

Molly: Hey everyone, we hope you're as excited as we are for our final book episode before we move on to the universe of *Pride and Prejudice* related content. We have so much exciting stuff planned for you in the coming months. But first, we wanted to celebrate finishing the book. On Wednesday, July 29th, that's tomorrow, if you're listening to this on the day it drops, we will be going live on Instagram at 8 PM Eastern Standard Time. We'll be talking about the book, the podcast, our process, and answering any questions you may have. So, head on over to Instagram, follow us [@podandprejudice](#), and tune in on July 29th at 8 PM Eastern Standard Time.

Okay, now enjoy this week's episode covering the finale, Chapter 17 to 19 of Volume III of *Pride and Prejudice*.

[Pod and Prejudice theme]

Becca: Are you ready?

Molly: I'm so ready!

Becca: All right.

Molly: I just screamed. [sound] [laughs] I'm so ready!

Becca: Here we go. This is Becca.

Molly: This is Molly.

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

Molly: Specifically, we are here to talk about the [00:01:00] end of my first ever Jane Austen book. I had never read one before now. Now, I truly don't know how I'm going to introduce the show to people, because now I've read one.

Becca: We're going to say that Molly's making her way through the Austen canon which she is, but now, Molly has officially read a whole Jane Austen novel.

Molly: I have read one entire book, and I'm so thrilled.

Becca: She has read one pride and one prejudice.

Molly: Mashed together into the classic novel.

Molly and Becca: *Pride and Prejudice*.

Becca: By Jane Austen.

Molly: Starring Colin Firth. [laughs]

Becca: How are you feeling, Molly? How are you doing?

Molly: I'm honestly, I just feel like I accomplished something. I feel like we're going to get into this, but I was a little underwhelmed with the ending of this book, because we had already had the exciting things happen. This was really just tying up loose ends, but it was truly a happy ending. But what I will say is that, as we are going in and editing our backlog episodes, and I'm typing notes for the episode that's releasing this week, [00:02:00] and all this stuff. When the listeners hear this, obviously, those will have already been released, but I'm listening back to my old predictions and thinking about how wrong I was about some stuff. I really thought Wickham was going to come back and I thought that he and Lydia-- I thought Wickham was seeking revenge on someone, and none of that came to fruition, really.

Becca: Yeah. Basically, I said at the very beginning of this podcast that at its core, *Pride and Prejudice* is a romantic comedy.

Molly: Yeah.

Becca: It ends basically as any romantic comedy would end.

Molly: With the montage of where are they now.

Becca: An epilogue of sorts if you will.

Molly: It's a happy ending. Nothing bad ended up happening. Nobody died. Mr. Bennet was not murdered.

Becca: You weren't really worried Mr. Bennet was going to die.

Molly: For a while there at the beginning, I really was.

Becca: You were. You were. So, let's not keep our listeners waiting too much more, because now is the series finale of *Pride and Prejudice* on Pod and Prejudice.

Molly: Woo!

Becca: To be [00:03:00] clear, listeners, this isn't the finale to our first season, because we still have to do all the *Pride and Prejudice* movie adaptations. But this is the final book episode of Season 1 of Pod and Prejudice.

Molly: Yes, we are dividing our seasons up by title. So, all of the *Pride and Prejudices*.

Becca: We have a lot more of Season 1 to do, because the amount of times *Pride and Prejudice* has been made into movies.

Molly: Oh, my God! I cannot wait. Especially, I want to see *Pride and Prejudice and Zombies*.

Becca: Oh, that's going to be excellent. We're going to have a lot of fun. There's so much content out there, and we're going to get there when we talk about this. But first, we actually have to finish the book

for our listeners. Where we left off in the story last time is that Lizzie and Darcy confessed their feels to each other.

Molly: Which I guess means they're engaged now.

Becca: It does. Molly was really upset. She wanted them to make out.

Molly: Yeah. I have to say, I was texting my group chat from college last night, and I was like, "I finished *Pride and Prejudice* blah, blah, blah." I was talking about how there was no kissing and [00:04:00] someone was like, "What? Jane Austen, how dare you?" Here's what I said. This is how I summed up romance in this time. It's like, "I like you. Do you like me?" "I like you very much." "I'll get your father's permission tomorrow."

Becca: That's basically it.

Molly: It's like this summary of the last chapter.

Becca: Underneath that is the pulsating tension between Lizzie and Darcy that makes him want to grab her boobs.

Molly: Grab her boobs.

Becca: But Jane Austen can't write, and then he grabbed her boobs.

Molly: She could have. I just don't know if it would have gotten as far.

Becca: The magic of Jane Austen's writing is how badly you wanted those two to kiss. It's an urge to see them finally consummate the sexual tension, which means that Jane Austen without writing so much as a hand touched during a dance was able to convey to us a deep and profound connection between two human beings without them physically touching. That's what makes her special. But also makes her frustrating, because we want to see them make out.

Molly: We want to see and make out so bad.

Becca: But does that make sense?

Molly: Yes, it does.

Becca: [00:05:00] So, that's where we are in the books now. Do you want to get straight into it, Molls?

Molly: Yeah, let's get into it. Lizzie and Darcy have been on this walk together talking about all their feelings. Lizzie is gone for quite some time. She comes back and she comes into the room, and everyone is like, "Where can you possibly have been for the last however many hours walking with that man?" She says that, "They had wandered till she was beyond her own knowledge," which I really liked as a nice double meaning there. She's just way out of her depth with all of this love stuff.

Becca: Yeah, they were physically and psychologically lost in each other.

Molly: Ah, beautiful. The rest of the night passes pretty uneventfully. It's like all of them, including Jane and Bingley, who are now the acknowledged lovers who are allowed to be in love, and then the unacknowledged lovers, Lizzie and Darcy, sitting across the room from each other awkwardly.

Becca: Now, that Darcy knows he can touch Lizzie, and he can't do it in front of anybody, you just know he's sitting there being like--

Molly: He's upset.

Becca: I just want to touch her hair.

Molly: He wants to give her keesies.

Becca: Keesies! [laughs] [00:06:00]

Molly: I firmly believe that human kisses are kisses, and dog kisses are keesies.

Becca: Oh, so, you're saying Darcy wants to lick her face or sniff her butt.

Molly: No, I'm saying Darcy is a puppy dog.

Becca: Keesies!

Molly: Hoo! Anyway, Lizzie knows in her mind intellectually that she is very happy, but she's too anxious about how her family is going to respond to the match to actually allow herself to feel happy.

Becca: Let's take this from Lizzie's family's perspective for a hot second.

Molly: Uh-huh.

Becca: Rewind to the winter. When Lizzie is spending all of her time talking about how much she hates this man, and her whole family is still in the mindset of, "Well, that fucking Darcy." Meanwhile, Lizzie's brain has been slowly, but surely becoming obsessed, and then in love with Mr. Darcy. So, in their brain, it's going to be like, "Oh, I hate him, I hate him, I hate him. Guys, JK, I'm in love with him and set to marry him."

Molly: Yeah. Yes, I would be surprising were I them. But [00:07:00] this whole chapter is very much Lizzie worrying that his wealth will not be enough to change her family's mind about him? Like Lizzie, this whole book is about how much your mom values wealth over literally personality.

Becca: Well, do you remember that first chapter where basically, Mrs. Bennet was like, "I don't care how wealthy he is. He is the worst guy who has ever walked the planet," and they hate each other.

Molly: They really do, but I still think Mrs. Bennet is-- I don't think Lizzie has anything to worry about. So, that night, she tells Jane, and Jane doesn't know that she's in love with him either, and Jane is like, she just doesn't believe her that they're in love. Lizzie's response to that was, "Perhaps, I did not

always love him so well as I do now. But in such cases as these, a good memory is unpardonable.” This reminds me of me in high school. Every time my boyfriend and I broke up, and we got back together, my friends were like, “What are you doing?” I would be like, “We can forgive him for that [00:08:00] how he was in the past. Let’s live in the present.”

Becca: I used to do a thing where I wouldn’t tell certain people if a guy did something wrong to me, because I knew that they wouldn’t forget it, but I would want to forget him later.

Molly: Yeah, and Lizzie is having big old regrets for having told people how she felt about him before.

Becca: Yeah, this entire chapters like, Lizzie being like, “God, why was I so vocal about how much I hated him?”

Molly: Yeah, [laughs]

Becca: “This could be so much easier if I hadn’t done that.”

Molly: Yep. Eventually, she does convince Jane, but Jane asks if like, “Are you sure you’re going to be happy? I believe you love him. Are you sure?” Lizzie says, “Definitely.” Jane says that she would definitely love to have him for her brother, but she’s just still not sure if Lizzie is for real or if she’s going to change her mind, and Lizzie says, she loves him even more than she loves Bingley, and we all know how great Bingley is. So, that’s saying something. Jane asks, “Since when have you loved him?” Lizzie says since she saw his beautiful gardens and landscaping at Pemberley.

Becca: Seriously. [00:09:00] There is a tint to this story of Lizzie’s obsession with Darcy’s landscaping and interior design skills.

Molly: Landscaping.

Becca: Wink.

Molly: Wink.

Becca: Also, there is a gold-digging tinge to this as well, because Lizzie’s like, “Oh, he’s got a big house.”

Molly: “He’s got a big house.”

Becca: “He’s got a nice full-

Molly: “Library.”

Becca: -library.”

Molly: With the hard books and the flowers outside, and Austen: After Hours podcast.

Becca: The return of the Austen: After Hours podcast is just ASMR of descriptions of Pemberley. Please subscribe. Oooh!

Molly: [laughs] Now, Jane really believes her. She says, in that case only Lizzie and Bingley will be more dear to her. I did want to point out here, is she ever going to start calling him Charles, or is she just going to keep calling him Bingley forever?

Becca: I mean, Mrs. Bennet calls Mr. Bennet, Mr. Bennet.

Molly: Eww!

Becca: So, it's possible. I don't want to give anything [00:10:00] way, but one of the movies takes a really strong stance on this with Lizzie and Darcy.

Molly: Oh, my God! Does Keira Knightley say, "I refuse to call you Fitzwilliam," because that would make my life.

Becca: [laughs] No.

Molly: Predictions.

Becca: You'll see.

Molly: All right. Jane then wishes that Lizzie had told her more about her time at Lambton before, and Lizzie says, the reason I didn't was, because of all this and she tells her what he did for Lydia, and that's a big move. The next day, Mrs. Bennet is shocked to see Mr. Darcy coming again. She's like, "Lizzie, you'll have to occupy him again. Sorry."

Molly and Becca: Lizzie's like--

Becca: Darn!

Molly: Oh, rats. The boys enter. Bingley greets Lizzie very warmly. I wrote "like a little puppy." She's pretty sure that he knows everything.

Becca: You know Bingley's walked up to her, and he's like, "Lizzie, Lizzie."

Molly: He's like, "Lizzie."

Becca: "Hi."

Molly: He shakes her hand with both of his hands, and he's like, "Hello."

Becca: He give her a big wink. He's like, "I know nothing about your life that has changed." [00:11:00]

Molly: [laughs]

Becca: Huge wink.

Molly: But then, Bingley comes in the most clutch that I've ever-- I didn't even know that he was capable of being this cool and he is pretty cool.

Becca: He's such a bro.

Molly: He's such a bro. He's like, "Mrs. Bennet, is there anywhere else, Lizzie can lose her way again today?" Then, Mrs. Bennet suggests, "Oh, yes. Lizzie and Darcy and Kitty can go to Oakham Mount. Bingley immediately says, "That would be too much for Kitty. Right, Kitty?" Then, Kitty's like, "Yeah, I don't really feel like going out." Ooh, I love Bingley.

Becca: Also giving more weight to the is Kitty sick conspiracy theory?

Molly: Is Kitty sick? Is she?

Becca: Listeners, we need to know. Is Kitty sick?

Molly: He turns to her, and he's like, "Oh, I think that will do just fine for the others, but that will be too much for Kitty. Right Kitty?" Wink, wink, "Kitty?"

Becca: Kitty's like, "Yeah, I'm lazy."

Molly: Kitty's like, "I can't. [coughs] I'm sick."

Becca: It's been a while since we've made a *Mean Girls* reference. It's like all we referenced in the first few episodes.

Molly: That's true. So, Mrs. [00:12:00] Bennet, when Lizzie goes to get dressed, Mrs. Bennet follows her, and starts apologizing that she has to spend her time alone with that man, but it's for the best for Jane and all you know. So, Lizzie's like, "Oh, it's okay." Lizzie and Darcy go on the walk, and they decide on the walk that Darcy is going to ask for Daddy Bennet's permission that night, and Lizzie will ask for her mother's permission. Again, Lizzie is nervous about Darcy's wealth not being enough to change their mind, and she thinks that when she tells her mom if she's disgusted, or she's way happy, either way, she doesn't want Darcy to witness that event, because it's going to be embarrassing no matter what.

Becca: That's really prudent of Lizzie. Daddy Bennet is definitely going to have a better reaction.

Molly: Absolutely. That night, Darcy goes in with her father, and she is very anxious. But then, he comes back out and he's smiling, and he tells her to go talk to her dad. She goes in, and his first words are, "Lizzie, what are you doing? Are you out of your senses to be accepting this man? Have you not always hated him?" And [00:13:00] Lizzie wishes at this point that she hadn't been so vocal about her feelings towards him before, but this is how it is, and Daddy Bennet says, "She'll certainly be rich and have nice things, but will that make her happy?" Lizzie says, "Do you have any objection besides thinking that I hate him?" He says he doesn't. He doesn't really love Darcy, but if she likes him, then that's enough for him.

Becca: This reminds me of the scene where Daddy Bennet didn't make Lizzie marry Mr. Collins, because for all of Daddy Bennet's bullshit, I really think that scene sets him apart from some other characters in this book as genuinely caring so much about Lizzie's happiness, and it is so sweet here. He's like, "Yeah, he's not of a social status where I felt I could refuse him, and you're certainly going to be rich. But are you okay, hon? Are you sure you want to marry him?"

Molly: Exactly.

Becca: "I just want you to be happy." That is pretty revolutionary for the time.

Molly: Yeah, it is. Also, after he tells her that he says that while he [00:14:00] did tell Darcy yes, he wants her to think better of it, because he's a little bit worried that Lizzie won't be happy or respectable, unless she's truly esteems her husband and looks up to him as a superior, and I know what he's trying to say here. I really do.

Becca: Oh, yeah. No, that's a patriarchy moment of yikes.

Molly: Yeah, because what he wants to say is that she needs a husband who is equal to her. But the way that comes out in sexist 17th century language is--

Becca: Actually, this is 19th century.

Molly: That's what I meant.

Becca: It's all good.

Molly: In sexist 19th century language is that, he has to be superior to you. But Darcy and Lizzie, why they're so perfectly matched, and we get a little bit of this later, is because they are equals and that's why this book is revolutionary for its time.

Becca: It absolutely is. We'll get there.

Molly: Yeah, we'll get there. But anyway, Lizzie says that Darcy has loved her for months and his love has withstood the test of time, and she has gradually started to love him back, and then, Daddy Bennet says, "If this is the case, he deserves [00:15:00] you. I could not have parted with you, my Lizzie, to anyone less worthy," which is sweet. Then, she tells him what Darcy did for Lydia, and this part killed me. I have so many options for funniest quote this week, but this might be one of them. So, she tells him what Darcy did for Lydia, and he is relieved, and he says, "It will save me a world of trouble and economy. Had it been your uncle's doing, I must and would have paid him, but these violent young lovers carry everything their own way. I shall offer to pay him tomorrow. He will rant and storm about his love for you, and there will be an end of the matter." Basically like, "Oh, good. I'm glad he did it for you, because now, there's no way he'll accept my payment."

Becca: Yeah, Daddy Bennet's basically like, my plan is to be like, "I'll pay you back." Then, Darcy be like, "No--

Molly: Never. Not in my honor.”

Becca: For the love of my dear, Elizabeth.”

Molly: [laughs]

Becca: And he gets to be like, “Okay.

Molly: Yeah.

Becca: For love, I guess.”

Molly: Yeah, all for love. Then, he lasts for a while about how she had responded when he read Collins' letter to her, and he is chuckling, and he's in such a [00:16:00] good mood that he's like, “If there's anyone courting Kitty or Mary, send them in now.” Oh, this reminds me, I wanted to bring up *Fiddler on the Roof* again, because I know I've brought up *Fiddler on the Roof* so many times as a comparison, but when Tevye first gives his consent for one of his daughters to marry for love, the second one comes and asks him, and he's like, “Oh, why? Just because I gave you a sister permission and blah, blah, blah.” I feel this is that moment where it's maybe he likes the guy enough that he's like, “[laughs] Fine. You can all get married.”

Becca: He's just like, “Oh, I'm on a roll here,” because remember that all of them are basically of marrying age although Lydia was on the debatable end of that yikes. But the thing is that, remember at the beginning of the book, we have Mrs. Bennet freaking out to marry off all her daughters. Now, we have three married off, two very advantageously so.

Molly: Mm-hmm.

Becca: It all happened towards the end of the book. This was all in the last few months.

Molly: Yeah.

Becca: So, Daddy Bennet is like, “I'm on a roll.”

Molly: [00:17:00] Yeah, he's pleased with himself.

Becca: Yeah.

Molly: Then, it is time for Lizzie to ask Mrs. Bennet, and at first Mrs. Bennet cannot speak, and then, as I predicted she does a 180 and she's like, “Lord, bless me. How rich and great you will be. Jane's marriage is nothing to this, but a charming man. So handsome, so tall.”

Becca: [laughs] The amount of emphasis on Darcy's height. He a tall boy.

Becca: He's so tall. She's like hoping that he's going to forgive her for how rude he's been, and then she reminds herself, “10,000 a year, oh, my.” She wants him to be married by a special license, which

is a special permission by the bishop, which is basically expediting marriage for rich people, which is in stark contrast to how Lydia wanted to expedite her marriage, which was by elopement.

Becca: Lizzie's like, "Oh, Mom. We're actually thinking of getting married by a judge. It's just not our thing. Oh, no."

Molly: We're going to do a drive through.

Becca: We just wanted a small simple ceremony. No, Lizzie is just basically like, "Oh, God, mom. No, no. Calm down."

Molly: She's [00:18:00] really glad that Darcy was not there to witness it, and then she watches Daddy Bennet getting to know Darcy, and then Daddy Bennet has another fire line, where he says that he loves all of his son-in-law's equally, but Wickham is his favorite. [laughs]

Becca: I love all my son-in-laws equally. I don't care for Wickham.

Molly: He's so funny with how he talks about Wickham.

Becca: Because Wickham's the fucking worst.

Molly: We fucking hate Wickham, but he always jokes about it. Now, he's like, "Ah, Wickham, that guy, love him."

Becca: Well, he's stuck with Wickham, and now he's basically just like, "Fuck that guy. But I'm related to him. So, all I'm going to do is just shit on him. It's all I have to do."

Molly: That brings us to Chapter 18. Lizzie is feeling cute, and this chapter is just cute in general.

Becca: This chapter really just is a culmination of the whole love story.

Molly: Yeah, it's very sweet. She asks Darcy, "What made him fall in love with her in the first place?" And he says he doesn't remember when he started loving her. He was in the middle before he knew he had begun. She says, "It couldn't have been her looks," which is a callback to that first [00:19:00] moment, and her behavior to him has always been cruel, and so, she says, "Be sincere. Did you admire me for my impertinence?"

Becca: Yes. The answer is absolutely yes.

Molly: Absolutely. He says, "For your liveliness of mind." She says, "The fact is you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking and looking and thinking for your approbation alone. I roused an interested you, because I was so unlike them," which is like putting the words in his mouth. Yeah, it's exactly that.

Becca: The idea is that Darcy has been sucked up to his entire life as a result of the fact that he is a good looking single, rich man. It is a truth universally acknowledged--

Molly and Becca: that a single man in possession of a good fortune must be in want of a wife.

Becca: So, all the women were trying to be his wife, and Lizzie was so clearly not, that he just got to learn a little bit about himself, be taken aback by her, and get treated like a person by her, and also that she translated as a normal human being. On the side of that, Lizzie is hot, Lizzie [00:20:00] is intelligent, and Lizzie is sarcastic AF, and Darcy is just too overly involved in his own loins to have noticed that his heart fell too.

Molly: That's true. Yeah, he's just so awkward. She says, it's perfectly reasonable that he would have fallen for her like that, and she says, "To be sure, you know no actual good of me," but nobody thinks of that when they fall in love,' which is so true. You fall in love with who you fall in love with whether or not they are nice to you. I mean she fell in love with him.

Becca: Yeah. I do think that people being nice to you has something to do with-

Molly: It helps.

Becca: -you falling in love with him.

Molly: It helps. But you don't actually enumerate someone's good deeds. I've tried that too many times. If there's a nice person, and I'm like, "Well, everything is going great, and all of the dates are really nice. But if there's no spark, there's no spark."

Becca: Yeah, and here, the spark clearly comes from her insulting him.

Molly: Yeah. He says there was good in her affectionate behavior towards [00:21:00] Jane, when Jane was sick at Netherfield, and Lizzie says, "Yeah, but you can't not be good to Jane. It's Jane." Then, she says, but his job, Darcy's job is now to exaggerate her good qualities. So, she'll take it. Her job is to find as many opportunities to tease him and quarrel with him as possible.

Becca: She's trying to build up his resistance to her teasing. That's her goal.

Molly: It's exactly what Mrs. Gardiner had written in her letter. She was like, "Well, the only thing that Darcy really lacks is a sense of humor, but if he marries prudently, his wife will help with that," and that's what she's doing. She is training him to be more fun.

Becca: Oh, yeah.

Molly: Then, this is the best. She asks, why he called on her, and why he acted so aloof when he came, and then he says, "Because you were grave and silent, and gave me no encouragement." Then, she says, "But I was embarrassed." He says, "So was I"

Becca: They are disasters.

Molly: They are such human disasters. All they needed to do was say, how they felt out loud to each other, [00:22:00] and they didn't.

Becca: All they could do was just uncomfortably stare at each other, two people who are so good-- Well, no. Lizzie is so good in other social situations. Darcy's just an all-around disaster.

Molly: He can write good.

Becca: He can write words good.

Molly: He does the good word right, but that's not how you get someone to fall in love with you. So, Lizzie then done wonders if he would have said anything when they were walking, had she not brought up Lydia and Wickham that time when they were walking together the last chapter, and he says don't worry. Lady Catherine's efforts to separate Lizzie and Darcy had removed all doubts of her in his mind, and he was determined.

Becca: You know what, I love the most about this story?

Molly: What?

Becca: Is that somehow, Lady Catherine de Bourgh is the focal point for the fact that the main couple gets together in the end.

Molly: I know. Because she has no sense of what's it called, social awareness?

Becca: Yeah.

Molly: She didn't realize that she was telling him that Lizzie likes him.

Becca: Basically, from day one, what we first heard of Catherine de Bourgh was from **[00:23:00]** Collins, who knows her more as [in a British accent] Catherine de Bourgh, and she was just this outside the story figure, you find out she's connected to Darcy, you learn about his past through Catherine de Bourgh and her presence in the story, and then, as the story goes on, you learn of her as this big obstacle between Lizzie and Darcy. But the truth of the matter is that Lizzie and Darcy get together because Catherine de Bourgh got involved.

Molly: Lizzie says, "Lady Catherine has been of infinite use, which ought to make her happy for she loves to be of use."

Becca: Good on you, Catherine. You've got two happy people together.

Molly: Let's pour one out for Lady Catherine.

Becca: Yes.

Molly: Then, she asks, if he came to Netherfie-- or well, to Netherfield, to Longbourn whatever, solely to propose. He says his real purpose was definitely to see if he could ever hope to make Lizzie love him, but what his public purpose and what he tried to tell himself he was there for it was to see whether Jane still loved Bingley, and if so, to reveal to **[00:24:00]** Bingley what he did to meddle and why he was wrong. Lizzie asks, if he's going to tell Lady Catherine de Bourgh what's happened, and he says

he'll write a letter to Lady Catherine right now, and Lizzie says, "And if I had not a letter to write myself, I might sit by you and admire the evenness of your writing as another lady once did."

Becca: She's referring to Caroline being like, "Oh, my God. You're such a good writer."

Molly: "Get your hand [crosstalk]"

Becca: And that did not work.

Molly: Savage. Lizzie is savage. I love that dig at Caroline, who is, I think, of everyone lost so profoundly in this book.

Molly: Yeah. Where is she?

Becca: Just upset, because her brother married the girl, she didn't want her brother to marry. Lizzie stole the man she wanted, and so, she's just stuck.

Molly: Yeah. Oh. Yeah.

Becca: Don't feel bad for her, though, she sucks.

Molly: I don't. I don't feel bad for her. She sucks so hard. Then, Lizzie goes to write a letter to Mrs. Gardiner, because she has yet to reply to that letter that started all of this, and she tells her she was right the whole time. She thanks her for [00:25:00] not going to the lakes. She was like, "How silly was it want to go to the lakes?" She tells her that the ponies she requested in her last letter sound great, and they'll go around the park every day. She says, "I am happier even than Jane. She only smiles. I laugh. Mr. Darcy sends you all the love in the world that can be spared from me."

Becca: It's just such a happy, happy ending.

Molly: She only smiles, I laugh. Beautiful.

Becca: Also, Lizzie, you don't have to compare your happiness to Jane.

Molly: You don't.

Becca: You can both be happy.

Molly: That's true.

Becca: You both found men who work for you.

Molly: Yeah. Honestly, there could not be a more perfect man for Jane than Bingley.

Becca: Oh, my God! Their double dates are great, because it's going to be Lizzie and Bingley excitedly shooting the shit while Jane and Darcy quietly sit there and just admire their significant others.

Molly: Yes, and then, everyone can make fun of Darcy together.

Becca: Except Jane, who will be, “Now, now, guys. Let’s calm down.”

Molly: Oh, my God! I love it so much, they double date.

Becca: I love the idea that Lizzie and Bingley go off, and play cards, and joke together, and then, [00:26:00] Darcy and Jane sit there and quietly read together like, “Oh, it’s nice. We can be buddies too.”

Molly: Oh, my God. Yeah. I hope their fanfictions about that.

Becca: Listeners, send us some fanfiction of this. This is like the wholesome content we crave right now.

Molly: Yeah. We just find everyone hanging out at Pemberley. Anyway, wow. I feel so bad for my future self editing this because, I edit out a lot of deep breathing and all I’m doing in this episode is being like [deep breathing].

Becca: Last episode, there was a lot of, “Eeeeeee.”

Molly: Yeah, there’s a lot of squealing. Now, I’m just sighing. Also, speaking of letters, Daddy Bennet sends a letter to Collins, and I just wrote, “Read it,” because it’s like four lines. I’ll read it. “Dear Sir, I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give.”

Becca: That is in its own way a little wrap-up of a plot in a satisfactory manner.

Molly: Uh-huh.

Becca: Because first of all, as I said last time with Jingley, the Bennets are not destitute anymore, because [00:27:00] one of their daughters is marrying well. Now, another one of their daughters is marrying in an even better fashion. So, Mr. Collins really isn’t taken so much from them anymore.

Molly: Yeah, and he says, “Stand by the nephew,” because he was trash talking. Was he trash talking Darcy, or he was just like, “Don’t marry Lizzie”?

Becca: He was basically saying, “You shouldn’t taint Darcy like this with your family.”

Molly: Yeah, and so now he’s saying, “You can stick by him anyway. He’s got a lot of money. You’re such a suck up. I know you want to be his friend.” [laughs]

Becca: Oh, yeah.

Molly: Anyway, also, I apologize for my half-bad British accent that was there. I wasn’t intending to be British, but--

Becca: I liked that you went-- for the first time since we started reading this book, you just went, [in a British accent] "Mr. Darcy."

Molly: [in a British accent] Mr. Darcy.

Becca: [in a British accent] Mr. Darcy.

Molly: [in a British accent] Ah, Mr. Darcy. Anyway.

Becca: It is so good.

Molly: Caroline gets all fake and gross, and is congratulating Jane, and Jane isn't really deceived, but she sends a nice letter back, because Jane is Jane. Georgie sends a letter, and Georgie is thrilled. She sounds a four [00:28:00] page letter of congratulations and how excited she is that Lizzie is going to be her sister. Charlotte and Collins are coming to Lucas' lodge to get away from Lady Catherine, because she had been "rendered so exceedingly angry by the contents of her nephew's letter that Charlotte really rejoicing at the match was anxious to get away till the storm was blown over."

Becca: I love that Charlotte's like, "I'm not taking in any of this negativity."

Molly: Nope.

Becca: Go, my best friend. She deserves it."

Molly: Yeah, she's like, "I want to see you wedding, and I'm not going--" [laughs] Ah, I love Charlotte.

Becca: You know what it's like. It's that meme of *Brooklyn Nine-Nine*, where Gina is listening to her headphones while there's a fight behind her. But it's like, Lady Catherine de Bourgh get her emotions. Charlotte celebrating for Lizzie.

Molly: Oh, we should make that. Lizzie is thrilled to see Charlotte, but anxious to watch Darcy have to hang out with Mr. Collins. But Darcy is perfect and composed and calm, and even when Sir William Lucas comes over, he doesn't roll his eyes or shrug his [00:29:00] shoulders until William Lucas is not looking. He's just a good boy all around. Mrs. Phillips comes as well, and she's a bit much, but similar to Mrs. Bennet, she gets really quiet around him out of respect for his money, but when she does speak, it's still vulgar, because it's Mrs. Phillips.

Becca: And so, Lizzie and Darcy are both like, "Ah, this was fun, Bye."

Molly: Yeah. They basically are just thinking about the times when they can get away from this whole family and go hang out at Pemberley with Georgie.

Becca: There is so hype. They're so hyped to be hermits together.

Molly: And you know, that brings us to Chapter 19, which is essentially the epilogue, the where are they now of the book?

Becca: Mm-hmm.

Molly: So, we start off with some first-person narrator. Did you catch that?

Becca: Yeah. Here, you want to read that out loud?

Molly: Yeah. I wrote it as a quote. Mrs. Bennet is really proud to have finally married off her two daughters. We get some nice book ending of the beginning where she's talking about wanting to marry off her daughters and now where she has done so.

Becca: This story could be sold as the success of Mrs. Bennet.

Molly: Yeah. That could be the title.

Becca: She married off three of five daughters [00:30:00] during the course of this whole book, that one of them was not a very advantageous match, obviously.

Molly: Yes, that was unintentional.

Becca: But the other two, good finds.

Molly: Very well done. Yeah. The narrator says, "I wish I could say for the sake of her family, that finally getting what she wanted made her sensible, amiable, well-informed woman, but she is still often nervous and silly." This first-person narrator, is this Jane Austen's speaking to us from her rocking chair?

Becca: It is indeed.

Molly: Is this the first time we've gotten first person?

Becca: I believe so. I believe now that the story's finished, we've had a couple moments where it's been like, and now it's the next day or something like that.

Molly: Yeah, but that's normal for a book. It's not really normal to switch from third-person omniscient to first person.

Becca: Yes, but here we are.

Molly: It's Jane Austen. So, it's okay. [laughs]

Becca: She gets away with it.

Molly: So, she's been sitting in the corner on her rocking chair the whole time, and now, she's closed the book, and she says, "I bet you're wondering where these characters are now? Well, I sat down with them." I [00:31:00] can tell you, it's like, when you're watching *Tiger King*, and then it says next

episode, and then it turns out that it's just the guy who made it, and he's like, "I got permission to chat with all of these people to find out where they are now." That's what's happening here.

Becca: It's the last episode of *The Office* but DVD extras.

Molly: Exactly. Mr. Bennet visits Pemberley a lot.

Becca: Because he misses Lizzie.

Molly: He misses Lizzie, and because Mrs. Bennet is still a bit much-- Actually, I liked what it said about it's good for Mr. Bennet that Mrs. Bennet is still the nervous, silly woman that she was, because he might not have derived so much happiness from traditional domesticity, which is true. He likes to be entertained by his wife.

Becca: I think that's maybe Jane Austen's acknowledgement that at the end of the day, the Bennets, in their own way, are well matched-

Molly: Yeah.

Becca: -because Daddy Bennet likes to shit on Mrs. Bennet, and Mrs. Bennet likes to flit around him and be nervous. Daddy Bennet can be a little cruel, and Mrs. Bennet can be a little stupid. But together, they balance each other out, and I think have all in [00:32:00] all a good life together.

Molly: Yeah. In the beginning, I was like, "Their marriage is hot." I stand by that. So, Jane and Bingley, they only stay at Netherfield for a year, because the Bennets are a bit much even for Bingley's kind, sensible nature. They end up moving closer to Pemberley, so they could be with Lizzie and Darcy, and that is great. Kitty spends most of her time out staying with her sisters, and without Lydia as an influence, she slowly becomes less irritable, ignorant, and insipid, the I's, as I have termed them, and I had to look up insipid. It means lacking vigor or interest. So, basically, she develops her own personality.

Becca: We stan. We stan Lytty getting a little bit more mature in her.

Molly: Did you just call her Lytty?

Becca: You see her-- What?

Molly: You called her Lytty.

Becca: Oh, we stan Kitty getting more mature. Lydia, as you can see, has not.

Molly: Nope. She invites her over for balls a bunch, Lydia does, but her dad never lets her go.

Becca: I don't know if you would have ever been in a [00:33:00] circumstance where you have realized someone you hung out with was not the best, and they keep being like, "Oh, let's go do this really damaging thing," and you're like, "Oh, I'm actually good. If you want to come over and drink tea, that's cool too."

Molly: Mm-hmm. Like trying to slowly wean them off of their ways.

Becca: And it also specifically says here that, Jane and Lizzie are the ones influencing Kitty to be better.

Molly: Yeah.

Becca: So, you get the sense that in another life, Kitty is living out a nice advantageous love story with some other guy.

Molly: I fucking love Kitty. I do.

Becca: The best developed character in *Pride and Prejudice* is Kitty.

Molly: She had some growth.

Molly and Becca: Growth.

Becca: All right.

Molly: Next, Mary. Mary remains at Longbourn only to keep her mom company, but now that her mom isn't constantly comparing her to her elder sisters, she doesn't mind that much.

Becca: I just want to highlight this one line. "Mary was obliged to mix more with the world. But she could still moralize over every morning visit, and she was no longer mortified by comparisons between her sister's beauty and [00:34:00] her own." So, Mary is living her best life, getting a little bit better at coming out of her shell.

Molly: She maybe went to a ball or two.

Becca: Yeah, maybe she finds herself a nice lady down the line.

Molly: I really hope so.

Becca: Justice for Mary. Put her in Williamsburg in 2018, please.

Molly: Yes. Wickham and Lydia hope that perhaps Darcy might still help them out-- and by the way, Wickham and Lydia, mainly Wickham hopes and Lydia believes everything that Wickham says, and she writes to Lizzie asking for money. But she wraps it up by saying, "If you would rather not do this, don't even bother asking Darcy." Does Lydia still doesn't know about Wickham being the worst?

Becca: Lydia does not know that Wickham was paid to marry her. I don't think.

Molly: I feel that's the thing that one might want to tell her if one was Darcy, for example.

Becca: I mean, yeah, but it's a hard thing to tell someone, "Hey, your husband only married you, because someone paid him to do so."

Molly: Yeah, I guess especially if you don't want to break up that marriage. [00:35:00]

Becca: Exactly.

Molly: But I also wish that Lizzie or Jane talks to her about the fact that he's a predator. Again, all counterproductive to keeping the marriage together.

Becca: Yes. As you can see from the way that this last piece breaks down, this marriage isn't obviously a happy one.

Molly: Yeah.

Becca: They are poor, continuously, and I think it says here that both Jane and Lizzie pay out of their own dowries to Lydia.

Becca: Yeah, and even after the war stops or whatever was going on that needed the militia, and they've stopped moving around so much, they've still are spending more than they make and all of that. So, they still need help from Lizzie and Jane. Then, they stopped being in love or rather their affections for each other wear off.

Becca: They stop having sex.

Molly: They stop having sex.

Becca: That's what's happened.

Molly: Yeah, that would be a, what's it called? When you make a nice word for something that's a little bit grody.

Becca: An innuendo?

Molly: Um, the obvious set of an innuendo. And aphorism? No, hang on. [00:36:00] Nice word for something bad.

Becca: Well, one thing I do want to make clear here is in this little epilogue, you see how these decisions these women were making about marriage really did affect their long-term happiness.

Molly: Yes.

Becca: And you see that in Lydia's story versus Lizzie's story, Jane's story, and even Charlotte's story, Charlotte's marriage is a better one than Lydia's, even though Lydia's was based on more of her feelings than Charlotte's was.

Molly: Right.

Becca: Does that make sense?

Molly: Yeah, it does. Euphemism. Euphemism.

Becca: Euphemism.

Molly: And then, yes to all of what you said. [laughs]

Becca: I just wanted to highlight that this story really does point out what happens when you're foolish in your choice of love, because even though Jane and Lizzie married for love, they both also married for money as well.

Molly: Right. Which is just convenient though. It's just convenient. Imagine if they were poor.

Becca: Oh, imagine. Imagine if that were the case. Hmm.

Molly: Is there another book where that happens? [00:37:00]

Becca: This is one of the most constant through lines through Austen's work. That's why we started the book with this, and that's why we're finishing the book with this, is that marriage is inextricable from money at this point in women's lives, and so yes, a lot of these stories are about love. And in that way, they are revolutionary for the time period. But Jane Austen doesn't sugarcoat the fact that marrying for love exclusively was impossible for women at that time. You did have to marry someone who was wealthy. I think the way to look at this story is not that-- you could look at it two ways. There's the convenience Jane Austen has put up of having two heroines fall in love with two very nice men who just happen to have a ton of money, how convenient. Or you could look at it as Jane and Lizzie are both keenly aware of how they have to marry, but refused to solely marry for that.

Molly: Yeah.

Becca: That they acknowledge that they want more out of a marriage than just the money. But the money is something they absolutely [00:38:00] need from it as well.

Molly: Yeah.

Becca: You see Lydia as the marker for what happens when you don't have that, and you marry for the chemistry. You'll see this theme revisited through tons of Austen books. So, just keep it in mind as we read her work. It's something to talk about. It's something important.

Molly: Speaking of Lydia, they are never allowed to stay at Pemberley, Lydia and Wickham, because Darcy can't be around him. But they do often stay with Jane and Bingley, basically doing exactly what Daddy Bennet said would happen with Jane and Bingley, which was they would be too charitable and Lydia and Wickham stay there for too long, too often, and even so much so that sometimes, Bingley goes so far as to talk of giving them a hint to be gone. Never actually giving them a hint, never actually telling them to leave.

Becca: I just love the idea of these two nonconfrontational people in a relationship being like, “How do we get them to leave?” Maybe did-- or “Are you hoping maybe that they may think about leaving sooner?” “I’m actually hoping that too.” [00:39:00]

Molly: Yeah. This is their bedtime talk.

Becca: Yeah.

Molly: Caroline is mortified by Darcy's marriage, but she pretends she has no resentment whatsoever, because she wants to continue being able to visit Pemberley. On brand.

Becca: Yeah, she likes Georgie. Props to Caroline for taking the rejection with a morsel of grace-

Molly: A morsel. A mini chip.

Becca: -but also, this is her saving some real face. What?

Molly: I said a mini chip like the different kinds of chocolate chips, morsels, mini chips. I went grocery shopping yesterday.

Becca: Exactly. The tiniest amount of grace. She accepts defeat, but now, she can't shit talk Lizzie anymore, because now Lizzie is Mrs. Darcy.

Molly: Exactly.

Becca: Ha-ha!

Molly: Georgie lives with them at Pemberley, and she has the highest opinion of Lizzie, but this was my favorite part. She is shocked to see Lizzie's lively, sportive manner of talking to Darcy, “He, who had always inspired in herself a respect which almost overcame her affection, she now saw the object of open pleasantry. [00:40:00] Lizzie teacher her that a woman may take liberties with her husband which may not be allowed for a little sister.” Basically, what we were talking about before, she's training Darcy to be more fun, and just lighten up, and Georgie is also learning from that, that she can lighten up too.

Becca: Yeah, and Georgie is learning a little bit of freedom from the expectations put upon her, but in a way that's good for her and sharpens her mind as opposed to Wickham, who is bad for her.

Molly: Yes, indeed. Lady Catherine was a dick when she found out, and so for a while they just didn't even talk to her at all. But eventually, for some reason, Lizzie wants to forgive her and welcome her back into their home, and at first Lady Catherine doesn't want to, but she eventually gives in either because of her love for Darcy or her curiosity about Lizzie, and she comes to visit despite the pollution that Pemberley has undergone by Lizzie and her aunt and her uncle. Speaking of her aunt and her uncle, the [00:41:00] Gardiners are basically Lizzie and Darcy's best friends, and they visit all the time. Lizzie and Darcy especially love them for being the people who by bringing Lizzie into Derbyshire had been the means of uniting them.

Becca: And they all lived happily ever after.

Molly: Yay!

Becca: That brings us to Becca's final *Pride and Prejudice* study questions.

Molly: Woo-hoo!

Becca: So, first of all, Graham, we're going to need some congratulatory Molly finished the book music. Put it right here. Oh, yeah.

[congratulatory music]

Molly: Yeah. I hope it's *Pomp and Circumstance*.

Becca: Woo!

Molly: [laughs]

Becca: Pop it out, pop it out. You finished the book. Yay. All right, cool.

Molly: [laughs]

Becca: That's good. Graham, stop the music. Cut it. Cut it, now. Cut it. Okay. So, now, we have some study questions, and because we finished the book, I want to tie the study questions to the whole book, because ya finished it, girl.

Molly: I did it.

Becca: Okay. My first question for you is, why do you think this is one of the most enduring love stories of all time?

Molly: It is [00:42:00] relatable as all heck.

Becca: Yes.

Molly: These characters were written in the 1800s, and their problems are the same as the problems that we have today, give or take some wealth, because you know--

Becca: They've got money.

Molly: I don't know. Reading it today, I wasn't expecting to relate so hard to these characters, and I thought it was going to be words that were hard to understand and granted, I did have to look up a lot of words, but I wasn't expecting the concept to be so basic, which is there was a misunderstanding, and now we hate each other when really, we should be in love, because we're very compatible.

Becca: That relates to my second question, is why does this book resonate today? I think you touched on that, in that it's really just highlighting simple human emotion. Not that the emotions they feel are simple, but they haven't changed.

Molly: No.

Becca: What it feels to fall in love hasn't changed. What it feels to [00:43:00] be confused by someone's behavior towards you, because sticky feelings are involved and hard and complicated feelings and thoughts are involved. That is all the same as it was in Regency Era England.

Becca: Yeah, I mean--

Becca: That is wild. We have evolved as a species, but this is the same.

Molly: It's the same. Also, these questions are very intertwined, because the fact that it's the same in England in the 1800s, America in the 2000s, and probably in just all humans, it's just the same. It's like love is the same no matter what the situation that it's in is, and other things around that situation may change, like the time period, the country, whatever, that all might change, the amount of wealth that you have, but the feelings are the same, and what she wrote here were the feelings.

Becca: She writes them better than almost anyone has in history which is awesome.

Molly: She writes them so good.

Becca: Good going on this, let's talk about [00:44:00] those feelings themselves. I want to talk about how Jane Austen characterizes love, how she created such an authentic bond between Lizzie and Darcy, and why it's so real. What in their bond is so real?

Molly: That it's awkward and messy and confusing and that they don't talk about it ever [laughs] until the end.

Becca: I also think there are pieces of it that are you could get more specific with it. The fact that Darcy fell for Lizzie, because she was the only one who would be honest with him about his faults.

Molly: Yes.

Becca: The fact that Lizzie was flattered by Wickham and hurt by Darcy, and that led her to feel a certain way about each of them for so long. When Lizzie is falling for Darcy, the fact that she realizes she can never have him makes her understand for the first time that she is in love with him?

Molly: Yeah, also the fact that it takes her by complete surprise when she figures it out for the first time, it's like [00:45:00] they slap.

Becca: Yeah.

Molly: Oh.

Becca: Yeah. Even things as simple as her going to Pemberley and thinking to herself, “Oh, my God, he's somewhere around here.”

Molly: Yeah, the butterflies that Jane Austen describes, she describes them so well, looking around, when is he going to come into the room, when he comes into the room not knowing what to say, only wanting to talk to him, only being able to focus on where he is in the room, so real.

Becca: Yeah. It's just such an authentic portrayal of love. Which is why I think Mr. Darcy is one of the most beloved heartthrobs of all time. Rereading this book is hilarious for me, because it reminded me that Darcy is so bad at flirting and courtship for how big of a heartthrob he is.

Molly: He's so stupid.

Becca: He is so dumb. Okay. I want to bring this up, because I think this is important to say. How has this book aged poorly? Because overall, it is known universally as something that has withstood the test of time. But I think certain [00:46:00] elements of it haven't. I wanted you to speak to that.

Molly: The thing that I think has come up the most for you and me in our discussions in this podcast and what our listeners have responded to, is the patriarchy, the patriarchal norms that are present in this book that today would be super frowned upon, mainly persisting in Mr. Bennet being the way that he is.

Becca: Oh, yeah, absolutely.

Becca: And Mrs. Bennet being characterized as this crazy, over-the-top, too emotional woman, those are both, I think, maybe in a modern-day adaptation would be dialed back a little bit.

Becca: Hopefully.

Molly: Hopefully, though I do believe that Mrs. Bennet is probably going to be the most fun on screen as a character. I just cannot wait. She's, ah.

Becca: Cannot confirm or deny that.

Molly: Yeah. I know that money is important, but I think that it's much more widely accepted to marry for love now. I sure hope.

Becca: That is absolutely true. I do think that [00:47:00] I agree with everything you've said. I think for me, the piece that has aged to the worst for me has been Lydia,-

Molly: Oh, yeah. I forgot about that.

Becca: -and what happened to them?

Molly: Yeas, let's talk about that.

Becca: I think patriotically the way in which she is “slut shamed” or whatever, but also the characterization of a 15-year-old girl being at fault for having urges-

Molly: Yes.

Becca: -and being at fault for being okay with their sexuality is something that bothers me about *Pride and Prejudice* more than most other things. I also think that class is something that has an aged well in the book, because Jane Austen is way ahead of her time both on gender and class. But I do think that they villainization of Wickham as the gold-digging person who seeks to ascend his class might be construed as problematic even though Wickham himself sucks. You know what I mean?

Molly: He does. He sucks as a person, but they do focus a lot on the fact that he's poor. Yeah, and about Lydia too, I think we have talked about her as a feminist icon in a way, and I think that the thing is that the book doesn't [00:48:00] talk about her that way.

Becca: Without giving too much away, there is one adaptation of this story that I have seen, that I think handles the Lydia plotline in a way that I think is much more cohesive with our 21st century understanding of Lydia.

Molly: Nice.

Becca: That is all I will say, and I will not tell you which adaptation it is-

Molly: Okay.

Becca: -but that is all I will say about it. [giggles]

Molly: Oh, my God. I cannot wait to watch these fucking movies.

Becca: Oh, yeah. We're going to comment on it. It's going to be great.

Molly: I love movies, like, argh, so much.

Becca: We're going to have so much fun reviewing the movies for you guys. We have so much planned for it. You're going to love it. I'm so excited to share that with you guys. Then, the last thing I'll say is that, obviously, there's an acknowledgment that Jane Austen was a white woman of a certain class in England at a time period when England was not kind to people of color in its colonies. I think that Jane Austen does not touch on that much in this book. She does in some of her other work, and I will not tell you when or where that happens, because if we will talk about it. But I just think that it's worth noting that this is obviously a part of [00:49:00] privileged English society, even if the women are oppressed.

Molly: Yes.

Becca: All right. Cool. Important to critique our favorite authors, even if they're as iconic as Jane Austen. Then, I want to turn to your opinions. Now, we've talked about the more scholarly things about the book, I want to talk about how you feel about it. So first, what was your favorite part?

Molly: [laughs] Oh, man. Honestly, I think my favorite chunk has to probably be after Lizzie has figured out that she doesn't hate Darcy, but before they admitted to each other that they're in love. So, most of the third part, the third volume, where the tension is high, and I never wanted the tension to end, and I was not looking forward to them telling each other because I wanted them to keep walking in circles around each other.

Becca: Oh, you really dumb idiots, kiss.

Molly: Yeah. I really wanted them to kiss.

Becca: What's your least favorite part of this book?

Molly: Oh, wait. My favorite part was at Pemberley. In addition to everything that I said about my favorite part, that [unintelligible 00:52:40] get Pemberley was hot. [00:50:00] My least favorite part was probably-- See, here's the thing, thinking back, the third volume is the part that's the most in my brain right now, but there was so much that happened before that.

Becca: So, I should probably share mine too. My favorite part of the book is the first proposal. I think it's one of the best written scenes of all time.

Molly: The first proposal as in Collins?

Becca: Proposalgeddon.

Molly: Oh, okay. Because Collins was the first proposal.

Becca: I do also love the Collins proposal, because that thing is an absolute disaster. It's so funny.

Molly: Yeah.

Becca: My least favorite part of the book is the chunk after Bingley leaves and before Lizzie goes to visit Charlotte, just because not a lot happens.

Molly: Yeah, I think that the thing is that the parts where not a lot happens definitely haven't really sunk into my brain yet fully only having read this book once, but I'll have a better idea of those, post film adaptations. But the parts of which I remember that I was annoyed about I was, because the thing is, I liked it all. But I think that perhaps-- [00:51:00] Oh, my God, and the part where Lizzie goes to visit Charlotte and then Darcy is there. [laughs]

Becca: Yeah, remember, Fitzy?

Molly: Yeah. Oh, my God, Fitzy. Yeah. Okay. So, my least favorite part's probably, this chunk at the end where Lady Catherine is annoying, didn't like that a lot.

Becca: All right [crosstalk]

Molly: But I'll think of least favorite parts, I want to be more critical.

Becca: No, no. It's okay. You can say you genuinely liked this book.

Molly: I did. I liked the book.

Becca: Yeah.

Molly: Yeah.

Becca: All right. Favorite character?

Molly: That's hard.

Becca: I know.

Molly: Favorite characters.

Becca: Okay.

Molly: Lizzie, Darcy, Georgie, Daddy Bennet.

Becca: Stellar list. Least favorites?

Molly: Wickham, Lady Catherine, and not that it's any fault of hers--

Becca: She's just sick. She doesn't really have a personality.

Molly: Yeah. The poor thing. I also want to pour one out for my girl, Mary, for all of the Bennet girls honestly, pour one out. Love them--

Becca: Like as favorites or least favorites?

Molly: They're like good. Good eggs. Even now that we're done with the book, Mrs. Bennet, **[00:52:00]** honestly, as chaotic as she is, I think she's chaotic good, and I would put her up there with Daddy Bennet.

Becca: I would agree. I would agree.

Molly: But Wickham sucks.

Becca: I would say my favorite, outside of Lizzie and Darcy, who I think are some of the best written characters of all time.

Molly: Bingley. I forgot about Bingley.

Becca: I was going to say Charles really has a special place in my heart-

Molly: I love him.

Becca: -as a puppy dog.

Molly: Yeah, I love him so much.

Becca: Love him.

Molly: Oh, his sweet little face.

Becca: Yep, and I also have a soft spot for old Janie.

Molly: Jane is-- Honestly, Jane is good. She is a good person, but I wouldn't put her on my list of favorite characters, because I feel a little bit bored by her.

Becca: That is very fair. A very valid critique. My least favorite character other than Wickham is probably Caroline.

Molly: Oh, I forgot about her.

Becca: Oh, she fucking sucks.

Molly: Yeah, okay, I forgot. I really don't like her, and I also would like to pour one out on the negative side for Louisa and Mr. Hurst.

Molly: Yep.

Molly: Because they literally serve zero purpose other than just to suck.

Becca: Exactly.

Molly: Yeah.

Becca: All right. Then, the [00:53:00] last question I want to talk about before we get to our standbys, our last standbys for the book, is I want to talk about the title now that you've finished the book.

Molly: Yeah. I was talking about this with my mom the other day, because I think at the point of recording the episode, where I found out that *First Impressions* was the original title had just dropped last week or the week before or whatever. She was like, "That's a much better title." I was like, "Oh, I don't know if I agree with that." Though, I do wonder about the decision-- I know *Pride and Prejudice* is more spills off the tongue, rather than *First Impressions*, and maybe I don't know maybe she started writing *Sense and Sensibility* and was like, "Maybe, I'll do a series." [giggles]

Becca: Yeah, *Sense and Sensibility* was her first published work.

Molly: Oh, interesting. Well, I get why it's called *Pride and Prejudice*, but I do honestly-- I think that *First Impressions* still would have fit. The title centers the characters that we want to be the center of the story right. *First Impressions*, [00:54:00] as you explained it, contrasted first impressions of Darcy and first impressions of Wickham, and first impressions of Lizzie from Darcy, etc., etc., whereas *Pride and Prejudice* specifically centers, Darcy's pride and Lizzie's prejudice against each other, and also Lizzie's pride and Darcy's prejudice, it could go either way.

Becca: Yeah, I think the cool thing about the title is that this is a love story.

Molly: Oh, what?

Becca: I know the shocking. [laughs] But the two things that are the driving reasons, why these two idiots don't get together in the first chapter of this book are pride and prejudice. And through the entire book, those two things define these two people until they find ways to lessen these flaws within themselves and learn that they actually are meant to be together.

Molly: Yeah.

Becca: I actually really like this title because I think it does capture the fact that these two foolish tendencies, these two foolish human tendencies [00:55:00] can really blind you to the amazing people around you.

Molly: It's very apt actually, now, that you're saying it like that. *First Impressions* is leaving it up to the reader to decide what that means and what a first impression does, blah blah blah, whereas *pride and prejudice* takes a stance on what the first impressions were and what those first instincts were. So, I like the title.

Becca: This is why I'm becoming a lawyer, guys. I can advocate for-

Molly: [laughs]

Becca: -anything. Okay. That brings us to our standbys. Funniest quote.

Molly: There were so many options this week, because Daddy Bennet was on fucking fire. But this one gives Daddy Bennet his final joy. "I admire all my three son-in-laws highly," said he. Wickham perhaps is my favorite. But I think I shall like your husband quite as well as Jane's."

Becca: Great choice. Questions moving forward in the Austen canon.

Molly: Well, gosh, I'm so excited to watch these films and my questions are [00:56:00] more for myself, I guess, who will win? Keira Knightley or Colin Firth?

Becca: I am very excited to answer that question as well.

Molly: I also will talk about this in our next episode, where we talk about something that's not in the book, but I'm interested to see how these characters are portrayed and especially in the more modern ones, because sometimes antiquated language can be really hard to translate into something tangible

and graspable on screen, though I think that Jane Austen really does a good job of writing the words good. But I'm interested to see, do they stick to this, or do they stray to make it more accessible to modern brains?

Becca: An excellent question. Then, who wins the book?

Molly: Lizzie Bennet.

Becca: I agree wholeheartedly. Lizzie Bennet wins this book.

Molly: What a good egg. She's so good.

Becca: Such a good egg.

Molly: I love her.

Becca: All right, listeners, not only does that conclude this episode of Pod and **[00:57:00]** Prejudice, but that concludes our discussion of the book, *Pride and Prejudice*. Join us next time, because that is by no means the end of the *Pride and Prejudice* content that Molly and I are going to be reviewing.

Molly: There's so much.

Becca: As we go forward with this podcast, there is so much else that Jane Austen wrote as well, that were so hyped to read. So, until next time, stay proper-

Molly: Find yourself a husband.

Becca: Okay.

Molly: Okay.

Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrance 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 [@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.