds. [00:43:00] They're beautiful. The tourism thing to do is to walk around the grounds.

Molly: Of a house where somebody lives.

Becca: Yeah. Of someone's legitimate property.

Molly: Weird. Lizzie is distressed. She says, "No, thank you." She's seen many great houses lately and she's tired of them. Mrs. Gardiner says, what you just said, she says, "It's not just a great house. It's the grounds we've got to go see." We love landscaping in this book.

Becca: Oh my gosh! If you love landscaping, there are moments you will see in Jane Austen, where you will get a little oomph. I will say--

Molly: Twelve trees right over there.

Becca: It happens to be something that I think the movies are a little bit better equipped to do, for obvious reasons.

Molly: Sure. I mean, my imagination can go wild. I picture a-- What's it called?

Becca: Fancy?

Molly: Fancy.

Becca: Fancy Pemberley.

Molly: What's it called in France or Italy or **[unintelligible [00:43:50]]**? Anyway, yeah, fancy. That makes sense. Lizzie--

Becca: Are you thinking of Versailles?

Molly: Yes. Versailles!

[laughter]

Becca: I cannot believe I got **[00:44:00]** that.

Molly: How did you get that?

Becca: I was thinking I was like, "What's the most luxurious country palace?" I was like, "Versailles."

Molly: Yeah, that's what I was thinking.

Becca: It's in France.

Molly: France. Great. Lizzie thinks about it, and she thinks about how awful it would be to see Darcy and maybe she should just be honest with her aunt, but she decides to leave that as the last resort and instead asks a chambermaid if the family that owns Pemberley is in town for the summer to which she receives a negative response. And then, therefore, to Pemberley, they were to go.

Becca: That's the end of Volume II.

Molly: That is the end of Volume II and my prediction is that Darcy is going to be at Pemberley, but I don't know. Why else would they go?

Becca: All right.

Molly: On to--

Becca: Becca's study questions. I'm going to add one at the top here. We are concluding Volume II. We started Volume II with the Bennets in disarray after Bingley left--

Molly: Oh, yeah.

Becca: Collins proposed to Charlotte, **[00:45:00]** and Mrs. Bennet decided to fake disown Lizzie. That's where we were. We are finishing Volume II, and I would say kind of a different place. Would you like to speak to sort of what you think Volume II gave to the book as opposed to Volume I?

Molly: Volume I was a lot of Longbourn, this family as a unit, how they work as a group, and Volume II, I got to see each of them kind of on their own. Lizzie by herself, Jane by herself. Lydia is now by herself. Kitty is separated from Lydia. Mary has always been by herself. We even got a little bit of a critique of the parents on their own as separate from the children, got to see how they were, just now, when they were young. The dynamic is different because they all kind of got to grow on their own for a hot second, specifically Lizzie and specifically Jane.

Becca: How's the plot shifted in this--? [crosstalk]

Molly: Well--

[chuckles]

[00:46:00]

Becca: Leading question.

Molly: Darcy's good, Wickham's bad, Collins is fine. Charlotte is the same as ever. Lizzie has a secret. Bingley is cleared. Jane doesn't know. How will this fadge?

Becca: How will this fadge?

Molly: How will this fadge?

Becca: How will this fadge? I love that. That's a *Twelfth Night* reference, guys. I'm so sorry.

Molly: We're Shakespeare nerds.

Becca: Yes, we are. All right. That brings me to my next question. This goes to Jane's reaction to the whole debacle. I wanted to compare the way she's taking in the information to the way Lizzie is taking in the information because Lizzie's mostly our narrator, but Jane is getting at least half of the same information that Lizzie just got.

Molly: Yes. Jane responded in the most Jane way that Jane could have. [chuckles]

Becca: Jane Jane's on brand so hard. Lizzie is a bit more dynamic as a character sometimes because she has a little bit more variance. [00:47:00] Whereas Jane-- and this is like a testament to Jane as a character but also Austen being a titch too consistent with Jane as a character. She goes to her old faithful like, "The world is good. Jane loves everyone."

Molly: Yeah. Jane is stressed about the information. She feels bad for everyone involved. Even Wickham. There was a moment here where she said, "Wickham probably feels bad about what he did." I don't think that Wickham could give two hoots about Darcy, about Georgie, though Jane doesn't know that part. Does Jane know that part?

Becca: It's actually not totally clear. I don't remember.

Molly: Yeah, we just know that Lizzie left out everything about Bingley. It's quite possible that she did tell Jane about Georgie. She probably did.

Becca: What is Lizzie's interaction with Jane tell us about how Lizzie's feeling but the whole thing?

Molly: I think that a telling moment is when Jane says, "Lizzie, when you first read that letter, I am sure you could not treat the matter as you do now." I think that that's a telling moment because **[00:48:00]** Jane really knows Lizzie. She can see that Lizzie is being really calm about the whole thing. This shows that Lizzie has more feelings about it than she's letting on.

Becca: All right, next question. I want to go back a little bit to the Daddy Bennet evaluation, Mrs. Bennet. I think this passage, maybe I just am a little bit more fair to Mrs. Bennet than Lizzie is, in general. But I do think this passage smacks of a little bit of an unreliable narrator moment from the other side of the coin, which is that we really didn't see much to critique about the Bennets. They were just funny for the first half the book and now we're getting this clear lens on them. Where Lizzie's, like, "Oh, my reputation is being stymied by my parents and my siblings." She's really going in on her parents' marriage. Maybe I'm biased here, but I think that her parents have a little bit more love in their marriage than Lizzie is saying.

Molly: **[00:49:00]** Yes, I think that she is going way too far.

[laughter]

Molly: I didn't-- It just like burst out of me, but here's the thing, her mother, yes. When Darcy first said all of these things, she was thinking in her head, she's like, "Yeah, I guess it's true that my mom can be a bit much, but no one can ever be mean about my dad. No one could ever find anything wrong with my dad. It was my mom and all these things." At first. The fact that she is going now and saying that her dad should have done a better job at reeling in his wife and his kids and blah, blah, blah, blah.

Becca: I think that you also are showing some bias here.

Molly: Listen, I'm a little prejudiced.

Becca: It's in the title.

Molly: Yes. Lizzie is now taking Darcy's words to heart that she's finding fault where-- there isn't really one. Sure, a little bit, but she's **[00:50:00]** finding it everywhere now, and I think it might have hurt her in a similar way to, "She's tolerable, but not handsome enough to tempt me," where a seed was planted and then grew. This seed of shame was planted and is growing.

Becca: Yes, I totally agree. I also think it speaks to how Lizzie sees romance again.

Molly: Yes.

Becca: This also plays into her disdain for Charlotte's marriage, her want for something very specific for herself because her parents are not a love match per se. They're not. Well, they are a love match.

Molly: They're like a sexy match.

Becca: Well, they were “unsuitable” when they got married.

Molly: Yeah, Lizzie and Darcy would be unsuitable.

Becca: Well, it depends on who you're asking.

Molly: Yes.

Becca: But I think Lizzie is still showing signs of judging other people's marriages very harshly. Lizzie, calm down on this.

Molly: Yeah. Lizzie, it's not that deep. I mean, I guess that's what the whole book is about.

Becca: Yeah. This is just our perspective. You guys, if you think that the Bennets are a sham of [00:51:00] a couple--

Molly: Please email us at podandprejudice@gmail.com.

Becca: This is an open dialogue. We just happen to stan Mr. Bennet pretty hard on this podcast.

Molly: None of us saw this coming.

Becca: Least of all you. All right, so the next question I have is, if you have predictions for Brighton, for Lydia, for her South Beach vacay?

Molly: I was just thinking about this when we were talking about unsuitable matches, and what if, this isn't a prediction that I have anything to base it upon but what if Lydia came back engaged to an officer? Hmm, that's it.

Becca: Okay.

Molly: I don't see what else could happen there.

Becca: I'm not going to confirm or deny that.

Molly: Great.

Becca: As I say, I feel like I'm great at pleading the fifth at this part of the podcast. I'm just like, “Nope, I'm not going to say anything.” Did we learn anything new about Kitty in this chapter?

Molly: Yeah. Kitty actually has a bit of feistiness in her that I think we [00:52:00] didn't get to see before because as well as he said she will blindly follow Lydia wherever she goes. Kitty was really upset that she didn't get to go to Brighton, and I don't think it-- well actually, I guess it could just be because she

doesn't know what to do on her own, and it could just be because she wants to follow Lydia blindly wherever she goes. Also, maybe if she wanted to keep flirting with the officers.

Becca: I think there's a very telling line in the last chapter where it talks about what's happened once Lydia has been away for like three weeks. Where it says that Kitty's actually starting to like tone down, and Lizzie's all hopeful that she'll never speak of officers again.

Molly: She only mentions officers once a day.

Becca: Exactly.

Molly: Soon.

Becca: I do think there is a de-Lydia-ing happening of Kitty in this chapter.

Molly: Yeah, how long is Lydia going to be gone?

Becca: You almost said Kydia.

Molly: I did.

Becca: Just Lydia. She's on this trip the way that Lizzie is on the Gardiner's trip.

Molly: I hope that Kitty meets someone [00:53:00] in Meryton or around and gets to have her own adventure. I mean she is two years older than Lydia after all.

Becca: We want Kitty to have her own story. Her own solo journey. #SpinOffForKitty on this podcast.

Molly: Yes. Remember when I thought Kitty was sick? Then--

Becca: You also thought she was eight.

Molly: I thought Kitty was eight and I thought that she was sick. Now, it turns out we do have a character who is one trait is being sick, but it's not Kitty.

Becca: Mm-hmm. I did think of little Baby de Bourgh when you mentioned that you thought Kitty was sick, I was like, "Oh, you'll know."

[laughter]

Becca: Then, I have one question that I'm going to combine with another question that's going to end it before we get to my standbys. Predictions for Pemberley and by extension, predictions for Volume III?

Molly: As I said, there's no way that Darcy's not at Pemberley, unless he's not. He could not be, but if he's not, maybe [00:54:00] Lizzie just like gets an idea of, "[gasps] Oh, do you think that Georgie Darcy's at Pemberley?" Becca is just going to stare at me--

Becca: I know the answer to that question.

Molly: Something's going to happen at Pemberley that's going to give Lizzie a greater understanding of Darcy at some point in Volume II. Because I know societally that Lizzie has to end up with Darcy and because I'm shipping it, Lizzie has to fall in love with Darcy. I'm not going to say that she's not already a little bit. She just doesn't know it yet, but Lizzie has to fall in love with Darcy because in my brain, Keira Knightley and Colin Firth get together at the end of the movie.

Becca: Again, they're not in the same movie.

Molly: They are in *Love Actually* together, but they do not end up together at the end of that film.

Becca: Nor do they really interact.

Molly: No, they don't. That film has some problems, but a better version, *The Holiday*. Something's going to happen at Pemberley. Lizzie is going to fall in love with Darcy. I think it will be dope if Kitty found a love interest. What if Lydia pulls the youngest *Fiddler on [00:55:00] the Roof* daughter and runs away with an officer and gets disowned by her family? I think it would be cool. Maybe Jane will get back together with Bingley and they'll have a beautiful joint wedding.

Becca: Okay. That brings us to our standby questions. Funniest quote?

Molly: I did already read this one out loud, but it's great. Hem, hem, hem. I'll just read this whole little section. Lizzie says that Bingley is never coming back to Netherfield, and Mrs. Bennet says, "Oh, well. It is just as he chooses. Nobody wants him to come. Though I shall always say that he used my daughter extremely ill; and if I was her, I would not have put up with it. Well, my comfort is, I am sure Jane will die of a broken heart; and then he will be sorry for what he has done."

Becca: We love a dramatic woman.

Molly: She's so over dramatic.

Becca: She's extremely dramatic. Questions moving forward?

Molly: Ooh! Is Darcy going to be at Pemberley? Will Lizzie ever see him again and talk to him and **[00:56:00]** tell her feelings, tell him that she forgives him? Or, if that would be a weird thing to say. That might be a weird thing to say.

Becca: See, even you're awkward about this. This is what Lizzie wants to avoid.

Molly: Yeah, you're right.

Becca: Who wins the chapters?

Molly: Oh boy, who wins the-- Oh man!

Becca: This one's kind of tough.

Molly: This is really hard. My go-to when nobody wins the chapters, I say Daddy Bennet wins the chapter but like, we did see some negative sides from him.

Becca: Why don't we give it to the chambermaid?

Molly: The chambermaid?

Becca: She said Darcy was going to be there.

Molly: She said Darcy was going to be there. I was thinking either something along those lines or giving it to Darcy. Though he is not in these chapters, he has shifted our views so much that these chapters became very much more complex than they would have been otherwise.

Becca: We can give it to Darcy.

Molly: Or giving it to Kitty because she deserves a win.

Becca: Let's give it to Kitty. **[00:57:00]** #SpinOffForKitty.

Molly: #SpinOffForKitty.

Becca: All right, guys, that's the conclusion of this episode of Pod and Prejudice. It's been an excellent Volume II. Next time, we will get into Volume--

Molly and Becca: The Third!

Becca: You will get to follow Molly as she follows Lizzie on Lizzie's grand adventure through that part.

Molly: To Pemberley, not the-- [crosstalk]

Becca: To Pemberley landscapes.

Molly: Woo.

Becca: Ooh, landscapes. Anyway, guys, until next time, stay proper-

Molly: -and find yourself a husband-

Becca: -or a wife.

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrence Browne. To learn more about our show and our team, you can check out our website at podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook @[podandprejudice](https://www.instagram.com/podandprejudice). If you like what you hear, check out our Patreon

at patreon.com/podandprejudice to see how you can support us or just drop us a rating and review wherever you listen to podcasts. Thanks for listening. **[00:58:00]**