

Molly: Hey everyone. Before we begin today, we want to thank our newest patrons, Katie and Cara. Welcome to the team. We're working on a bunch of new stuff for our patrons, including a patron-only live stream to celebrate the launch of Season Two. Our first episode of Season Two is dropping on Tuesday, March 23, and we're celebrating on Friday, March 26th at 8 PM Eastern time. If you want in on that live stream, head on over to patreon.com/podandprejudice. Livestreams will be available to our most esteemed state and pod squad-level patrons, or in other words, our patrons who pay \$5 or more. If you're already a patron at that level, we can't wait to see you there. Now enjoy this week's episode covering part four of the 2005 adaptation of *Pride and Prejudice* with our guest, Robyn Jordan.

We picked the best part of this movie to have someone who doesn't like it on the show, because--

Becca: Oh, I'm so excited.

Molly: This [unintelligible [00:00:53] buckwild.

Becca: Our former guest loves this movie, so we're getting some variety. [00:01:00] I think to be fair to this movie, the first half of it is better than the second half.

Robyn: Yeah, I have a friend, Erin, she's in our community, and so I was watching it yesterday to take notes and stuff. My last time I watched it was when it first got on Netflix and I was like, it's how I guess you found me because I was like, "I hate the fucking movie." She was like, "Why are you watching it again? Because every time you talk about this movie, you hurt my feelings." I'm like, "I hate it. I hate it so much, can't stand it."

Becca: Every opinion on this movie is valid. This podcast stance right now is currently liking the movie with reservations.

Molly: Yeah.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

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

Molly: We are here specifically to talk about the second half, finally, of the 2005 version of *Pride and Prejudice*, directed by Joe Wright and starring Keira Knightley and Matthew Macfadyen.

Becca: I am so proud of you. Hopefully, we got that right. [giggles]

Molly: Thank you. I did it wrong every time [00:02:00] we've done this so far.

Becca: Well, we are not discussing this movie alone. We have with us a very special guest here.

Molly: We have Robyn Jordan. Robyn, how's it going?

Robyn: Hi, I'm excited to-- I'm scared. I'm scared, but I'm excited to join you.

Molly: Excited question mark?

Becca: Don't be scared.

Molly: Yeah. I asked Robyn to come on this show because a few months ago, she was live tweeting her experience of watching this movie. You were the only person who I saw tweeting hate mail towards us.

Robyn: [laughs]

Molly: I was really excited to ask you to come on the show and just get a fresh perspective. Especially because this half of the movie is absolutely unhinged.

Robyn: Bonkers.

Becca: Absolutely bonkers. Yeah. Robyn, why don't you tell our fans a little bit about yourself?

Robyn: I am the cofounder of Black Girls Create. We're a hub for black nerds and intersectional critical fandom. Critical being very important in this moment. [00:03:00] I run our community and I cohost our Harry Potter Podcast #WizardTeam, and our Doctor Who Podcast, Who Watch: Time and Relative Blackness in Space, and I angry tweet about-- I don't. I mostly tweet love and just fan casting and how Dev Patel needs to be Captain Wentworth, that is the bulk of my Austen tweeting, but I had not watched this movie since I saw it in theaters. When it came back on Netflix, I was, "Okay. It's been 15 years. There's no way I can violently hate this movie." The same way that I did when I saw it in theaters because I remember coming out of the theater, and just berating my friend and she was just like, "I don't care enough, but I'm sorry."

[laughter]

Robyn: I just remember violently hating this movie. Then I was like, "Hey, it's been 15 years, time has passed. I do like a lot of people that are in this movie. Everyone loves this movie. I have to give it another [00:04:00] shot." Then, I still hated it to the point where like-- I live with my eight-year-old cousin and she's like, "Why are you still watching it? Why are you yelling about it?" Then she started yelling about it. She was like, "Why are they dressed that way!?" I was like, "Thank you!"

[laughter]

Robyn: That's where I'm at with this movie.

Becca: Oh, this is going to be so spicy. I'm ready. Before we get into this movie, in particular, we like to ask a few Austen questions to get our fans oriented to your experiences with Austen. The first question is, what are your personal experiences with Jane Austen and her work?

Robyn: I started reading Jane Austen when I was 9 or 10, and it was because I was just a snobby child who wanted to read the classics and I wanted to be reading hard stuff. I read Jane Austen, and then I was like, "I don't know what's going on, but I love this," and then I just kept reading it. *Pride and Prejudice* was my favorite [00:05:00] book for a very long time. Then something happened around college maybe, and I read *Persuasion* and I got it. *Persuasion* is the best piece of romance. It is the height of romance and longing and mutual pining on-- I love *Persuasion* so much, it hurts.

Becca: Well, our next question is, what's your favorite thing in the Austen canon? Which I think you just answered.

Robyn: *Persuasion*, specifically, my favorite thing is Captain Wentworth in *Persuasion* the second time you read *Persuasion*. The first time you don't really get that he's torturing himself, and then you read it again, you're like, "Oh, my God, this is amazing."

Becca: Oh, I'm so excited for this one.

Molly: I'm sensing some themes in the heroes of Austen novels that they're silently brooding and sad, is that--

Robyn: Oh my God, angst is such a big part of-- the Austen [00:06:00] novels that I think do very well, are the most popular I guess-- I don't know if they're the most popular, but the ones that are the most-- I guess, *Emma* book is not the same amount of things, but the angst factor is very important in Austen, especially the heroes.

Becca: Absolutely, and not to go too far into it one of my favorite things about *Sense and Sensibility*, which is my personal favorite, is that the angst is female for a [crosstalk] book.

Molly: We love some female angst.

Becca: It's great.

Robyn: Yes. Mutual pining all around, we love it.

Becca: Oh, love it. Then we have two more questions. One is, which Austen character do you identify with the most?

Robyn: Ooh. I'm a black girl from the suburbs and a millennial, so I don't know if I identify with any of them. I aspire to be Charlotte Lucas. She's a hero.

Becca: Charlotte is dope.

Robyn: I don't think that people give her enough credit. She said, chase a bag, she secured her bag, and did what she had to do. [00:07:00] I love that practicality, so I aspire, but I hate to say, I might be Marianne.

Becca: [gasps]

Robyn: Oh. I think I'm Marianne. Yeah.

Becca: That warms my heart so much.

Robyn: That makes me really sad. [laughs]

Becca: Well, I personally identify the most within Elinor Dashwood.

Robyn: See, Elinor, that's who you want to be. I'm just driven by emotion, and logic has no place here, and I know that, and I can see it, but that's why I think I'm Marianne because Marianne also understands who she is.

Becca: Oh, yes, absolutely. She's nothing if not quite self-aware. I love Marianne. A huge Marianne stan over here, but that is for a different episode of this podcast. Then, the last question before we go into this is, do you have any real hot Jane Austen takes, like real, real hot ones?

Robyn: Ooh. Northanger Abbey sucks and doesn't suck, she's a good writer. It's just not a good story. [00:08:00] I don't care about any of them. Oh, oh, what's his name? Edwin, the guy from the main character from *Mansfield Park*, Elliot? No. What is his name?

Becca: Oh, Edmund.

Robyn: Edmund. Edmund is the worst Jane Austen hero.

Becca: Oh, you know, I can get behind that, but Molly, don't pay any attention to this.

Robyn: Yeah.

Molly: I didn't even know that *Mansfield Park* was a book by Jane Austen, to be honest before we did this podcast.

[laughter]

Molly: *Persuasion*, I had to text Becca a few weeks ago, because I saw that there was a movie or some such, and I was like, "Is *Persuasion* an Austen book?" She was like, "Yes." I'm like, "Oh, okay."

Robyn: Yeah. Don't quote me, I feel there's only been two *Persuasion* adaptations. Each one, *Wentworth* is really good, but the rest of it, hmm.

Becca: Yeah, I think it depends what you're looking for in an Austen adaptation, but I can't speak to the *Persuasion* ones. Yeah, because again, it's like the only thing about Jane Austen, I'm not familiar with, so we'll get there on the podcast. [00:09:00]

Robyn: It's a very internal book, so it's very difficult to adapt, because a lot of it is happening internally, and so it's hard to like, show that.

Molly: Right.

Becca: Yeah. On that note, more external story, so to speak, *Pride and Prejudice* 2005.

Molly: 2005.

Becca: The second half of the movie, which feels so much quicker than the first half of the movie.

Robyn: It really does. They have to pack a lot in a short amount of time.

Becca: Absolutely.

Molly: Yeah, and this half, like I said, is completely unhinged. I guess, let's just get right into it. We've just left off with Mr. Darcy proposing in the rain, in what is very hot and sexy, in a way that proposal is not in the book, but we talked about it for probably in our in our last episode. There was a lot to unpack.

Becca: We did.

Molly: Yeah.

Robyn: [giggles]

Molly: Embarrassingly enough. Now, Lizzie is walking around pensively in the house and she stares at herself in the mirror [00:10:00] and it gets dark, and Mr. Darcy appears behind her.

Robyn: Is she in a robe? Is she alone? Is she in her bedroom? Is she in the living room? Why does no one introduce him?

Molly: Yeah.

Robyn: He just walks in?

Molly: That's my exact question. Like, what?

Robyn: Basically, naked in that time period, like she's in her pajamas in a robe, standing?

Molly: Right. They've gone away with all decorum, all social rules that have just been thrown out the window in this book. At first, it was cute, like, "Oh, I have to curtsy, but I'm going to be annoyed about it. I don't really want to curtsy." Now, it's like, "I'm not even going to be introduced by a servant. I'm just going to open the door without knocking," and this happens several times throughout this half of the movie.

Robyn: I can't, I can't. It's a very big part of Lizzie's characterization that she's willful and she is independent, and Jane, and the Bennet sisters who understand social norms, social decorum, and they are proper. [00:11:00] They're proper, gentlewomen.

Becca: I think really what this adaptation sort of does away with is the decorum stuff, they try to frame everything the way we see it nowadays to appeal to a modern audience. Again, some of those moments work, but this one is certainly not one of them because it just makes no sense that he just barges in, and he's like, "Here's a letter." It's this awkward meeting where she's been avoiding him before in the middle of a garden.

Molly: Right.

Robyn: Yeah.

Molly: That was such a cute section of the book, like, "Oh, no. Uh, uh." Then, he just chases her through the woods. In this, it's like was he really even there because-- and Robyn, I've been tracking the moments that feel like a horror film so far, and this was hardcore one of them. He starts talking, and then she gasps and turns around and he's disappeared.

Robyn: He's gone.

Molly: Like a ghost. Mr. Darcy was never really there. That's my new headcanon.

Robyn: The first time I watched it, I did, or the last time I watched the-- not this time, but when I watched it for the first time on Netflix, [00:12:00] I rewound it like a few times, is this a dream sequence? I'm very confused. Where in reality would this happen?

Becca: Not clear.

Molly: Yeah. It was so strange. This whole sequence is very much, like, my notes say several times, what is the cinematography? Because as she starts reading the letter, they show Darcy riding through the woods, and it looks like, first of all, a scene from *Twilight*, and second of all, those things where it would be spinning and it's an old game, where it would spin and you would watch through the slots, and it would look like the image was moving. It's like that.

Becca: Stop motion a little?

Molly: Yeah, it was like stop motion or when you're on the train in New York, at Franklin Street in Manhattan and they have that really cool mural leading into the station and through the windows, it looks like it's a moving person dancing or--

Becca: Yeah.

Molly: Yeah, that's what this looked like. It was like dark and very, very *Twilight*-y, and I was so confused.

Robyn: I don't get it.

Becca: Then, the letter itself is basically just [00:13:00] the Wickham thing, because the proposal scene, he basically does all of the explaining about Jane to her face.

Robyn: Yeah, that's also really weird.

Becca: Instead, it's just the Wickham thing. Again, Robyn, I am someone who enjoys this movie quite a bit, but the thing I think is almost unforgivable about it is how little Wickham is in it, and how little key he's integral to the plot of this movie. They just skate over it, like, "Oh, yeah, he's a sexual predator."

Robyn: Yeah. In my opinion, in *Pride and Prejudice*, the main villains of *Pride and Prejudice* are Mr. and Mrs. Bennet, and George Wickham. We should have a whole section where I can just rant about Mr. Bennet, but in this movie, in particular, first off, his Canadian accent, because what accent--

[laughter]

Robyn: With Wickham in particular, I read-- this is a thing that I'm trying to parse through, because I've read a lot of *Pride and Prejudice* fanfic over quarantine, but I've always read Wickham, [00:14:00] and what happens later with Wickham and Lydia as a response to his relationship with Lizzie.

Becca: Same.

Robyn: Lizzie doesn't really-- she believes him at first and then she starts to pull away, especially after this moment, where she doesn't call him out, but she definitely is like-- after the Mary King thing, which we don't see in this movie at all, where he is flirting with Lizzie and then he runs after Mary King, and Lizzie is very practical about it. It's like, you have to do what you have to do because Lizzie is never going to be the person who is going to marry for money, especially or, chase money and neglect love and real connection. She starts to pull away and stops buying into all Wickham's lies and the persona that Wickham, and I've always read his attentions to Lydia as being like, "Well, I couldn't convince you, but I can convince her."

Molly: Right.

Becca: I completely agree with you on that.

Robyn: You don't get that in this movie. [00:15:00]

Becca: Yeah. Wickham's a nullity in this film, which is so weird. I read the whole story as being revolving around Darcy and Wickham to the point where modern adaptations, like *Bridget Jones Diary* just focus on the Wickham, Darcy and Lizzie plotline of the entire story. I do agree that Wickham's got a sort of vindictive edge to him that is seated under the surface because the two women, two little girls he preys upon are Lizzie's sister and Darcy's sister, both people who have somehow wronged him or slighted him. It does play in. I think it's hilarious though that you hate Mr. and Mrs. Bennet because we on this podcast, love them both.

Molly: Yeah. I'm very excited to hear about your thoughts on my man, Daddy Bennet.

Robyn: Yeah, I was listening to you and I was like, "Oh, God, they're going to hate me."

Becca: No.

Robyn: Also, I was like, what? I always say the thing in our *Harry Potter* podcast, I always says, like, we read the same words, but we're not reading the same story because you [00:16:00] bring your own-- what your experiences and your lens on mine, really does inform how you read a story. This is true for anything, and hearing you guys talk about the Bennets, I was like, "Oh, [laughs] God. We're not reading the same thing." [laughs]

Becca: See, that's why we want you on. We love the Bennets. Particularly, Molly has a specific sexual affinity for Daddy Bennet.

Molly: I don't understand it myself, but that's what it is.

Robyn: I mean, that part I can kind of allow, kind of.

Becca: You can allow it, as far as Donald Sutherland in this one, but it's crazy that she also thinks that about the 1995 version.

Robyn: I see it more with the '95 version than I do with Sutherland. I hate the costuming-- so this doesn't have anything to do with where we are in the book, or in the movie. I hate the costuming of this movie so much. I hate the poor Bennets. They're not poor.

Molly: Right.

Robyn: I did a lot of research just for coming on here, just so you guys know. Hold on. Let me flip my notes.

Molly: Hell, yeah, love it.

Robyn: Okay. Mr. Bennet, he has an income of [00:17:00] 2000 pounds a year. Mr. Darcy is 10,000 and Bingley's 5000. Bingley is middle class, even though he makes more money than Mr. Bennet. Bingley is middle class because he comes from trade, his money comes from trade. Mr. Bennet is upper class or upper crust, he's not part of the peerage of the ton, but he's not a [unintelligible] [00:17:19]. He does not have any royal blood.

Becca: He's a gentleman though, right?

Robyn: He's a gentleman. The reason why it's so important for the Bennet daughters to marry well, is because the estate is entailed, which means that once he dies, all of the income that that land is generating no longer goes to them and he didn't do anything to set aside money to make sure that the money that they get from their mother is bigger. They could have done something where they wouldn't have made a ton. It's 2000 pounds a year, but had he lived less lavishly or whatever, lived more frugally, and set money aside for each of his daughters, they could have had more than what-- I think they say that they may end up inheriting like 50 pounds [00:18:00] a year, or something like that.

Becca: I see. This is the one thing where you and I disagree on this, Robyn, because I actually am not sure how much he could do, because fee tails in England, where this thing where you didn't actually have control over how you could pass on your wealth, or any of your fees or anything. Daddy Bennet didn't actually have a big capacity to give away any of the inheritance because the way that they accumulated wealth at the top was making it impossible to sell to new money or anything and that included in some fee tails, not in for example, Catherine de Bourgh's. The incapacity to pass it on to female heirs.

Robyn: Right, but the money that comes in from rents and things like that, like the yearly income that the passive yearly income that he gets from being a landowner, if they say he brings in 200 pounds a year just from the people renting, and Longbourn isn't a large amount of land, but the people that live on Longbourn and are paying rent, if he gets in 200 pounds a year [00:19:00] and he saves 50 of that and splits it for ways, it's not a lot, but it's not nothing and it would build up. I'm not saying that they wouldn't have been-- it was very important for all of the Bennets to marry well, but every single cent that he brings in from Longbourn while he's alive, they spend, they live like gentlemen.

Becca: All right. I see what you're saying.

Robyn: Landed gentry.

Becca: I see what you're saying. Okay, yeah, that I can get behind.

Robyn: They don't look poor. He's not chasing freakin' chickens in the house. [crosstalk] He doesn't even know what a pig looks like, like the biggest part of who Mr. Bennet is, is that he married for lust, woke up one day, realized that everyone surrounding him is silly, and he withdrew. He checked out of life. He spends his time alone, reading and then when he does, when he's forced to interact with his family, he makes fun of them, because that's the only way he can deal. They live well, they're not wanting. The fear that Mrs. Bennet lives with [00:20:00] is that once he dies, that's it. The way in which they live is gone because they don't have anything else because they didn't set anything aside and it's entailed, and that's valid. But don't tell me that Lizzie Bennet is walking into Netherfield with her hair looking a mess.

Becca: Looking like a mountain woman.

Robyn: I mean, she was because she walked but wearing this brown muslin, like his hair-- What? The whole thing is just eww.

Molly: Yeah. Longbourn made no sense to me in this movie. We talked about this a little bit, but especially after hearing all of that, I was just like, I remember thinking, like, when I started watching this movie, I was like, "Why are they making them seem so poor? Because they are not," and especially the fact that they're spending their money to live well, then they should paint the walls.

Robyn: Right. The whole point, I think of that, from my perspective, is Austen is writing that your circumstances, and this is why also I stan Charlotte Lucas, your circumstances are apt to change at any moment if you don't do or [00:21:00] if you don't take care. There is a very natural anxiety and Mrs. Bennet is a mess, her anxiety about being thrown into the hedgerows is very realistic.

Becca: Understandable. Absolutely.

Robyn: It's understandable. It is very important for them to marry well, because they're going to-- if they don't, before Mr. Bennet dies, they're going to have this complete drop off in the style of living and the lifestyle they've accustomed to, and they're not going to know how to deal with it because they've never practiced economy at all. She's open about it throughout the book. Lydia is out here spending money on ribbons and ugly bonnets that she doesn't need. Meanwhile, she can't afford lunch for her sisters, which is cut out completely in this movie but when they go and when she meets Lizzie after--

Becca: Yeah, they get--

Robyn: She spends money. There's a whole scene about her talking about this ugly bonnet that she didn't need, that she thinks is terrible, that she's throwing around. When it comes time to like, pay for dinner for food, [00:22:00] she has to borrow money from Lizzie.

Molly: Mm-hmm. They completely cut out that entire plotline. Everything about Lydia being annoying was channeled into her little [imitates Lydia's mannerisms in the movie]

Robyn: Yeah.

Becca: I was going to say, like a defense of Lydia in this movie, she gets zero screen time because again, they cut the whole Wickham line. I actually think Jena Malone does decently capturing her sort of boldness and inability to filter herself and self-centeredness without a lot of screen time.

Molly: For sure.

Robyn: Yeah. The things I hate about this movie are not the performances, except for Donald Sutherland. At least try an accent, my dude, come on. Just talking. It's just talking.

Becca: [laughs]

Molly: That's funny. In my notes, I had written-- Well, I'll say it when we get to that point.

Robyn: Yeah, sorry to derail.

Molly: No.

Becca: No, we got a lot of background upfront, but I think that's good, because I think it'll be a good setup for the rest of the--

Molly: Also, we love to derail.

Becca: Oh my God, we do.

Robyn: [laughs]

Becca: This is a big derail podcast. We spent five hours [00:23:00] talking about the first half of this movie.

Molly: Yeah, it was absurd.

Becca: Oh, yeah.

Molly: Anyway, that is all-- where were we?

[laughter]

Molly: Oh, the letter.

Robyn: The letter that doesn't mention Wickham.

Becca: Oh, my God, we're 30 seconds in. [chuckles]

Molly: Yes. Back to the letter. They really simplified the whole Georgiana plotline, which we know they've already simplified Wickham a lot but they really simplified this down to, he said he loved her, when I made it clear he wasn't going to get her inheritance, he disappeared, and that's it. They didn't include any of the class politics or the family politics or anything.

Robyn: Or just the lengths in which Wickham went to get Georgiana. Mrs. Young, they completely don't mention her at all. He's inserting himself, like, very predatory behavior from Wickham, to make Georgiana fall in love with him.

Molly: Well, because this Wickham looks like he's 15. Wait, he does not look that much older than Lydia, so they completely took out the predatory nature of this whole relationship, which [00:24:00] was like-- so then we didn't hate Wickham as much and that was annoying to me, because I love to hate Wickham. I just didn't want him to be there. I thought they should have just cut the plotline if they were going to go that far.

Becca: Yeah, I totally agree with all that. I think because this story is so focused on just romance as opposed to all the struggles around the romance, it does mute how evil Wickham is, in a really big way. And therefore, the stakes of Lydia running away with him.

Molly: Oh, when we get there, I have--

Becca: We'll get there.

Molly: Okay, so we get back to Longbourn. Jane is back to Longbourn. She's like, "I'm fine." Lizzie's like, "Okay, Jane." Lizzie doesn't tell her anything about what happened at Kent.

Robyn: That bothers me so much. Also, Jane doesn't mention going to see Caroline, which is very important in how Jane gets over or is like-- she's still hurt and heartbroken, but she's like, "Oh, you were right. Caroline does not care about me." I think it breaks her heart a little bit more because she feels like she was being laughed at or [00:25:00] just taken advantage of.

Becca: They really add a lot more angst to the Jingley plotline in this, by making this all a bit more torture. They make Bingley a little bit more complicit in the whole thing.

Robyn: Mm-hmm.

Molly: Hmm. I wouldn't agree because he's so bouncy, but--

Becca: He's so bouncy, but he really does like-- I would argue that makes the payoff at the end of the Bingley plotline in this one even better, because you're rooting for him to turn around and change, which is something he does, but I think that there's less focus on how Caroline's pulling him away and how Darcy's pulling him away and more focused on Jane's pure heartbreak without much breaking up of the love story between them.

Molly: Yeah, but they also skipped that entire section in the moment where they had Lizzie's letter when she went to Kent. She was like, "By the way, the militia is gone. Jane is gone." We didn't get the letter from Jane. We didn't get to know about any of it at all I get that we had [00:26:00] to do that for time but it was a loss.

Robyn: They could have cut out some of the chickens in the house.

Becca: Yeah.

Molly: Exactly. They could have cut out the pig balls. We didn't need the pig balls.

Robyn: We didn't need pig balls.

Becca: I said that somewhere in here. There was something that happened, and I don't remember but I'll remember when I look at my notes, saying like, "If this was in here, they had time for this other thing."

Molly: Then, Lizzie's in the sitting room, and Kitty and Lydia come in, and Kitty is screaming and it's just chaos. Kitty is weeping and Mrs. Gardiner's there, and she's like, "Let's all go to Brighton," so we know that like Lydia got invited to Brighton. She's being super annoying, like, "Oh, it's because I'm better company." [simpering laugh] It's different from in the book because in the book, she leaves at the same time as the militia. They haven't left yet when she goes to Brighton, and then she goes with them.

Becca: Yeah, there's a confrontation between Wickham and Lizzie fueling the fire of this is a little bit of revenge.

Robyn: Yeah. Lizzie lets him know that she knows that [00:27:00] he gave up the living, that he blew through the money basically.

Molly: Right. Did they put the militia leaving way earlier in this movie then or did they move this later?

Becca: They put the militia leaving earlier. They took Wickham out of the equation. They didn't want to pay that actor anymore for screen time.

[chuckles]

Molly: Oh, okay. The whole timeline, I used to have it like-- when we were doing the episodes on the '95, I was like, I know exactly which letters come where and all of this stuff. Now I've seen this movie so many times that I'm like, "I don't know when anything happens anymore." At this point, Lizzie goes in to beg Daddy Bennet not to let Lydia go. This is where in my notes I ask-

Becca: [laughs]

Molly: -Becca's laughing at me because now we've discussed his accent and how unrealistic it is, but for me, I thought that he would have been great as Dumbledore instead of Michael Gambon.

Robyn: [laughs]

Becca: I said, because Molly and I share a Google Doc of notes. My note there was he would never play Dumbledore because the [00:28:00] *Harry Potter* movies had this whole thing where they only cast British people.

Robyn: Yes.

Becca: What did you respond?

Molly: And I said, "He's not British?"

[chuckles]

Robyn: He is Canadian. There is not an accent to be seen. You don't have to have the best accent. You don't have to even have a strong accent. I'm American, so I don't really even know the nuances in accents like that. The first time I was like, maybe he's trying to do some Northern accent or so. I don't know. No, he just sounds like Donald Sutherland.

Becca: To be fair, to Donald Sutherland's choice to barely do an accent, I feel like it is in line with how little Daddy Bennet gives a shit about anything.

Robyn: Well, that's the part about this scene that I hate too, though it's like they make him seem very thoughtful and listening to Lizzie about Brighton. He says something Brighton will help Lydia understand her place [00:29:00] and help her know that she's not desirable-- or she's poor or not desirable or something like something like that to which, it makes it seem his thought process is, I let Lydia go, she'll recognize it's not all balls and flirting and that outside of a small country town like this, she's not that special. In reality, he just wanted them all to shut up and leave him alone. It didn't cost him anything for her to go, and that was as far as he thought about it.

Becca: I think he does joke about it. Yeah.

Robyn: He didn't think like, "Oh, she'll grow or she'll be better." He does say to her in the book. I think he says something like, "She has nothing to tempt anyone to do anything." But attentive father or just anyone with brains would be, that's even more dangerous because then she will do something stupid and be thrown away easily. She's just not smart enough to actually care about her reputation [00:30:00] or the reputation of her family, and she can't tempt anyone to marry her, so she'll still do something stupid and end up not being married.

Molly: Right. When I was really hardcore fangirling over Daddy Bennet, when we were reading the books, a lot of our listeners wrote to me and said, "You need to stop because he's a terrible father and he doesn't care what his daughters do and he's the reason that they have all of these problems." I was like, "I see where you're coming from. I do." [laughs]

Becca: I think it's a double-edged sword. I think everything that you say, Robyn, is totally correct. He is completely negligent with Lydia and Kitty, in particular. I would say the other side of that coin is that he does prevent Lizzie from marrying Mr. Collins. Part of it is that Lizzie is his favorite, that makes him care more about who she marries. But the other part of it is that he does allow his daughters to grow outside of what's expected of them in that time, and [00:31:00] so in that way, it's good but generally, especially here, it isn't good for Lydia to grow outside for her time period, yet it definitely hurts her.

Molly: Right.

Robyn: I think, though, that he's able to do that for Lizzie because he sees Lizzie as a sensible woman with brains and potential. He says, like, "I would hate to see you unhappy in love." Lydia is so much like his wife that he just sees her as silly and has no capacity to grow or mature from that. I think this is why I say the Mr. and Mrs. Bennet are the two of the villains in the story for me, is because he's very checked out and distant and unattentive father, and she's an indulgent mother, but because of the favorites thing, you have the two oldest who have benefited from the balance of those things. The thing about Mr. Bennet is he's smart, he's sarcastic, he's hilarious. [00:32:00] As a friend, I think he's amazing. As a father, he's awful.

Becca: He adores his one daughter.

Robyn: Yeah, and he adores his 1.5. He adores Jane as well, but she doesn't have the biting wit that Lizzie has. He very much appreciates and values Lizzie's smarts and her wit, and so then thinks that that means that she deserves a happy marriage, and she would not be satisfied married to a fool like Collins. He thinks that Lydia is so dumb and is so beyond help, that it doesn't matter who she's married to, she's going to end up being Mrs. Bennet, gossipy and working nerves and flighty and superficial for the rest of her life, but she's 15.

Becca: All 15-year-olds are like that.

Robyn: Right. If he paid attention and send her to finishing school or something, I don't know, she could do more.

Becca: Yes.

Molly: I agree with that.

Robyn: They just make him so lovable in this movie, but he's not.

Molly: They do. [00:33:00]

Becca: Totally intentional. They definitely try to make the Bennets a more loving family in this version as a part of the story and it's very noticeable and it's just tweaks. They just use tweaks to do it but Mr. and Mrs. Bennet have a happier marriage. The siblings are more of a five-unit than a two and two, and Mary's alone and forever.

Molly: Yeah. Oh, sweet Mary. Sweet, sweet Mary in this movie.

Robyn: This happens in the first part, you guys have already talked about it but at the ball at Netherfield when he chastises Mary. He then goes and comforts her, goes and seeks her out.

Molly: I was like, "You caused this problem, sir." Yeah, no, he caused that problem and then he was like, "I'm so sorry." I was like, I don't believe--

Robyn: He doesn't care.

Molly: No, but they do definitely make them all more lovable, especially Daddy Bennet. The thing is when you're watching a movie, it is a problem with translating a book to a movie. You don't want to have an unlikable main character. I was talking with our audio engineer, Graham, [00:34:00] about this because I'm watching *Community* for the first time.

Robyn: I love *Community*.

Molly: He was saying the reason that this show is so good is because it turns normal television and movies on its head and has a really unlikable main character. We do not need Jeff at all in this show. I was like, "That's so true." Most movies aren't bold enough to do that, so like they weren't going to have Daddy Bennet actively be the worst. Also, it's Donald Sutherland, when I first watched this, I was like, "I did not like this Daddy Bennet at all." My mom was like, "Are you kidding me? That's Donald Sutherland!" I was like, "I don't know who Donald Sutherland is, aside from President Snow," but now I get it. He is a handsome man.

Robyn: But they make him look awful.

Becca: He's got some great white teeth.

Robyn: His great white teeth, though. That's true.

Becca: Where are we? [chuckles]

Molly: We are still in this scene with Daddy Bennet and Lizzie. I wanted to note that he has a bug collection which is something we've joked about on this show, Mary having a bug collection, [00:35:00] and he actually has a dragonfly on a stick, and I was really excited about that. That's it.

Becca: Listen. We joke a lot about bug collections here. One of my best friends has a bunch of dead bugs that she keeps in beautiful glass frames.

Molly: Wow.

Becca: Yeah.

Molly: Not my thing.

Robyn: That reminds me of Jane Eyre.

[laughter]

Robyn: Mr. Rochester.

Becca: Weird dude.

Robyn: Another terrible man.

Becca: Yep.

Molly: Then, we jump into another room and the Gardiners are inviting Lizzie to come with them to the Peak District, which is not a place that they visit in the in the book. That's not what it's called in the book. Right?

Robyn: It's the Lake District.

Molly: Lake District. Yes, so the Peaks, they called it the Peak District because we're about to climb some mountain.

Becca: Oh my God, this scene.

Molly: We're not there yet. In this scene, they're inviting Lizzie and Mary is like, "What are men compared to rocks and mountains?" I love that they kept that in because it's not a line in the book. It's just a thing that Lizzie thinks to herself, I'm pretty sure. I'm glad they gave that to Mary [00:36:00] but I'm pissed that they didn't just invite Mary too, because she is sitting right there but nobody invites Mary anyway.

Becca: No one likes Mary.

Molly: I do.

Robyn: She's so preachy. Mary in fanfic, though, is wonderful.

Molly: Oh, I bet.

[chuckles]

Becca: That's what we say. I feel like Mary's only so preachy because she's looking for guidance and her life and things to care about and latch on to and better herself with because she's not as pretty as her sisters, which doesn't work in this one because she is played by a beautiful actress. There's a certain-- Mary was born in the wrong time period, even more than Lizzie was because Mary would have thrived in the Tumblr era.

Robyn: Oh, yeah.

Molly: Absolutely. Totally. Also, later in this half of the movie, she wears this apron thing with a cross back, and it ties around her waist, I was like, “Oh my God. She is a cottagecore lesbian!”

Becca: She is.

Molly: I love her.

Robyn: There's a lot of Mary fic where she's a lesbian.

Becca: That is literally have our podcast.

Molly: Thank God, because that's what Jane Austen wrote. That's what she intended. She slipped her in there. **[00:37:00]** Glad that the universe agrees.

Robyn: Saying there's precedent there. [laughs]

Becca: Oh, thank God. Listeners, if you have any particularly good Mary's a lesbian fanfic, please send it to us.

Molly: Truly. Our email is *podandprejudice@gmail.com*, and we will read it.

Becca: Yes.

Molly: The end of this scene is Lizzie literally crying in bed and she again almost tells Jane everything. She's like, “I saw Darcy at Rosings,” and Jane's like, “Oh, did he ask about Bingley?” Lizzie's like, “No.” blows out the candles dramatically. “No, he did not!” Then that's the end of that scene.

Becca: Which brings us to my first study question here, which is, this part of the book is the most important emotional part for Lizzie. I wanted to compare Lizzie's emotional state in this movie and the book.

Molly: Well, Lizzie, in this part is obviously distraught. She keeps crying, which I don't recall. In the book, right after the proposal, she does cry. **[00:38:00]** She's like, “Oh, I'm so mad!” In the movie, she wanders around what's happening. It's not until she gets back to Longbourn that she starts really ruminating on it, I think. Does she talk to Jane about it in the book?

Becca: Yes.

Robyn: Yes. This is probably one of my biggest issue. I understand why it's cut out for time and stuff like that, but in the book, and in the '95 miniseries, which is the gold standard, let's be honest.

Molly: Yes. Chef's kiss.

Robyn: This is when Lizzie says, “Before now, I never knew myself.” We know we see Darcy start to really think about what Lizzie told him in response to that terrible-- It's one of my favorites-- It's like the best moment-- that first proposal is a thing of beauty.

Becca: In this podcast, we call that proposalgeddon.

Robyn: [laughs] It is. I get giddy every single time. We see the ways in which-- and I'm going to use the '95 because I feel like a lot of people have seen it, the ways in which Darcy is **[00:39:00]** playing replaying that in his head and then taking steps to better and fix those things that she's pointed out to him and why she wouldn't marry him, his ungentleman-like behavior. Lizzie also is reckoning with her prejudice, reckoning with the fact that, “Oh, Wickham did just tell me this thing that's completely

inappropriate to just tell a stranger in the first moment of meeting, and I just ate it up because he was charming and handsome. I was already predisposed to not like Darcy and so I just didn't even think about the fact that it's completely the lack of propriety in telling me the story." The ease in which he is like slandering Darcy and the ways in which it doesn't actually really add up.

In that moment, Lizzie starts to really think about how she tells in the first half, she's like-- she's at Netherfield when Jane's sick. [00:40:00] She's bragging about the fact that she is a good study of character and she sketches people's characters, and so she has to really reckon with the fact that, "Am I really good study of character? How many times have I just decided that this is what a person is like and then interacted with them in that fashion? How many times have I been wrong or how many times could I have been wrong?" I think it's really, really important to her growth because she's about to go to Pemberley and see that the dude is loaded in a way that doesn't really hit when you hear 10,000 a year, but when you see 10,000 a year, you're like, "Oh, okay."

Becca: It's somehow just weird [unintelligible [00:40:39] statues of him. Yeah, definitely.

Robyn: The statue garden is an issue.

Becca: We are going to get there. We are going to get there.

Robyn: The biggest part about Darcy is the ways in which he takes on the responsibilities of being the master of Pemberley, and the way in which he takes on the [00:41:00] responsibility of being Bingley's friend and helping Bingley move from trade and middle class into upper class, and he knows that that's really important to Bingley, and so he's also looking out for him and having a sense of obligation to Bingley, in the ways in which he has a sense of obligation to his sister and the other people around and then how that informs him. The dude has social anxiety, this is true, but he's also a jerk. That's one thing I don't like about this movie, but a lot of adaptations in general, they lean a lot on like, "Oh, he's just awkward and he's shy." Yes, he's that, but he also is very prideful. There are things that he has to fix within himself that you can't just explain away with being awkward and shy. But she just sees the pridefulness and doesn't see the ways in which he got there, and why he has built up this wall around him, so then she has to really reckon with that in herself.

It's beautiful in the book and Jennifer Ehle does a really good job in the miniseries. They have more time, I have to [00:42:00] be very-- I have to remind myself to not be so hard on this movie, because it's two hours versus six hours. But the movie just makes it seem a very woe-is-me self-pity party. She gives herself a little bit of that, but the majority of it is her really reckoning with, how she moves about the world. In the first half of this movie, in particular, Keira Knightley's Lizzie is a bitch. The way that she talks to Darcy, the way that she reproaches him, there's no room for misinterpreting that she's setting him down, and in the book and in other adaptations, it's like-- Darcy is like, "Wait, did I just get insulted?" She's more savvy because she knows you can't just tell someone a Darcy's consequences. You can't just talk to them in your way, but she also cares a lot about character, and how she's perceived and how other people perceive her because that's what she does to other people. [00:43:00] She perceives and sketches their character, so she cares a lot about how her character is being perceived as well. I rambled a little bit, but I think that is something that is important.

Becca: It's a very good answer and it totally gets to the heart of, I think, why this film is controversial, and also where it really departs from the movie. I'm a little bit more forgiving, but I totally agree with you on how this is different than the book. I actually do think it does do this adaptation a little bit of a discredit, but also wouldn't work in this adaptation, because the best part of the book is Lizzie reckoning with how she feels as you just said. I do think that here, it doesn't work as well, because Darcy isn't a jerk, he's all watered-down Darcy. He's just awkward. Here, what I see more of this is Lizzie just having a crisis of not being able to push down how she feels anymore, as opposed to understanding that this man who she hated [00:44:00] actually was just a projection of all this stuff that she had built up herself, because of her pride and her prejudice, in the title. You what I mean?

[chuckles]

Robyn: Yeah.

Becca: I think in this version, this sort of crisis works for Lizzie, but the story of the book gives Lizzie this time to really evaluate herself in a way that most book characters don't get the time to do. Does that make sense?

Molly: Yes, I think something that I'm going to bring up later but what you both just brought up, so I'm going to say it now, is this adaptation removed the pride from the title and is just prejudiced because, one, Darcy is only a little bit of a dick to her at the beginning, and then he's just bumbling, and she continually shoots him down, like maybe she's proud. But later on in the end, when she tells her dad that she loves him, she's like, "He's not proud. I was wrong about him." I was like, "He is proud. That's the whole point. [00:45:00] You're both proud and you're both prejudiced against each other because of your pride." They removed that aspect of it, which is annoying.

Robyn: I think it's after the open public ball, and I think this is pulled straight from the book, but she says like, "Maybe his pride wouldn't be so offensive if he hadn't wounded my own." Saying, if he hadn't insulted me or written me off, then maybe I could have forgiven a little bit more, but he did hurt my pride, and that is a big knock against him. The problem though is that in this part of the movie-- like you said, I think it's true. They discount the pride on his side, but it also makes it feel she was always harboring feelings for him that are then just awoken because, "Oh, I got him wrong. My initial attractions to him are correct but I just thought that he was someone he isn't." Whereas in the book, I always took it as this realization then gives her an opening to [00:46:00] start to actually think about, "Oh, what would it be like to be with Darcy?" Because she wasn't thinking that before. She just hated the man, and just dealt with him, but was never thinking, like, "Oh, what would it be like to be with Darcy?"

Becca: Totally agree.

Molly: We should move on to scene two.

Becca: Oh, boy. [laughs]

Molly: Half an hour about scene one. I love this.

Becca: We are an hour into recording.

[laughter]

Robyn: Oh, this is what happens.

Molly: Yes.

Robyn: I'm so sorry.

Becca: It's okay.

Molly: No, it's excellent. We have so many feelings about this movie. The next scene, first of all starts with a very odd shot of looking through Lizzie's eyelids at the trees passing overhead in the sunlight. Then, we see Lizzie sleeping in the carriage and then we get this sweeping shot of her-- [crosstalk]

Becca: What's happening?

Molly: Standing on a cliff, and her robes are billowing and she's looking. It was like she was looking at the twin sunsets on Tatooine, and there was nothing happening. The music swelling and her thinking, [00:47:00] and it's pretty.

Becca: Why is this here? This is exactly what I was talking about. My exact note is, why is this scene here when the Wickham plotline is so sparse?

Molly: Right.

Robyn: Yeah.

Molly: We wasted probably two minutes on her standing, staring. This reminded me of the scene in the fourth *Harry Potter* movie where McGonagall teaches Ron how to dance, but then they left out most of the plotlines of that movie. I was like, "We did not need all of this extra stuff."

Becca: Oh, my God!

Molly: However, it was very pretty to look at.

Robyn: This is one of the things when I'm railing against this movie on Twitter that people are always like, "It's beautiful," and I'm like, "But why?" [laughs]

Becca: Some of it is stunning.

Robyn: It's not a story about the stunning landscapes of the Midlands. I don't care. It doesn't matter where they are. She likes to hike. Cool.

Molly: Yeah. She's very fond of walking. Yes, yes, I know.

Robyn: Yeah.

Becca: She's a tomboy.

Robyn: We know.

Becca: She's not like other girls. She's cool girl.

Robyn: She's not like other girls. That's true.

Molly: #NotLikeOtherGirls. [00:48:00] This movie really leaned into that whole thing.

Becca: The costume designer was even quoted talking about putting Lizzie in a tomboy aesthetic and I'm like, "Why?" It's fine.

Molly: Lizzie likes ribbons. They all love ribbons in this movie. They fucking love ribbons.

[laughter]

Becca: You can be as sharp and witty as a man and still not a tomboy. It's possible.

Robyn: Yeah, it's definitely possible.

Molly: Their carriage breaks down and they're in the middle of the woods.

Robyn: Why?

Molly: Why? Why? Also, they're under the tree, and Lizzie's like, "Oh, by the way, where are we?" "Oh, I think we're near Pemberley." You didn't think to bring that up before because in the book, that was the whole thing, was like, "Oh, we can't go to the Lake Country. Instead, we're going to go to the place that's five minutes from Pemberley. Do you want to come?" She's like, "Maybe."

Robyn: Derbyshire, right?

Molly: Yeah, it's Derbyshire. That was like she would have asked before.

Becca: Also, how did they know they're close to Pemberley at this point?

Molly: Right, they're in the middle of the woods.

Robyn: [00:49:00] Well, in the book, Mrs. Gardiner is from Lambton and she grew up there. In the book, they're going to go do a tour of the Lake Country, but then Mr. Gardiner's business, means that they can't do the full vacation that they want to do. Mrs. Gardiner says, "That's okay, as long as we get to go back to Lambton and Derbyshire. That's the best place. That's the end all be all."

Becca: It's like I quarantine-canceled my trip to Southeast Asia, and instead, I went on a hike through the woods.

Robyn: Exactly.

Becca: Same thing.

Molly: Also, cutting out the fact that she grew up there, takes out the-- well, first of all, they took out-- when we get to Pemberley, we'll talk about it, but they took out the entire scene where he bonds with them, and him bonding with Mrs. Gardiner was a huge thing for Lizzie to see that like, "Oh, he's not a complete asshole. He can be nice to my kind of poor aunt and uncle." Even though they're not poor, they're richer than the Bennets but like, also--

Robyn: They're in trade.

Molly: Right.

Robyn: It's very confusing. I think that's one of the things that this movie tries to flatten [00:50:00] into poor and rich. You're either upper class or you're not.

Becca: It's like quite American. Yeah.

Robyn: Yeah, it's very American it's also very modern, where even in modern day Britain now, it still matters a lot more, your past, but not to the same extent. In this timeframe, it's like Mr. Gardiner could have more money than Darcy, and it wouldn't matter because he has to work for his money, so he's below them. That's the whole point in-- we will get there with the Lady Catherine, but it matters that when Darcy meets the Gardiners, they have a connection and he is treating them without the same like-- the first time that she meets Darcy, he refuses to dance with anyone, no one is handsome enough to tempt him, everyone's beneath him. Then, at Netherfield ball, her family was misbehaving, and she acknowledges that, but also when [00:51:00] Mr. Collins, who she cannot stand, but when Mr. Collins goes up to introduce himself, and is impertinent and a faux pas, he looks at him and then walks away, because he wouldn't even deign to talk to someone who is not of his class. Not just reinforced to Lizzie, even though she really did agree with him. She was like, "This is yikes," but it reinforced to her that he

is so proud that he wouldn't even talk to someone of a different class. Then meeting the Gardiners and how he connects with them, talks about that tree.

Molly: I love the tree thing.

Robyn: Which I love, because it's just so 1700, like that big tree.

Molly: We bonded over a tree and now we're best friends.

Robyn: It's the same way which I'm like, "Oh, I'm from Anaheim." "Oh, yeah, the park on Seventh Street," whatever.

Molly: Yeah.

Robyn: The fact that he's able to connect with them and doesn't-- and it's very welcoming, and very easygoing with them is important.

Molly: Oh, yeah. [00:52:00]

Robyn: Also, we should get to it, because she's just stalking him, she's spying on him.

Molly: Oh, I know. Yeah.

Becca: Oh. Yeah. Wait, I think it's time to talk about Pemberley, right?

Molly: Yeah, we should talk about Pemberley. The 1995 did this part so well. The Gardiners at Pemberley was my favorite episode of that mini-series, and they put it all in like 45 seconds and then the Gardiners weren't even there and it's just-- Ugh.

Becca: Let's talk about the actual set of Pemberley because it's a mess.

Molly: Let's go to Pemberley. First, we see a pack of deer running down a hill with more deer than I have ever seen in one place and I live in a place with a lot of deer. I don't think that's how they travel, that was a weird choice. Then we get to Pemberley, and I was watching this with the subtitles and when Lizzie sees Pemberley, it says, "laughs ruefully," which I really liked because that's what she's doing. This house is terrible.

Becca: [laughs] [00:53:00] Robyn, to give you context, we already shat all over Rosings in this adaptation.

Robyn: Ugh. Okay, good.

Becca: It's so much worse when it's Pemberley though because Rosings is ridiculous in this adaptation but is at least supposed to be ostentatious. Pemberley is supposed to be beautiful and homey and evocative--

Robyn: And tasteful.

Becca: The beautiful things about Darcy, and it is gold painted, more frescoes, nonsense.

Molly: This Pemberley looks like a museum, specifically the style of it reminds me-- and I may have brought this up before, but in Russia, in the Winter Palace, there is a hallway that is an exact replica of that hallway in the Vatican, I believe. It's a long hallway with a lot of paintings on the sides and all this stuff, but it's replicated, so it looks like-- I mean it's very pretty, but it feels like it came out [00:54:00] of

a box and that's the vibe that I got here. It's a replica of a museum. There's a statue hall. Why are there statues, first of all?

Robyn: Why are there statues?

Molly: Second of all, why are there statues of him?

Robyn: Also, I'm sorry, I'm not like the most romance-- I'm an ace, so I don't get a lot of this stuff, anyway, I love for someone who hates romance, I love romance in stories, but I also appreciate aesthetic beauty, that's a big part of my-- like Colin Firth, ooh boy, I have stories. If I'm looking at a bust of Colin Firth versus a painting of Colin Firth, which one is going to get me to be like, "Oh my God, he's beautiful." It's stone!

Molly: It doesn't have pupils.

Robyn: No.

Becca: Also, just the idea that Mr. Darcy would have a marble statue of himself chilling in his home is ridiculous.

Robyn: He doesn't like to be exposed to ridicule, but sure.

Molly: No, Mrs. Reynolds [00:55:00] says he loves it here. I was like, "This does not look like him." This whole house is not somewhere that he would be comfortable at all. He doesn't love it there. No way.

Robyn: It's shocking.

Molly: It truly is. Also, this whole scene where they're walking around in the sculpture garden, this is a very important conversation about his character and how he treats his servants and his sister and how he was growing up. That's just drowned out by music and we're not-- we're watching Lizzie touch statues of naked men instead.

Becca: If you've watched *Haunting of Hill House*, this just looked like the bright side of the coin to Nell's breakdown in the house.

Molly: [giggles]

Robyn: Yeah.

Molly: Another horror movie moment in this.

Becca: [laughs]

Robyn: They really gloss over this part, too, because it's supposed to be looking at miniatures. She sees Wickham. This is a part of what you got to say about them, just erasing Wickham from the plot. Then sees the miniature of Darcy, and Mrs. Gardiner says, "Is that a lot like him?" Then, Mrs. Reynolds, the [00:56:00] housekeeper's like, "Oh, you know him," blah, blah, blah, and goes in on how great-- and she starts to just really lay it on, and think about how great Darcy is, which Mrs. Gardiner has heard Lizzie's thoughts on Darcy and she's like, "Wait, what?" You don't get any of that because there's a lot of music, they're busts. No, it doesn't look like him because it's stone, it's marble. You don't get that sense of-- and I don't even remember if they do it, where Mrs. Gardiner pulls Lizzie aside and is like, "This doesn't sound like the Darcy that we have heard so much about."

Molly: It comes up later but the thing is-- she says that when they're back at the inn, but the only thing that we've heard Lizzie say about him, and she says, "Oh, let's not go to Pemberley. He's so rich."

[giggles]

Becca: Yeah, because the Gardiners were cut from that middle part of the film where Lizzie was just swinging around, which is when she talks about how much she hates Darcy.

Molly: Right.

Robyn: Right.

Becca: They don't have any context for her hating Darcy. They're just like, "Oh, yeah, there's a nice house here. Oh, haven't you met the owner?" [00:57:00]

Robyn: Ugh.

Molly: Ugh. Then, she is standing staring at the statue and they all walk away and you can see her like tears welling up in her eyes and she's about to cry because she's so in love with this hunk of stone.

Becca: Just about to fuck the statue.

Molly: Yeah, eww, eww.

Becca: [laughs]

Molly: She looks up and everybody's gone. She starts wandering through the house alone. I did want to note her dress here, I watched this video, I've brought it up before about the costumes in this movie. Abby Cox is the creator, and this dress she mentioned is upcycled, which I thought was a nice touch. You can tell by the stitching on the back and how the seams are really coming in at a certain way. I don't know anything about costuming, but anyway, that's what she said. I thought it was cool. I thought I'd bring it up. Then, she is looking out the window at the grounds and she hears the theme song trickling in. She goes over to the door and she looks out into the other room and she sees Georgiana playing the piano, and then she sees Darcy [00:58:00] come into the frame, and then he sees her, and she goes [gasps] and then she runs away.

Becca: This has been said to that meme that's like, "Run," and then she runs. [crosstalk]

Robyn: [laughs]

Molly: I hated everything about this.

Robyn: The thing that I also hate about this part too is that she makes it a point early on to make sure that they're not in the house because not only is it embarrassing to just go into someone's house uninvited, those big houses, they were open for tours, because she knows them, it's already weird to go on a public tour of his house.

Becca: Yeah.

Robyn: Right. That's already weird. Even if they were in a good place, even if it wasn't like there was no animosity, and he proposed and she stomped on his heart, even if that never happened, it would be very weird to go on a public tour of this man's house, but she also knows that the house looks really cool, she [00:59:00] loves gardens and lakes and things like that. She loves aesthetics, so she wants to see it, thinking that she will never get a chance to see it ever again. She's very much like, "They're

not home, they're not going to be home, there's no chance and then being home," and to just apparently take this public tour of the house knowing that Georgiana is in residence, what!? Then, her aunt and uncle just leave her. She doesn't have a car and she Uber back to the inn? What!?

Becca: She walks. She's very fond of walking.

Molly: That was the strangest thing to me. It was that, where did they go and why did they not worry that she disappeared? I was bitter because, again, I really liked the first half of this movie, and then they took my favorite part and they just stepped on it.

Becca: I actually love this scene. Not because it's perfect or well done or anything. I just think it's super funny.

Molly: No, it's so funny. I watched it six times, I thoroughly enjoyed myself. [01:00:00] Okay, so once she runs away, and he chases her out, first of all, where is she going? There's no stairs over there, she just stops at the railing, but he chases her out, and then I liked this part because they were talking over each other and it was super awkward. Her voice went up six octaves because she was nervous. I liked the dialogue direction in this scene. I just was sad that we didn't get the whole experience. Although we did still get to see him, meet the Gardiners, they have the nice moment the next day, which we'll get to, but this whole thing was so strange. It was funny though. I had a good time, I'm not going to lie.

Becca: Yeah, it's one of those moments, it's not perfect from a book perspective, but it's just enjoyable from a movie perspective.

Robyn: It's one of the moments when I read *Pride and Prejudice and Zombies*, I was like, "Oh, I can't do absurd Austen adaptations because they take it too seriously." This was the first time I watched it in the theater 15 something [01:01:00] years ago, was when I was like, "I can't." I'm like, "Is this a parody? What?" It's so absurd that I can see how it's enjoyable now, but--

Molly: Yeah, it's funny, but it's not-- if you're watching a horror movie, this is the first scene that is in a lot of these horror movies. We googled, Wil found us a lot of videos that are set to scary music and I watched them, and this is in every single one because it looks like a horror movie. In the scene where they're talking outside, I did think that this whole thing fits this Darcy and this Lizzie's relationship. It doesn't fit what happens in the book, it doesn't fit the actual Lizzie and Darcy relationship that we know but it fits their relationship very well. I wasn't angry. I was just amused, because they are so awkward. He is so smitten, [01:02:00] obviously.

Becca: He's like 6'3" of pure disaster.

Robyn: Yeah.

Molly: He is.

Robyn: It's important to you to think about, like, does this movie make logical movie sense in world if there was not a *Pride and Prejudice* book to look back on? I think that sometimes it does, like in this scene, it actually does make in world movie sense. Whereas other parts, it feels they want you to have known the story so that they can just skip over things.

Molly: Yes, like with Wickham or the Gardiners.

Robyn: Yeah, with Wickham and Gardiners and stuff. It's like, "Oh, you know what that is. This book is 200 years old, so you should already know that part."

Molly: Yeah.

Robyn: And you can fill in the blanks. But this scene, I think you're right. It does, it's very aligned with who they are in this movie. In every adaptation, it's one of my favorite scenes, because of the stumbling, bumbling mess of it all and how she's just like, "Oh, shit, I really should not have done that. This was terrible." But it's then immediately ruined, because where does she go? Why did they leave her?

Molly: They left without her.

Robyn: How does she get back to the inn? [01:03:00]

Molly: It takes her so long to get back both the Gardiners and Darcy beat her back to the end. By the time she gets back, they're like eating dinner without her--

Robyn: They've already seen him, so he got on his horse and went back to the inn and just left her to walk, passed her on the road?

Molly: They probably passed her on the road.

Robyn: It makes no sense.

Molly: That does not make in real sense, that doesn't make any life sense. If you go somewhere with someone, you leave with them. That is the first rule. Hmm. Now I'm just remembering though, in the 1995 version, when she's-- [laughs] after he gets in the lake, and he's walking, and he runs into her and he's like, [in a bumbling tone] "Is your family in good health? And how are you sisters? And is your family in good health?"

Robyn: Your parents are well, I take?

Becca: Well, they're both thinking about her just his nipples in that moment.

Robyn: Colin Firth is a frickin' international treasure, intergalactic treasure.

Molly: Oh, yeah.

Becca: Absolutely.

Robyn: There was a world, and he's perfect. Also, I really like Matthew Macfadyen and they did him wrong. [01:04:00] He couldn't hold it. It was a large role to step into without Colin Firth, but with Colin Firth there, he was at a very distinct disadvantage.

Molly: Colin Firth is perfect.

Robyn: She's much more bumbling than he is, and he feels very self-secure. It might be he's on home turf and he knows where he is, but he feels much more comfortable. He is shocked to see her there.

Becca: Which is funny because the first half of the film, he can't get a sentence out.

Robyn: Yeah.

Molly: Yeah, but he's in his element at Pemberley, that's what the whole Pemberley scene is. It's Darcy feeling relaxed and being a guy and this is-- he's such a disaster. He's like, "I know you'd like to walk. Are you staying at Lambton?" Anyway, so we get back to the inn.

Robyn: How, we don't know. [laughs]

Molly: How we don't know. She must have walked. I don't know how far it is. It's at least five miles. [01:05:00] That took her a while. He's already talked to Mr. and Mrs. Gardiner and invited them to dine with him tomorrow. Mrs. Gardiner says that she likes him very much, and she says, "There's something pleasant about his mouth when he speaks," and twirls her hair.

Robyn: The [unintelligible [01:05:18] or something? [laughs]

Molly: Yeah, she's like, "Ooh."

Becca: I mean, we're all a little thirsty for Darcy, he's a sight to behold.

Molly: Oh, absolutely. Yeah, no, I think he has nice eyes.

Becca: This movie is just defined by the fact that pretty much everyone in it is hot. Colin Firth is a beautiful man and Jennifer Ehle is a beautiful woman but across the board, this cast is just hot people.

Robyn: With really shaggy hair and bad costuming.

Molly: Their hair is so bad.

Becca: I'm going to rephrase this. Hot people dealing with the 2000s, like the mid-2000s.

Molly: Sure.

Robyn: [laughs] This is very true.

Molly: I have to say Lizzie Bennet's baby hairs on the back of her neck, did you guys notice? They had trimmed her baby hair [01:06:00] so it just looks like bangs, but on her neck, it's very bad.

Becca: Oh, boy.

Molly: Very, very bad.

Robyn: Wow.

Molly: Yeah.

Robyn: I haven't. I didn't notice that, but that's-- I'm not going to go back and re-watch.

Becca: [laughs]

Molly: I'll post a picture on Twitter.

Robyn: I'll look at pictures, so I can see.

Molly: The next day we see Georgie playing the piano and when Lizzie arrives, Georgie is so excited. She runs up. I thought she was going to hug her, but they curtsy to each other. It's very sweet.

Becca: Yeah, she's so well cast.

Robyn: Bingley's not there.

Molly: Bingley's not there and Caroline's not there. I was glad for it because I don't care about Caroline Bingley. I never have. I was like, "I don't really need them here."

Robyn: I really love the Caroline Bingley, Lizzie Bennet back and forth. If you're not going to do it all the way, then it's fine that they're not there. The thing I miss about Bingley though, which I guess goes into how they've just minimized the whole thing. In this scene, you see that he was completely oblivious to [01:07:00] what Darcy and Caroline were doing, like keeping him away from Jane but he also still loves Jane and thinking about her.

Molly: He was counting down the days, he was like, "It was the 24th of November."

Robyn: Yeah. The way he's like, "It has been exactly three months since I've seen you last, and we were at the wonderful-- I've never had a better time in my life. Everything was great then." That part always made me feel much more happy when Jane and Bingley eventually get together because he abandons her, and they say it in this book or in this movie, I think, but in the book, leaves Jane open for ridicule, like, "Oh, she almost had the man but couldn't secure him," type of thing, leaves her open to a lot of gossip, and so that was a really big faux pas that they just not seeing that part, you don't get it, but it doesn't matter in the movie sense. I'm going to try to be a little bit more chill about it.

Becca: No, be as mean you want to be because like, first of all, Joe Wright's going to be fine. [crosstalk] [01:08:00] If you're listening to this podcast, Joe, you could come on if you'd like. Also, you're correct that it doesn't give us that little insight into how Bingley's feeling. I think they tried to accomplish that later by having him apologize, but I think we'll get there later.

Molly: I did miss him.

Becca: I did miss him a little, but I do think it's one of those two-hour cuts that does make more sense than cutting the entire Wickham plotline.

Robyn: Yes. That's true.

Molly: Yeah. I watched Darcy during this scene, and I thought that it was pretty cute because his whole face changes when he's around Georgie. He's much lighter and happier and less stressed. I did applaud him on his flirting in this scene when Georgiana was like, "Oh, but you play so well," Lizzie's like, "Oh, Mr. Darcy exaggerated." He's like, "No, I said you played quite well." She's like, "Oh, quite well is not very well, I'm satisfied." Then they just stared at each other for a little bit. Then he got to bond with Mr. Gardiner a little bit over fishing, though they did, again, take [01:09:00] out the entire Mrs. Gardiner thing which I was upset about.

Then, they go back to the inn. As soon as they get there, Lizzie gets a letter from Jane. They all go up to the room. We get Mr. Gardiner on a bench, and we have Mrs. Gardiner on a chair, and we have Darcy pacing back and forth. Then, we have Darcy sit down, but then he immediately jumps out of the seat because Lizzie has come in and then she's like [crying] she's sobbing and I just-- so first of all, if we had made a big deal about Wickham, then this would be this big of a deal. However, I was surprised nobody was like, "Who died?" Because she was so upset!

Becca: Okay, so many questions.

Molly: Yes.

Becca: Why are they tense before she runs in sobbing?

Molly: Right.

Robyn: I assume that she read the letter, and they could hear her sobbing and they're waiting for her to come out and say what's in the letter? The problem is, [01:10:00] why is she opening and reading mail when she has company? The whole thing is like in the book, she asked the Gardiners, "Can you go walk for a little bit so I can read this. really want to read this." Mr. Darcy is not there. She opens it in solitude, and then is shocked and then have to explain, which would make more sense if like, you saw the Gardiners and Darcy coming up from somewhere, and then you hear her, you see them come into the room, as opposed to then just like holding court while she has a breakdown.

Becca: Also, Keira Knightley got nominated for an Oscar for this role. She got nominated for Best Actress and this is where she loses me entirely because what is she doing here? She just runs in, screams, and then runs out?

Molly: [laughs] What she's doing with her face is-- not to bash on her performance, but what she's doing with her face is, what you do when you need to fake cry. She's tensed up her whole upper half [01:11:00] of her face and then her bottom half is [crying] it was too much.

Becca: Not even good fake cry.

Molly: No, she seemed happy when she first came in. She was like [gasps]

Robyn: I just want you guys to know that this movie was nominated for Best Actress.

Becca: Yes.

Robyn: Best Original Score, which I'll grant them.

Becca: Yup.

Molly: Mm-hmm.

Robyn: Best Art Direction and Best Costume Design and that is the most offensive thing I've ever heard in my entire life.

Becca: Was it not nominated for Best Director?

Robyn: No. Art Direction.

Becca: Oh, weird. Yeah, I think that art direction and score I can get behind, costume design, and Best Actress not.

Robyn: So offensive. I'm trying to figure out who won that year but or what else was nominated.

Becca: For costume designer or for actress?

Robyn: For actress because I feel maybe it just wasn't a strong year, but sometimes it's like they're not--

Becca: I think it actually was a strong year. I remember that happening and a bunch of book stans being like, how dare they?

Robyn: Yeah. It was Judi Dench in *Mrs Henderson Presents*, Felicity Huffman in *Transamerica*, Keira Knightley, Charlize Theron in *North Country*, and Reese Witherspoon in *Walk the Line*, [01:12:00] which Reese totally deserved the Oscar.

Becca: She won for that one.

Robyn: Yeah, she won. Reese Witherspoon won. *Brokeback Mountain* was that year, I guess there wasn't a lead actress in *Brokeback Mountain*.

Becca: Yeah, I think Michelle Williams got nominated for Best Supporting in *Brokeback*, but this is about as far as my Oscar trivia knowledge goes.

Robyn: I'm just like, yeah, good luck, there were other--

Becca: Yeah, there were definitely performances that could have taken over for Keira Knightley. I don't think overall performance is as bad as some people think. I do think that it didn't deserve an Oscar.

Molly: No.

Robyn: No.

Molly: The score, however, did the score win?

Robyn: No, it was just nominated. It didn't win.

Molly: Okay.

Robyn: But I could see, that's one of the things that when I get yelled at on Twitter, my relationship with this movie is, I go on Twitter, and I talk about how terrible it is and then people yell back at me and then I say, "I don't care, you're wrong!" One of the things people bring up all the time is the score. I'm not a score person. It's something that I just like-- it doesn't stick with me, I guess I should say. **[01:13:00]** *Brokeback Mountain* won for original score. I can see there were moments when I was actually watching this because we're going to record and I'm trying to pay attention. I'm like, I could see where this is important. One of my best friends played the theme song or something at her wedding. I can see that, I conceded sure, beautiful. This movie is beautiful gowns, nothing of substance and even the gowns are not that beautiful.

Becca: I think that's a really actually great insight into this movie and why it's controversial, which is that people have different priorities while they're watching it. If your priority is purity to the book, if your priority is getting every nuance of the story or capturing certain characters perfectly, this movie might not be your cup of tea. But if your priority is trying to watch chemistry-laden romance with pretty aesthetics, and a beautiful score and get sunk into the world like that, then it's more your movie. Does that make sense?

Robyn: Yeah. One of my biggest complaints **[01:14:00]** about it, and you saying that can help me put it into words is that they try to make *Pride and Prejudice* into a pure romance. I've always read it as a social commentary on the options that women have at that time period, like the things in which you have to compromise or sacrifice to get as much happiness as you can. Jane Austen is a feminist icon. Let's be honest. She's very realistic about the importance of money and comfort in that society as a woman and having some sense of security and protection as a woman because you're completely up to who you marry, happiness in marriage is a chance is what she says but you can be secure. You're going to eat, and you're not going to be tossed aside. To me, *Pride and Prejudice* is always a commentary on Lizzie Bennet, who wanted and was uncompromising, and what she wanted in her life, which was happiness in marriage because she saw her parents and she was willing to sacrifice **[01:15:00]** or gamble against security.

Jane Austen being like, "Sure, but that's a gamble." That's why we have Charlotte Lucas. This is first half thing, but their whole argument fight about Mr. Collins, I thought was very weird. When Charlotte

says, "Don't judge me, I'm an old maid. My options are dwindling, and I have to really think about my future. This is a good option. He's not going to abuse me. I can relatively ignore him. I pop out a couple of babies, and then I get left alone and I'm taken care of." That, I think is completely pushed aside in this movie for Darcy and Lizzie romance, but it's really not a very romantic-- if you want romance, you do frickin *Persuasion*. *Pride and Prejudice* is not a super romantic-- I mean, it's romantic, but it's not love conquers all.

Becca: Oh, good. No, definitely not.

Molly: Because he's rich, because it's [01:16:00] not like she's marrying a poor man that she loves. She's marrying someone she loves who is super rich.

Robyn: She ends up getting everything.

Molly: Yeah, she wins.

Robyn: Jane Austen gives you the happily ever after in which Lizzie gets everything.

Becca: Yeah, how convenient that he is just wealthy, and she wants it [crosstalk] the same time.

Molly: Yeah.

Robyn: Yeah.

Molly: Yeah, this movie pushes their feelings for each other from the literal moment he walks in, they lock eyes, and then she giggles and it's like, "Alright, we know how this is going to end. There's no enemies to lovers storyline here. They're just lovers." This is almost the end of this scene but when Darcy finds out what's happened to Lydia, they made it, so he was super concerned. Unlike the whole thing in the book where she thinks that he is done with her now, he's like, "Oh, my God, this is totally my fault. I should have exposed Wickham. Ah!" Then she's like, "No, no, it's my fault."

Robyn: He says that in front of the Gardners, so they all know.

Molly: Yeah, so everyone knows. It's not [01:17:00] there's any confusion about why he feels but he says that, then he's like, "I'm going to go." He leaves. The Gardners are like, "Okay, we have to go now," and the music goes [imitating tense sound] and then they get the carriage, and it ricochets along the side of a cliff that looks super dangerous and it's very horror film-esque, and then that is the end of that scene, which also seems a good place to stop this episode and come back for the final eighth of the movie.

[laughter]

Becca: Oh boy!

Molly: Robyn, thank you so much for coming on. This has been so much fun and I'm loving hearing your takes on this movie.

Becca: Do you want to tell the people where they can find you or roast you for your hot takes on this movie?

Molly: [giggles]

Robyn: Yes, you can find me at blackgirlscreate.org. you can roast me personally at Robyn, R-O-B-Y-N *Robyn_Rambles*, on Twitter. I think I'm Robyn_Rambles [01:18:00] everywhere. I was

RobynRavenclaw for a very long time, but given circumstances that [crosstalk] consciously uncoupling but, yeah, *blackgirlscreate* everywhere and then you can easily find me from there.

Molly: Awesome. That concludes this episode of Pod and Prejudice. Listeners, thank you for coming along for this ride and until next time, stay proper-

Becca: And find yourself a bust of Matthew Macfadyen.

Robyn: [laughs]

Molly: Also, tell us if we're pronouncing that right or wrong.

Becca: Please do, we don't know.

[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](https://www.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.