

Molly: Hi, everyone. Before we begin, we're excited to share that we're sponsored this week by the Ballarat National Theatre's *Pride and Prejudice* podcast. The Ballarat National Theatre is a small Australian theatre company who, like most theaters during this pandemic, have had to adapt their performance style to fit into this ever-changing world. They wanted to bring the joy they get from Austen to others, so they created the *Pride and Prejudice* Podcast. They're reading the entire book, start to finish, chapter by chapter, with actors performing the different characters. It's somewhere between an audiobook and a radio play. The actors bring the story to life with a level of detail you won't find in other adaptations because nothing is cut out. We are so excited to be partnering with Ballarat because we think this podcast is an awesome companion piece to *Pod and Prejudice*. If it's been a while since you've read the book and you want a refresher, this is a great way to follow along with the story.

New episodes of the *Pride and Prejudice* Podcast are released weekly. Currently, they're up to Lydia receiving an invitation to go to Brighton. To listen, head on over to ballaratnationaltheatre.buzzsprout.com. That's B-A-L-L-A-R-A-T National Theatre with an R-E or wherever [00:01:00] you listen to podcasts.

We'd like to take a minute to thank our newest patron, Iona. Welcome to the team. If you want to be like Iona and get access to exclusive content, like bonus episodes, outtakes and more, head on over to patreon.com/podandprejudice. We also want to remind you that we have stickers. They're made with our gorgeous show art, which was designed by Torrance Browne and they are very cute, if I do say so myself. To get yours, go to podandprejudice.com/merch.

Finally, if you're listening to this on the day of its release, that's Tuesday, October 20th, we are celebrating our one-year anniversary. We can't believe it's already been a whole year since we dropped our first episode, and what a wild year it's been. A huge thank you to everyone who has been with us since the beginning, everyone who's ever shared the show with a friend, to everyone who's just joining us now, and to everyone who's ever sent us an email about corsetry, we love you and we wouldn't be here without you. To celebrate, we are going live tonight, again, that's if you're listening in real time on Tuesday, October 20th, at 8:00 PM Eastern Standard Time. We'll be talking about our experience thus far, answering all your questions and making a [00:02:00] super fun cocktail from Becca's *Gin Austen* recipe book. So, give us a follow on Instagram [@podandprejudice](https://www.instagram.com/podandprejudice) and tune in at 8:00 PM Eastern Standard Time.

And now enjoy this week's episode covering the first half of Episode Four of the 1995 BBC version of *Pride and Prejudice* with our guest Eric Silver.

Eric: It's Lizzie and her three other really fucking annoying siblings.

Molly: Yes, she has really annoying siblings.

Eric: And whatever Jane is, I don't know if it's a friend, I don't know if it's sibling.

[laughter]

Eric: They're probably gay for each other. That's what I was getting.

Becca: They're sisters!

Eric: Especially, and I'm definitely going to say this again, after watching *Avatar* and just seeing the subtext there, I'm just like, "Why aren't you guys just dating, because it sounds like you're both having boy problems."

Molly: They are both having boy problems. They are sisters but, still.

Eric: Yeah, I guess it was more with the actresses working with each other.

Becca: Oh, yeah, they have some chemistry.

Eric: When they were doing the flower thing, I was like, "Are you guys going to kiss?" What's the deal?

Molly: The tension, yeah. **[crosstalk]** Eric, you fit in very well here because **[00:03:00]** basically our head canon for almost everyone is that they're gay.

Eric: Oh, yeah. Oh, especially with the talking to the gave Bingley. It's like, "Bingley, you don't like women! What are you doing?"

[laughter]

Molly: Yes!

Eric: When the three of them are standing over him, I just feel like, "Bingley, stop it!"

Becca: I actually took a screenshot of that moment to bring up later just because it was one of the funniest things I have seen filmed for television.

Molly: Yeah.

Eric: Good. I was trying to do it and I failed. Very glad that you did. **[laughs] [crosstalk]**

Becca: **[crosstalk]** We got it.

Eric: I was like, "No, it's another photo of Colin Firth frowning." Ah, damn!

Becca: That is the entirety of this series. It's just Colin Firth staring.

Molly: Yeah, all of it. Also, my mom-- so I rewatched the last episode that we did, and then this one with her because she was one behind. And when Charlotte was getting married to Collins, she was like, "I think that Charlotte is gay." She says she doesn't-- she's not romantic. **[00:04:00]** She doesn't really care for men.

Becca: Oh, my God! I love your mother getting in on picking up the queer vibes in *Pride and Prejudice*.

Molly: Yes.

[Pod and Prejudice intro]

Becca: This is Becca.

Molly: This is Molly.

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

Molly: We are here to talk about Jane Austen. Today, we are going to be discussing Episode Four of the 1995 version starring Colin Firth and Jennifer Ehle. And today, we have a very special guest with us. We're very excited to have Eric Silver on the show. Hi, Eric.

Eric: Hello. No, I'm Mr. Collins! Been Mr. Collins the whole time!

Becca: [laughs]

Molly: We have the Mr. Collins on the show today with us.

Becca: Just here to make everyone uncomfortable.

Eric: You can't see but I'm waving exclusively with my fingers.

Becca: Oh my gosh!

Molly: I hate it. I hate it all.

Eric: I'm so happy to be here. This is so much fun.

Molly: Yay!

Becca: It's really wonderful. Eric, can you please tell the listeners what you do, how you're in the podcast world? **[00:05:00]** Tell us a little bit about yourself.

Eric: Why, thank you! Well, I am the Dungeon Master of JOIN THE PARTY, in my opinion, the best sounding and most successful fifth edition Dungeons & Dragons podcast out there. I am also the creator and writer of NEXT STOP, an audio sitcom that the full season has just been released, we just finished. I'm also the head of creative at MULTITUDE, a podcast collective and studio and I think it is pretty swell. We have seven shows now. It's a lot of shows.

Molly: That's bonkers.

Becca: That's incredible. So, Eric, a couple questions for you about Jane Austen. First of all, tell the listeners your experiences, but Jane Austen, how much have you been with her work? How much have you not? There are no wrong answers.

Eric: Well, I think the first thing I need to say was that I am certified and have a master's degree as a high school English teacher. I was a high school English teacher for a year in New York City.

Molly: Wow!

Eric: Yeah. So, this examining capital C Canon works is definitely something that [00:06:00] I love to do, and especially looking at media adaptations is something that I had to do when I was teaching. The issue is that because I was a high school boy, I got to read the other part of the canon, which was just like Fitzgerald Ford, so the Anglophile stuff-- and like, I'm just super-duper not an Anglophile. I just don't get it. I'm just like, "I don't know why you have to wear that codpiece." Or, your 10 layers of dress. That's just not my thing. I read these when I was in high school. And, of course, because I also was of age, in 2008-2009, I had big crushes on girls who loved these novels. [laughs] So, definitely a lot of osmosis around it, although this is not my particular jam of book.

Becca: No, this is fantastic because one of the constant refrains we have on this podcast is that neither Molly nor I majored in English in [00:07:00] college, so we feel like kind of posers. So, you're bringing an air of legitimacy to us in this moment. So, thank you for that.

Eric: Absolutely. I will say I did a five-year program to get my master's in English education as quickly as possible, because I'm like, "Oh, I want to do five years of college and then immediately be a teacher." That sounds smart and totally good for your mental health. So, I actually was a dramatic literature major, which they had at NYU, which was like an English major, but just for plays.

Becca: Oh, my gosh!

Eric: But then, they were like, "No, no, no, you need to be an actual English major." And then, I had to take all of my standard issue English classes when I was a junior and senior. So, I was slogging through books like these when I was like-- but I was like, "Can I just analyze Beckett instead? This blows!"

Molly: Well, we were both theater majors. So, we do know that life very well real.

Eric: Real.

Becca: Oh, yeah, you're talking to two certified Shakespeare nerds.

Eric: Oh, I was in a [00:08:00] *Hamlet* symposium my senior year, where we just read and reread *Hamlet* from different ways. I had to do this presentation, like this German-- like the idea of *The Ghost in the Machine* that they rewrote, and it was totally incomprehensible, and I got a B-plus on that paper. It was so hard.

Becca: Oh, my gosh! This is why I was bigger on the reading the Shakespeare out loud and less big on the analyzing of the different adaptations because I would also have gotten a B-plus on that because I-- yeah. But in any case, back to Jane Austen, who-- [crosstalk]

Molly: Our girl.

Becca: A different English author.

Eric: It's your girl, Jane Austen.

Becca: Yeah, it's your girl, Jane Austen. Based on what you do know about Austen, which character would you say you relate to the most?

Eric: Well, here's the thing. All of the main character women are the interesting and witty ones. And all the men are just grumpy and terrible people.

Molly: That's true.

Becca: [laughs]

Eric: So, maybe it's like one of the side characters [00:09:00] who are friends with Lizzie or any of the other-- in any other maybe Brontë book or any other Jane Austen book, who's a confidant but also has to marry someone who's not of the gentry.

Molly: For sure.

Eric: They're middle class.

Becca: Sounds kind of like Charlotte.

Molly: Yeah, you could be a Charlotte.

Eric: Well, Charlotte's in a loveless marriage with a man who waves with his fingers. So, I hope--

Molly: [laughs]

Becca: That's true. Charlotte allowed to marry someone who's not Mr. Collins.

Eric: Yes, exactly.

Molly: Yeah.

Becca: All right. We can get behind that.

Eric: Yeah, in a different book, you're married to someone who's a mercantile trader or something, who's like coded as Jewish, but they never-- [crosstalk]

[laughter]

Becca: Oh, my God!

Molly: Yes.

Becca: Oh, man. That's the exact opposite of me because I never stop talking about how I'm Jewish, anyway.

Eric: Oh, good. This is going to be a great fucking episode.

Molly: We're all Jewish here in this house.

Eric: Good.

Becca: This is going to be a wonderful little pre-Shabbat record sesh. It's going to be great.

Eric: Oh, amazing. In this house, we have a designated Shabbos Goy.

Becca: Incredible. Okay. And then, the last Austen question [00:10:00] we have before we're going to jump right in is whether or not you have any Austen hot takes you want to lay on us before we start?

Eric: No, I just think that the gendering of books is so interesting to me because if you're as a boy book nerd-- and this is also a little bit different because my mom did her senior thesis on Fitzgerald. Her favorite book is *The Great Gatsby*. And I feel from this era, *Gatsby* is also mine, because I also-- for various reasons, I like that it's in one summer. I like that it's very much of its time, and you can only look at it and be like, "Wow, this is exactly like our real life," and other things and everyone's just really terrible and some of the descriptions are amazing. But I feel that lost generation was like books for boys. And not even like Hemingway, I would include Fitzgerald in this as well.

But I never ventured into the Brontë and Austen era, because I'm just like, "I don't care about these girls who say funny things to themselves, [00:11:00] but then actually need to deal with the societal pressures that are on them," which I'm sure that girls who were in high school needed. But then, again, I could have learned something by actually having a hyper-intelligent, very crafty, very much like the whole plot revolves around getting what you want eventually sort of book and seeing it from a different perspective. It's just the gendering of book nerds is so stupid to me. I really wish I had read something like this, even if I had to, like suffer through the actual reading of *Wuthering Heights*.

Becca: Oh, that is a different podcast. But *Wuthering Heights* is one of my favorite books. So, if you ever want somebody to make *Wuthering Heights* be loud and relatable to you, you can always contact me, I'm so happy to do that for everybody. But again, different podcast because this is about comedy and not about how the Moors of England represent the wildness of Heathcliff and Cathy and their lust for each other. Anyway.

Molly: I've never read any of these books that are being brought up. And I don't know what I was doing in high school.

Becca: You never read *The Great Gatsby*?

Molly: No, I read *The Great Gatsby*, but I didn't [00:12:00] read *Wuthering Heights*. I didn't read any Brontë, didn't read any Austen.

Eric: Here's the other thing though. *The Great Gatsby* is literally like 130 pages.

Becca: That's true.

Eric: It's like a fucking pamphlet. It's like Animorphs. It might as well be Animorphs.

Becca: Animorphs for sad alcoholics.

Eric: Yeah, pretty much.

Molly: It's the same book.

Becca: Yeah, it is interesting that generally-- because I didn't read Austen in class or the Brontë sisters in class. I read those on my own because--

Molly: Nerd!

Becca: --I was a nerd. Also, because my mom raised us with these novels, which is interesting because it sounds like your mom raised you with Fitzgerald more than--

Eric: Yes.

Becca: --anything else. And so, I think that really the books that we take to have roots in what our parents showed us was cool as opposed to what we read in class.

Molly: My parents read me *Harry Potter*.

Becca: Mine too.

Molly: So, here we are now, reading this as an adult.

Eric: But I feel that's like parents running into a room and kicking down the door and it's like, "Kids like books now!?"

Becca: It's like, "Oh, my gosh!"

Eric: Good. Oh, [00:13:00] thank God. Oh, my God.

Becca: When I was really little, my dad was terrified that my sisters and I would only ever read *Harry Potter*. But it turns out that reading *Harry Potter* was really important because all three of us, we have very different careers, very different interests, but we're all huge book nerds. And that is directly because my dad read us *Harry Potter* when we were really little. So, the joke's on him because it went the other way, and we definitely read way more because we love *Harry Potter*. But that is a different podcast.

Molly: That is a different podcast. But I will just say before we actually get into the Jane Austen of this, my parents were also terrified that I would only read *Harry Potter*. So, I went to high school and I stopped reading for fun and then I went to college and I was just reading plays and then I got out of college and I started rereading *Harry Potter* right away, and I did two rereads in a row. And it took me two years and my mom was like, "Please read a book that's not *Harry Potter*." And I only started

reading books that weren't *Harry Potter* when it came time to do this podcast. So, there are both sides of the coin.

Becca: There you go!

Eric: Yeah, but I was going to say yeah, reading leads to more reading, but sometimes **[00:14:00]** it doesn't apparently. **[laughs]**

Becca: Well, you know what, all you have to do if you want to become more of a bookworm is start a podcast about reading classic works of feminist literature from the Regency era in England.

Eric: Oh, classic.

Molly: And speaking of doing that--

Becca: Yes.

Molly: --we should talk about this one.

Eric: Let's talk about the movie version.

Becca: Exactly.

Molly: The movie version though. **[laughs]**

Becca: To be fair though this movie version is so important to the discussion of the book that-- I said this before in a different episode. There are people out there who think that lines or scenes that are in this version happen in the book. One very specific scene in this part is very iconic in this TV adaptation and isn't in the book, and everyone thinks of this scene with *Pride and Prejudice*, but we will get there.

Eric: Yes, I could not tell the difference. So, please let me know.

Becca: Excellent. I will.

Molly: We will because I think I know what you're talking about and it does not belong in this world.

Becca: Anyway, let us dive right **[00:15:00]** into Episode Four of the 1995 adaptation of *Pride and Prejudice* starring Colin Firth and Jennifer Ehle.

Molly: Scene one starts immediately after proposalgeddon, Darcy is leaving the house, and he and Lizzie are both reflecting on what's just happened. And we hear their voices playing in each other's heads, which I thought was a lovely touch on the movie's part.

Eric: All right, first thing, I'm so sorry.

Becca: No. Go for it, go for it.

Eric: So, I know that in books, a lot of this stuff has epistolary parts. And I realize now it was a flashback, like seeing the whole thing. I really tried to just watch this and then I looked for context. I'm like, "Oh, it was the letters and all that stuff." But there were parts where-- and even later when Lizzie is reading the letter, and since she's not directly reading the letter, I'm like, "Man, these guys are like psychically talking to each other."

Becca: This is actually a sci-fi book!

Eric: It must take so much energy out of themselves when they're doing this.

Molly: Yeah, they're like force projecting.

Eric: Yeah, it was a [00:16:00] real choice to not have them explicitly-- They weren't looking at anything. So, I'm like, "Why are they just talking to each other [unintelligible [00:16:06]]?"

Molly: Yes!

Becca: It's wild how they do this because this scene in the book is basically just Lizzie stewing in her own emotions about what just happened, and the show brings in Darcy also stewing in his emotions over what just happened.

Molly: Yeah. Which we don't find out in the book that he did that at all until the last chapter. And so, I thought that was actually a good touch where he reminisces on her saying, "Had do you behaved in a more gentleman-like manner," which then at the end of the book, he brings up again, and that rang in my head for days and I was like, "Oh, okay." But I did think that this was not as good as the moment in the book in general because this part in the book was so masterfully crafted. It was like she reads the letter, she doesn't process it. She reads it four more times and each time she falls a little bit out of the "I hate Darcy realm" that she was in when she first read it. [00:17:00] But this was good, too. This was fine.

Becca: I think that Jane Austen's most impressive writing in her book is in this part because you just see Lizzie read the letter and the first time she reads it, she's like, "What a dick." Then, she reads it again and she's like, "Oh, well, I guess this parts fair." And then, she starts reflecting and she reads like five more times as she's sitting in one place. And she's like, "Fuck. Actually--"

Eric: That could have been so much more interesting to me because that we saw both of them-- I do like that we are understanding more of Darcy's interiority, which does go really nicely into his letter. But if we would have deepened the Lizzie character a little bit more, because then it's her against Darcy's letter but instead, we had them talking into each other's brains.

Becca: I think what this does is center the story a little bit with Darcy. But what it does allow us to do is see the flashback of him and Wickham being bros, and then Wickham being a douche.

Molly: Yes. Well, we haven't quite gotten there yet because first, he gets [00:18:00] home and he runs into Fitzy-- Oh, we have nicknames for all of the characters. So, his cousin Fitzwilliam is Fitzy.

Eric: I got it.

[laughter]

Molly: All right, just checking. So, he runs into Fitzy and he's like, "Darcy, Are you unwell?" And he's like, "Oh, you'll forgive me. I've got to go." And then, he runs upstairs. Then, he starts writing the letter and now we get the flashback of him playing with Wickham as a boy.

Becca: Mike, my boyfriend who I watched this, pointed this out. The way he's writing the letter reads as if he's writing a really long DM.

Eric: Yeah. I really like the flashback of this because it was a period piece inside of a period piece.

Molly: Yes.

Eric: Like all the things you would have to do to prep for making a period piece, like, "Alright, we need to make sure there's no anachronism. We need to make sure that costumes are right." Now, it's like, "Alright, we need to go even farther back," like burlap, fishing hooks. Let's make sure it's on point.

Molly: Also, these little boys had long hair. I loved the hair.

Becca: Yeah, one of them had a straight-up lob, like my hair in quarantine lob.

Molly: Yeah. Oh, your hair in **[00:19:00]** quarantine, talk about my hair in quarantine. I'm wearing a hat so you can't see it. So, we hear about Wickham's growing up with Darcy, them getting older, Wickham's friendship with Darcy's father and then how his behavior became very-- What was the word that he used to describe it?

Becca: Bad. No.

Molly: Bad.

Eric: I had idleness and dissipation written down.

Molly: Dissipation. Yes. He walks in on him making out with a girl who is in disarray, not really wearing any clothing.

Eric: Except for all the underclothing, so it's like a lot of clothing.

Molly: It's a lot of clothing for our standards, but a few episodes back, Collins walked in on Lydia wearing her underclothing and he turned into a tomato. He was like, "Oh."

Eric: Amazing.

Molly: And she was like **[makes haughty sounds]**.

Eric: I just like the amount of clothing would be if you're making out with someone who's wearing a cardigan and a camisole under her shirt.

Molly: Yes, exactly.

Becca: Yes, but the costume that we're not talking about in this part is Darcy's [00:20:00] graduation robes.

[laughter]

Eric: It's like, "All right. Do we have a graduation cap somewhere? Where do we get it?"

Molly: Were the clothes exactly the same back then because he looked like just a modern-day graduated guy?

Becca: Honestly, I don't know, but I really hope so. And I'm sure the costume designers who work on these BBC Masterpiece things, they work really hard. They're very detailed. So, I'm sure it's accurate, but it does look like something you would order in a polyester blend for your high school graduation.

Eric: It must just all be the same. I will take a small detour towards IMDb because I wanted to make sure I had a full summary and understood what was happening. So, I look at the trivia and eight of the trivia bites were about how pieces of clothing for this episode was worn again in different period pieces throughout the 90s and 2000s. I'll send you all a screenshot later.

Molly: Whoa! Yes, please.

Eric: It's very mean. The best part about it is like half of them, it's like zero [00:21:00] out of two people found this interesting. And I'm like, "Yeah, because that's a mean thing to say, calling out the costumers."

Becca: Zero out of two people found this interesting. So, only two people commented, and both were like, "Nah."

Molly: Well, one of the people looking was Eric. So, then we get into five years ago, and Darcy's father dies. And he had left George Wickham a living, which a living is a job in the priesthood or the clergy. So, he had left him this. And George Wickham said, "I don't want to go into the clergy. I want to go study the "law." And can I have 3000 pounds instead of the living?" And Darcy gives it to him.

Eric: Is the law that he was studying statutory ages in the UK at the time?

Becca: Yes.

Molly: Yes. Except he didn't study it.

Eric: Right. As we're getting to this point. I was like, oh, I guess he's just like a ruffian. I guess he's kissing ladies and stuff. And then, I was like, "Oh, no." [00:22:00]

Molly: No, he's a pedophile.

Becca: He's a genuine predator. He's the worst.

Molly: He's disgusting. Also, the girl that he's making out with looks like she might be a baby too, when Darcy walks in on him.

Becca: It's never clear whether or not he's seducing women and taking their virtue or he's having sex with hookers.

Molly: Both.

Becca: I think it depends on his amount of money at any given point in time. He's also a big gambler and drinker. And you can infer from the time period, he might have been doing a little bit of opium as well. Wickham is just like-- he's out there partying. But I think the parts of Wickham that are the most worth condemning are his complete selfishness with other people's money and his sexually predatory behavior towards teenaged girls.

Eric: Yeah. I think that at this point-- again, because I had not refreshed myself on this and I realize that we had seen Wickham in earlier episodes, I was like, "Oh, is this entire plot going to be hinged on someone who would just be kind of like a party animal?" Your friend who just goes out a lot [00:23:00] and carouses but is not a bad person. Especially because we see him in the army, so we're like, "Okay, is Darcy right? Is Wickham right?" And then it's like, boom, trying to marry a 15-year-old to take her money. There it is.

Molly: Yep. When I first read this book, I was a big Wickham stan until I found this out and I was shocked. I had no idea what was going on there.

Eric: I like that though. That's how why it's relevant because as we look back at these 19th and early 20th century books that have different moral codes and standards, we can examine them and be like, "Oh, is this person actually a good person or not?" I guess we would say this like in *Little Women* as we talk about the youngest daughter is like, is she actually a bad person or she does want things? Especially as we look at women and guys who defy the moral, the standard code of things, but then it's like, "Oh, no, Wickham is actually a bad person." I really want to make this clear. Jane Austen is like, "Oh, no. Lizzie, Lizzie girl, [00:24:00] I need you to know. Wickham is the bad person in the story."

Becca: One thing that I do think is a little bit lost in this part, which makes me sad, partially because it's told from Darcy's perspective, is that what Lizzie's big realization is that she's reading this letter partially is that she misjudged Darcy because he insulted her the first time that they met, and that really stuck in her brain and she decided he was a bad person. Whereas Wickham charmed the pants off her the first time they met and flirted with her a lot and made her feel special, and she just decided he was a good person. And she has this moment that like, "Oh my God, I've been blinded by my own vanity towards these men based on how they perceived me the first time we met." And I think that's relevant because Wickham is the hot, charming guy who's able to convince everyone he's a good guy. Whereas Darcy has no social skills, but--

Molly: Our sweet boy.

Becca: --he means well.

Molly: He really does.

Eric: For sure. He does. Molly, I was very confused by [00:25:00] this last part of the letter, so if I say what I think happened and you correct me as I do this--

Molly: Yes.

Eric: I feel like you're driving and then like, "Oh, take the wheel. [unintelligible [00:25:10]]"

Molly: Do it.

Eric: Okay, so this is what I think, because these two parts really confused me. The part with Ms. Georgina and the part with Bingley. So, Ms. Georgina was 15. Wickham was like, "Oh, hell yeah, going to get her inheritance," which was 30,000 pounds. He flirts with her, she's an impressionable 15-year-old. Also, the casting, she looked like she was 11. I thought that that was really good. Also, she was wearing white because, I don't know if you knew, she was a virgin.

[chuckles]

Eric: And then she got sent somewhere where her like minder also didn't care what happened to her. Wickham showed up, tried to marry her. Before the marriage actually happened, Darcy swooped in and was like, "No! Stop it! No!" And then, he ran away.

Molly: Very good. We just got on the highway and we were cruising, and you did a very good job. You switched [00:26:00] lanes and everything. Good job.

Eric: Thank you.

Molly: That is what happened.

Eric: The second part is so confusing. This is the part with Bingley. With Bingley, does Darcy think that everyone else in the Bennet family sucks except for Lizzie?

Molly: Yes.

Eric: Is that what it was?

Molly: Yeah, and Jane. That's it. That's the whole thing. That's the T. This part of the letter is truly offensive. It's not something that he can actually apologize for and have it be okay. He says, "Your family's embarrassing, loud, rowdy, and of course, I didn't want Bingley to marry into your family. So we took him away to London and we told him your family sucks. And he believed us because he's Bingley and he needs 12 opinions on everything, and he'll believe what we tell him."

Eric: Holy shit. I could not believe that. That was wild. Also, front-load that and then be like, but I was right about everything else.

Molly: So, actually, in the book, he does front-load that. It's like [00:27:00] the entire first half of the letter is, "Your family sucks. You're poor. Also, Wickham is a bad guy. So, please love me again." That's the arc of the letter in the book. But actually, the way that it was written in the movie, first Darcy sits at his desk, and he writes out all the stuff about Wickham, and we see him finish the letter, he puts out a candle with his bare hands, which I thought was an excellent manly touch.

Becca: This is how you start to get into the female gaze. Just watching Darcy anxiously go back and forth and be all angsty and put out a candle with his fingers.

Molly: Yeah.

Eric: And writing really angstily. Yeah, for sure.

Molly: Wow. We really love to talk about *Pride and Prejudice*. You know who else wants to talk about *Pride and Prejudice*? Our sponsor, The Ballarat National Theatre. They've created the *Pride and Prejudice* podcast where they're reading the entire book from start to finish, chapter by chapter. And the best part is that they have real actors reading all the different characters making it super easy to follow along with the story. So, if you just can't get enough *Pride and Prejudice*, which like same, [00:28:00] check them out at ballaratnationaltheatre.buzzsprout.com or wherever you listen to podcasts. You can also follow them on Instagram at [@balnattheatre](https://www.instagram.com/balnaththeatre), that's B-A-L-N-A-T, theatre with an R-E. Now, let's get back to the podcast.

I thought when he said, "This is my full account of my dealings with George Wickham," that that was the end of the letter and I was like is this movie really going to skip over everything else that he said in that letter? What is happening?" But then, when Lizzie gets the letter, she's reading it and it picks up where he left off. So, we start her reading about Bingley, and we get that shot of Bingley sitting in the chair, the sisters and Darcy standing above him and the sisters just talking to him at the same time. Oh, Becca pulled it up!

Becca: I had to because I had to take a picture of this because it was the most ridiculous shot I have ever seen.

Eric: This is so funny!

Becca: Can you see this?

Molly: It's so good!

Eric: Yeah, I tried to take a screenshot, but Hulu didn't like it. So, I'm so glad that you took a screenshot.

Becca: Oh, I did this on my phone because I was like, [00:29:00] "This cannot go by." Listeners, we understand this is an audio medium. Graham, don't yell at us. We will post this to our Instagram when we post this episode of the podcast.

Molly: Yes.

Eric: Can I be the sister with the really severe eyebrows?

Molly: Oh, yeah.

Becca: That is Caroline, and she is a brutally mean person. So, if you want to channel that energy, she is the character for that.

Eric: Yeah, just do a really bad Photoshop of our faces on top. I'm just saying I don't have to be Darcy is what I'm saying.

Molly: Excellent.

Eric: I'm on your podcast. I'm not going to presume that I'm Darcy.

Molly: No. You can be Caroline, Becca will be Darcy, and I'll be Louisa. No, I'm Bingley. I know I'm Bingley. It's okay. I accept my fate.

Eric: No, Bingley has to be the art of the podcast. It's us yelling at the podcasts for us to talk about this stuff more.

Molly: Yes. Okay, So, he's given her the letter at this point.

Becca: One thing that is also true is that they also convince Bingley that Jane wasn't into him.

Molly: Oh, right.

Eric: Yes.

Molly: That's a big one. That's the third part [00:30:00] of the letter.

Eric: Well, I want to talk more a little bit about the moviemaking because I think that there are two shots that really-- which is why I got confused because they lay it on so thick, I didn't think it was true. One was this particular shot where three people are braiding Bingley in a chair, like he's in an interrogation. And the other was like the super hyped-up versions of the Bennets.

Molly: Those were real.

Eric: Okay, I couldn't tell if it was like-- It felt like in a movie where you had to demonstrate debauchery where people were running around, people were dropping things, people were yelling at each other. Especially Mrs. Bennet, I was just like, "Did this really happen or was this reshot?"

Molly: Chewing with her mouthful. So, this flashback was brilliantly done. This happened in a previous episode. They were at a party and we see throughout the party, the sisters being wild, Mary playing the piano really badly, Daddy Bennet coming over, telling her to stop playing the piano really badly. We see Jane and Bingley interacting at that party [00:31:00] as well. But all of those were shots that did happen already. And when Lizzie reads them, she thinks back on that party and she realizes that Darcy is right about her family.

And in proposalgeddon-- actually not in proposalgeddon, but he visits Lizzie twice in the previous episode and the first time they talk about marriage for some reason, because the book and the movie, they have to. And she says that it would be possible for a woman to be settled too near her family. And he said, "You wouldn't want to be settled too near Longbourn, I think," saying like, "You're different from your family." She doesn't pick up on that. But now, she's like listening to him talk about how shitty her family is and she's like, "Oh, my family's kind of shitty."

Eric: I think they do a really good job at demonstrating this later in this episode because I went really hard on this letter, I had a lot of notes on this letter. But the only thing I noticed, like, "Wow, the other Bennet sisters really suck."

Molly: They do.

Eric: They're really annoying. [00:32:00] They pout, they cry, they only care about status, they bother their mother and father. Mrs. Bennet reinforces all of this stuff. I'm sure, and what I understand about this book, I know that we're always terrible, but they really lay it on thick and really double down on some scenes in this particular episode.

Molly: Yeah.

Becca: Absolutely. And I think it's also Lizzie starting to realize how terrible they are. It's playing out in front of her. When you're reading it in the book's perspective, you can see, "Oh, Lizzie is starting to pick up on it more." And then, in the movie, you get to see, "Oh, these are some really highlighted reasons why people don't want to associate with the Bennets."

Molly: Right. In terms of Bingley being convinced that Jane doesn't love him, we see a flashback of them at the party and her serenely smiling at things that he's saying. And Darcy says that he saw them interact and thought Bingley was in love, but Jane couldn't give two shits about him. And actually, [00:33:00] it does look like that and that's Jane's biggest flaw and why she's not my favorite character in this book, is because she does not allow her feelings to take any sort of power in her life. She just lets people walk all over her and lets the world pass her by and that's what she's doing with Bingley. And Charlotte warned her in an earlier part of the book. I don't remember if this happened in the movie or not, but Charlotte said, "If Jane doesn't show him how she feels, he's going to move on." And he did.

Eric: That is so interesting, especially because Mr. and Mrs. Bennet are used as such comedic foils, especially in the beginning of the book, but then throughout this entire series. But it's like, "Oh, no, this is a real society we're in." When you say shit like that, things happen. If you're up so openly craving about moving up in society like Mrs. Bennet is, people are going to know, because you're doing it at parties where people are there.

Molly: Yes, exactly. And that's something about also seeing it in the movie that I didn't really pick up on in the book was that those rooms that the parties are in are small. [00:34:00] So, if Mrs. Bennet is shouting about how her daughters are going to be thrown into the arms of wealthy men because Jane is going to marry Bingley, everyone heard that, and everyone was uncomfortable. So, it was very good flashback.

The last part of the letter Lizzie is talking out loud to herself as she reads it, and Darcy says that there's one thing he actually regrets that he's done. And she's like, "Oh, really? Astonish me," which I loved because I love this girl. He didn't tell Bingley that Jane was in London when she was, which was a bad move on his part because if he had, maybe they could have talked to each other and worked it out. And he says he's sorry for that-- Well, does he say he's sorry? He might not.

Becca: He says he's not like impressed with his own character on that.

Molly: All right, close enough.

Eric: They do a good job in this reminding us how difficult it is to travel in the time period, like in the opposite of *Game of Thrones*. This is also the reason why I'm not super into Anglophile stuff because I think that [00:35:00] all of this stuff is incredibly slow. I don't really understand or care about the societal stuff unless it is this character, the layer on top of character development and stuff that we were talking about just with Mrs. Bennet before. But it's like, "Oh, yeah, no, like that would be a really bad thing if you didn't tell someone you were in the same city when it's really difficult for people to see each other."

Molly: Yeah, exactly, and that she was there for months and he didn't tell her.

Becca: And she went to visit his sister, and the sister called on her too. It's a very decided like, "hide it from him thing." So, not a good move on his part. Tough.

Molly: So, that is the end of the letter and it doesn't satisfy Lizzie. She still thinks he's insufferable. But from the book, we know that she does go back and read it several more times and slowly starts to believe him. We don't really see that here. And then, it's time to go to Rosings for dinner, one last time, with our favorite character, Lady Catherine de Bourgh. I say that with such sarcasm [00:36:00] in my voice.

Becca: See, I actually love her.

Molly: I know, I hate her.

Becca: I think she's cool.

Molly: She's funny, but I do get bored in her scenes.

Eric: Same, me too. We get it. She's old and rich, and Mr. Collins sucks. [crosstalk]

Molly: Exactly.

Eric: Why do we need a whole other scene of this?

Molly: Right.

Becca: I personally could just watch her interrupt him and watch him put his hand delicately in front of his mouth for the rest of time.

Eric: I'm going to put a pin in this because that was my favorite acting choice.

Molly: Same.

Eric: Before we get to the study questions. I'm going to come back to that.

Molly: Yeah, that is also my favorite. Good. So, as they're walking up though, Lizzie is like, "I don't know how I'll mourn the loss of Lady Catherine de Bourgh," and she is not being serious at all. But he, Collins, totally thinks that she is, and he's like, "Oh, yes, my dear cousin. Oh." Eww.

Eric: I didn't know if you knew. But Lizzie Bennet, sometimes she says things that are different than what society believes.

Molly: Who would have guessed?

Eric: I don't know if you knew that about our main character. [00:37:00]

Becca: Incredible.

Molly: They go inside, and Lady Catherine turns to Lizzie and she's like, "You are very dull today, Ms. Elizabeth Bennet." Lizzie's like, "No, I'm fine." And she's like, "No, of course, you are sad because you are leaving." Lizzie's like, "Mm-hmm. Mm-hmm." And throughout this whole conversation is when Collins keeps trying to agree with Lady Catherine, and Lady Catherine keeps interrupting him and Collins just shushes himself. A perfect move.

Becca: It was incredible.

Eric: We'll come back to this.

Molly: Yeah, we'll come back to this because I think that we all have a lot to say on it in the study questions. So, Lady Catherine tells Lizzie to stay an extra month and Lizzie's like, "Really? We can't stay. Sorry."

Becca: Have you ever been at a party in high school and been like, "Oh my God, my parents, they need me home. I'm sorry. I promised that I'd be home by this hour," but it's like three hours before you told your parents you'd be home?

Molly: Oh, yeah. [00:38:00] It's like when you call your mom and you're like, "Mom, I'm going to call you in a minute." You have to say no. And then you're like, "Mom, can I sleep over?" "Oh, she said no, sorry."

Eric: But then, imagine you're sleeping over for a fortnight. The stakes are too high! They're too high!

Molly: Yes. And this is a moment that actually I loved in the book that they do perfectly in the movie where Lady Catherine just totally barrels through the conversation on her own. She's like, "Oh, well, where will you change horses? Bromley, of course."

Becca: This reminded me so much of a Jewish grandmother on Long Island. They love me over there. Give my name.

Eric: All right. So, when you change at Ronkonkoma--

[laughter]

Eric: --The train conductor, I know him, he goes to Synagogue and Beth Sholom with my-- I know his parents. It will be two different areas. You'll pay a whole \$8 less, regardless of where you're going.

Molly: It's exactly that. She's very vexed by the whole thing. She says that she doesn't want them to leave, but whatever. **[00:39:00]** The next morning, Maria, my favorite character in this entire film, she's unpacked her whole suitcase and is repacking it. And Lizzie comes in and she's like, "Maria, what are you doing?" And Maria's like, "Lady Catherine was so severe about how she said we should pack our trunks and I had to repack." And she's like, "Maria, it is your trunk. Lady Catherine will never know."

Eric: Guys, I don't know if you knew this about Elizabeth Bennet, but she--

Becca: She is a woman out of her time.

Eric: **[mumbling]**

Molly: They go outside to say goodbye. Collins and Lizzie have a little moment. Collins is trying to rub it in Lizzie's face how happy he is in his marriage and how unhappy she is. But he won't talk about how unhappy she is. And she's like, "You're very good, brilliant." And then, he goes on about how he and Charlotte are so happy, and they seem to be made for each other. Then, we get--

Becca: Before we get to it, he seems so earnest here and you genuine have a moment of like, **[00:40:00]** "Oh, he actually really loves his wife." And then, he goes and gives the creepiest wave.

Molly: He tucks his chin in and does this just the fingers wave, and Charlotte phenomenally looks up. She's like startled, she's frazzled. She's trying to pack everything into the carriage, and she looks up and she's like, "Uh, hi." It's brilliant. It's beautiful. Poor Charlotte. But she seems fine. She's fine.

Eric: This is the adaptation version in Shakespeare plays that are straight. But then, when a character makes a face that is always like, "Wow, we're in the modern times." And then, everyone laughs and it runs away, that was that moment right there.

Molly: Yes.

Becca: And then, Lizzie giving a little eyebrow raise to her, as she's walking away.

Molly: Jennifer Ehle, the queen of eyebrow acting, I've said it before, and I'll say it again. Then, they get in the carriage. And this part, we talked a little bit in the last episode about how Stanley Kubrick sometimes steps in **[00:41:00]** and directs a scene probably, because Lizzie is in the carriage and she looks out the window and Darcy's face just fills the window and reproposes to her.

Eric: That was the psychic talking. That was the psychic projection I was talking you about.

Molly: Yes, it's that scene in Episode III of *Star Wars* where Padme and Anakin are talking to each other from across the city, and he's about to go die and she's about to go give birth and all of the stuff. Anyway.

Becca: See, my boyfriend's just made me watch all of *Twin Peaks* and it reminded me of the opening to the return series where there's just Laura Palmer's face that just beams up out of everything. And it just feels Darcy just beams into the screen.

Molly: Lizzie is staring at him and she shakes her head, and he disappears, and then the camera is underneath the carriage. And we see the horses' feet going along, trotting along, and the music is swelling, and it's spooky. And honestly, this is how it would be shot if the carriage was about to capsize.

Eric: Yes! Yes! Yes! [00:42:00]

Molly: Right. I was like, "Oh my God, are they going to make her crash?"

Eric: I had like *Fast and Furious* brain. And it was like, "Oh, there's going to be an explosion in 3, 2, 1." And then, the carriage explodes!

Molly: Yes. Exactly!

Becca: Then instead, there was a commercial break. That actually brings us to our first study question at the end of the scene.

Molly: Ooh!

Becca: So, this is specifically about the fact that-- as we discussed in the first part of this episode, Lizzie reads the letter six times in the book and then has this realization just sitting on a bench near Rosings. Here, the film directors are going for something a little bit more subtle in how it builds on her-- and subtle is the wrong word, possibly because of the projection of Darcy onto the window screen. But how is her realization about how she feels building in this part, I guess?

Molly: I think we're seeing it nag at her, but I don't think that-- in this version, [00:43:00] I don't think that she's noticed how she feels yet. I think she has accepted that Wickham sucks at this point. But I haven't actually gotten to see her except what he said about her family and Jane. She's still really mad about that stuff. So, I don't think that she's actually come to any sort of realization yet.

Eric: Yeah, I agree with that. I think what we were talking about before about Mr. Darcy, we get his interiority. So, instead, because it's only from Lizzie's perspective, everyone other than Lizzie is an unreliable narrator. We only understand events that happen as Lizzie thinks of this is just true or not true. Because we see Mr. Darcy writing the letter, we, the audience, are seeing the flashback, so they must be true. That is what the film is telling us. All this stuff is true. We now don't get Jane wrestling with it. She's just like, "Ah, fuck, I guess all that did happen." And then, he also called my family terrible. That's true as [00:44:00] well. It's like instead of wrestling with it, we assume that Mr. Darcy is telling the truth and he's not a bad person.

Becca: Yeah, I think that's a really salient point. And then, it also gives more weight to how Lizzie conceives of things once she gets to Pemberley and we'll get there.

Molly: Oh, we will.

Eric: Yeah.

Becca: Also known as the MTV - Cribs Regency Era edition.

Molly: Yes.

Eric: No, in MTV Cribs, they're there. Usually, the Ying Yang Twins are walking you through, but instead here, no one's there.

Molly: Right. So, in the next scene, Lydia and Kitty, meet Lizzie and Maria at the--

Eric: Boo! Boo!

Becca: Yeah, we hate them! They suck!

Molly: Well, actually, mostly Lydia sucks. I actually have feelings about Kitty, but we'll get there. So, Lydia, I loved this shot because Lydia is leaning out of the window and waving like, "Lizzie! Lizzie!" And Kitty is standing next to her behind a closed window which is just the entire vibe for the two of them through the entire book.

Eric: There was another moment in there. After she [00:45:00] waves, she's like, "Oh," and then she's like, now thinking like, "No, I'll come. I'll do that." I'm like, "That's the modern thing," the modern thing, isn't it?

Molly: Yeah. So, they go and they bought them lunch, Kitty and Lydia have bought Lizzie and Maria lunch, except they need to borrow the money because they spent it all on a hat. That's an ugly hat actually.

Eric: I wrote down what the lunch was.

Molly: Please tell us.

Eric: It was cold ham and pork and salads and every good thing.

Molly: Every good thing.

Eric: Double pig [unintelligible [00:45:33]]. It's just like, "Fuck me up with whatever you got."

[laughter]

Molly: Actually, my favorite thing that was on the table is the celery. Was that marinated celery that she asks Lizzie to pass her?

Eric: Yeah, I assumed there was some sort of salads because it was a multiple salad. So, it was a celery salad and then there were other greens on the table. It was marinated celery.

Molly: I'd be interested to try that. That sounds like something that you would get with the kimchi when [00:46:00] you get like those little--

Becca: Yeah, that's what I was thinking, like marinated in some chili oil. That would be delicious. But I don't think that's what it is.

Molly: No, I don't. I think A lot of the food actually looks like things that I would eat but is probably not.

Eric: Wait, you're saying 18th and 19th century British food isn't delicious? But there's cold ham and pork. What are you talking about?

Molly: Cold ham and pork.

Becca: Two different things, famously.

Molly: They reveal that the regiment is leaving Meryton, and therefore Wickham is also leaving Meryton, and they have a surprise about him. So, Lizzie asks the servant boy to leave the room. And I think in the book, Lydia did that and then talked about how ugly he was, and that they didn't want him around anyway, but they brushed over that moment in the movie. So, he leaves, and Lydia tells them that Wickham is not marrying Mary King after all, that she left to go to-- I don't know, some other British town, and he is safe. And you can see [00:47:00] the cogs working in Lizzie's brain. And she says, "Perhaps, we should say Mary King is safe." But she doesn't go any further than that to explain what she thinks about Wickham now, and this could have been a pivotal moment in the book. Actually, the book could have ended here if she had just said, "Actually, Wickham sucks and Darcy's okay." But instead, she just sits there, kind of scowling at the cold meats and the celery.

Becca: And then, let's Lydia be like, "Yeah, no, actually, I think that he dodged a bullet because she's ugly."

Molly: In classic Lydia fashion.

Eric: I thought everyone was going to spill tea because they sent the servant out of the room. It's like, "Oh fuck! They're going to get into it." And then, they just don't.

Molly: Yeah, they really could have, but we have to remember that someone not marrying someone that everyone thought they were going to marry but they weren't actually engaged is the tea in this time period. So, the tea was lightly spilt.

Eric: It was lightly spilled and then the servant ran back in.

Becca: It was just a very weak tea.

Molly: Yeah. Weak tea.

Eric: Right. Because it's 18th to the [00:48:00] 19th century British food, very weak tea.

Molly: Exactly. So, this is one of my favorite parts where Lydia was like, "Aren't you so glad we've come to meet you? We will be such a merry party on the way home." And then, it cuts to them in the carriage and Kitty and Lydia are just screaming at each other. And Lydia is like, "You're lolloping a baton! There's no room for my bag," and she's like, "You should have just put it up top."

Eric: I literally wrote down. "Hey, Lydia is the worst. Is that why people disliked the youngest characters than all the other books that are like this because they're all like this?" I also then wrote, "Lydia is such a asshole she ruined to the family."

Molly: You have no idea how much she's about to ruin this family.

Becca: Oh, yeah, that's a pretty large driving point as you go further into the story.

Molly: Not only does she ruin it for Lizzie and Darcy, but she ruins it for everybody. But we'll get there.

Eric: Well, that's really interesting now because, Lizzie is the oldest, right?

Becca: Second oldest, Jane's the oldest.

Eric: Oh, Jane is the-- Okay, that even makes even more sense because when you compare this to *Little Women*, it's like [00:49:00] you need the main character's sister. You need the one who's not as good as the main character, but also kind of good, but also is put upon. You need the sister who blows.

Molly: Yeah.

Eric: And you need a sister who's like from Passover when you have the four children. It's like you need the sister who does not know how to ask. So, it's very regimented. So, that's very interesting. I thought Lydia just sucked. But it's like she sucked so much, much like I cannot remember the name of this sister because I never read the book, but it was Florence Pugh.

Becca: Amy.

Eric: Amy, yes.

Molly: We actually compare this to *Little Women* quite a lot on our show, because it kind of is-- *Little Women* is like the American *Pride and Prejudice* in my opinion.

Eric: 100%.

Molly: Because it lines up so well. Yeah. We also compare it a lot to *Fiddler on the Roof* and those sisters.

Eric: Well, that is interesting because, again, we're talking about who has control of the story. In *Fiddler*, it's the dad. So, it's like when someone does something rebellious, it's a bad thing. That's really interesting.

Becca: Oh, yeah. [00:50:00]

Eric: Yeah. It's all about perspective.

Molly: Yeah. And in this, the dad doesn't check the rebellious sisters. He doesn't say you need to stop. He just laughs at them, which in *Fiddler*, obviously, he is like, "What? Should I do this? Should I do that?"

Becca: I haven't seen *Fiddler on the Roof*, which is apparently in Molly's book enough to excommunicate me from the Jewish faith.

Molly: It's on Netflix now, so--

Becca: I have no excuse anymore. I will watch it. I promise, I will watch it.

Eric: Now, you have to go see the Yiddish version to double down and make sure you really know what's happening.

Molly: Yeah. We get home and Lizzie tells Jane that Darcy proposed and we get to see Jane reacting to this information. Jane feels bad for Darcy, and Lizzie is like, "I don't feel bad for him, he's going to be fine." Which, again, makes me think that she has not yet really fully processed what's happening between them. And Jane thinks that maybe there's been a terrible mistake and that Wickham isn't as bad as we think he is. But Lizzie says, "No, [00:51:00] only one of them can be good. And I'm inclined to think that it's Darcy based on the information that we've got."

Eric: And also, cultural consciousness of this story. And the fact that Colin Firth is Darcy and not Wickham.

Becca: Exactly.

Molly: Yes. Also, Wickham, not hot. Not worth it anyway.

Eric: No, absolutely not.

Molly: So, Jane asks how Lizzie responded to the letter at first, and this is where Lizzie gets to say, her iconic line, "Till that moment, I never knew myself." But that in the book is not a line that she says out loud. And also, it's not really a line that I fully understood when I read it. So, I wasn't sure why they decided to have her say it.

Becca: Yeah, I think this is actually something I can critique about this adaptation, which overall, is so faithful and grabs on to the best parts of *Pride and Prejudice* so well, it's that this line is basically her being like, "I've been so arrogant as to think that I am clever and I figured out all these people, but I didn't even figure out why I was feeling the way I was [00:52:00] feeling until I read this letter."

Molly: Oh, oh, oh, I see.

Becca: It's interesting, because by necessity of it being a film, the movie often has Jane as the sounding board who Lizzie says the things that she just thinks in the book aloud to.

Eric: Yeah.

Becca: Which is great, because it deepens the relationship between Lizzie and Jane. But you also miss out on some of the more introspective moments of Lizzie by the fact that it's a movie.

Eric: Yeah, I think that this is the reflex of people who adapt books to visual, to TV or movies, is that you need to make everything interior, exterior, which is on one hand, you see Darcy's side of the story, instead of just seeing Lizzie, and then Lizzie not really thinking having to talk to Jane instead. So, it kind of takes away a very key element of what we love about the main characters of Austen and Brontë novels, is that although they don't say it, they think it and they're very cutting and smart and emotionally in tune.

Lizzie is then just a charismatic person that everyone's kind of ignoring [00:53:00] instead of being like an interior person who does not have the knowledge, charisma, or experience to say that out loud, which I think is why a lot of high school girls and young women find themselves in these books. Yeah, I mean, it's the movie treatment. I don't look like Jennifer Ehle, so I'm not Lizzie anymore, which is kind of a bummer. Which is also why I like the casting of Georgiana because she was literally a child.

Molly: Yeah.

Becca: Oh, it's so good. It's such a perfect cast.

Molly: I cannot wait to meet her.

Becca: Ah, yes. Also, the most extreme version of this is *The Handmaid's Tale*, which is--

Eric: Yes.

Becca: --basically that Offred who in *Handmaid's Tale* book thinks a lot of very rebellious things, cannot say them out loud or she will die. Whereas in the TV show, she says it all out loud. But that kind of takes away from how scary it is because she keeps saying things out loud and she doesn't get caught saying them.

Molly: Actually, I think the most extreme version of this would be *The Giver*, which I did not see the movie version of, but you're not supposed to know what color is. But [00:54:00] anyway, that's a whole other podcast.

Becca: That's just a flawed adaptation in general, I think.

Molly: Yes. So, this is a crucial moment. Lizzie asks Jane if she thinks that they should tell their friends about Darcy actually being a good guy and Wickham being the worst. And Jane, bless her heart, does

not want to do that, because she's Jane and she is good, and she doesn't want to cause harm to anyone. And Lizzie also doesn't want to do it because she doesn't think anyone would believe them. And Jane's relief is so-- she's like, "Oh, good! Yes, let's not," which was so sweet. And then, she says maybe Wickham feels sorry for what he's done and wants to improve himself, and Lizzie's like, "Nope, definitely not."

Eric: Nah.

Molly: So, it seems Wickham is not trying to improve himself and apparently neither are we because we talked for too long again and had to cut this episode into two parts. So, that's the end of our conversation with Eric for now. You'll have to tune in in two weeks to hear the rest of it.

But until then, if you want to follow Eric on Twitter, his handle is [@El_Silvero](#). That's at **[00:55:00]** E-L underscore S-I-L-V-E-R-O. You can listen to his podcasts Join the Party and NEXT STOP and pretty much anything else Multitude has created, you can check out at [multitude productions](#). And until next time, stay proper and try to find yourself someone who doesn't hate your family, but if they do, make sure they write a really long letter detailing all the reasons why.

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](#). 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.

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