

Molly: Hey everyone. Before we begin today, we want to thank our newest patron, Maren. Welcome to the team. If you want to be awesome like Maren and get access to exclusive content like our notes, our Discord community and our watch parties for the upcoming *Persuasion* adaptations, check out our Patreon at patreon.com/podandprejudice.

Speaking of *Persuasion* adaptations, they are coming to you soon, we promise. Our next episode after this one will be covering an *Emma* adaptation called *Match Me If You Can* by Swati Hegde. And after that, we will be covering the 1995 adaptation of *Persuasion*.

And now, we hope you enjoy this week's episode, which is the audio from our live show from March 2024 at the Ripped Bodice.

[Pod and Prejudice theme]

Becca: All right. Well, in case you didn't know, this is Becca.

Molly: This is Molly.

Becca: We're here to talk about Jane Austen, and inspired works.

Molly and Becca: Yay.

[cheers and applause]

[laughter] **[00:01:00]**

Molly: It's been a week since we've recorded together, so we might just talk over each other and be like, "We don't know how to do this."

Becca: Well, Molly's very frankly forgotten to record a podcast in a week, so you have to bear with her. She's afraid.

[laughter]

Becca: But I think we're going get through it together. [chuckles]

Molly: Yes: So, who here has been to a Pod and Prejudice live show before?

Becca: Whoo.

Unison: Yeah.

Molly: [audio cut] more than just my girlfriend. That's so exciting.

[laughter]

Molly: We've only done one before, so congratulations.

Becca: And welcome back.

Molly: Yes. Who here has never listened to Pod and Prejudice before? Oh.

Becca: Nice.

Molly: Okay. A good number of people. Well, in case you are new here, I, Molly, have never read any Jane Austen before. Well, now I've read three. But before doing the podcast, I had never read any.

Becca: And I, Becca, have been reading Jane Austen novels and watching Jane Austen movies since I was a little tyke.

Molly: Oh, we were.

Becca: Yes. If you want to hear Molly read through *Pride and Prejudice*, [00:02:00] *Sense and Sensibility* and now, *Emma* for the first time, you can listen to Seasons 1, 2 and 3 of this podcast respectively. But that's not what we're doing here at this live show, is it?

Molly: No. Today, we're talking about sex.

[laughter]

Molly: And my mom's best friend is here.

[laughter]

Molly: So, that's fun.

Becca: Fun story about this. My parents were asking me what I was doing today, and I was like. "Oh, yeah, I have a live show of the pod. Warning. If you guys want to come, it's a little risqué." And my dad was like, "What are you doing on this stage?" [audience laughter]

Molly: My mom is live streaming in. She is watching the stream. Hi, mom.

Becca: Hi.

Molly: So, this is going to be really fun. I'm going to pull out my notes so that I don't forget [unintelligible [00:02:43]

Becca: Yes, we're prepared for this, guys. Don't worry. So, basically today, we usually cover Jane Austen content. Molly for the first time, me 90% of the time having watched or read the content before. Today, we are doing a little bit of a looser form [00:03:00] discussion on Jane Austen. Not just on sex, but also Jane Austen and her influence on fanfiction and romance novels through the years.

Molly: Yes. And what better place to talk about romance novels than the Ripped Bodice in Brooklyn, which is my favorite place to be. I come here every weekend. So, huge thanks to the Ripped Bodice, first of all, for having me.

[cheers and applause]

Molly: Yes. Catherine, Leah, Beanie, everyone, their team. And before we get started, also a big thank you to Fishmarket Theatre Company for having us as part of their first ever RomFest.

[cheers and applause]

Becca: So, let's get into it.

Molly: Yes, let's do it.

Becca: Jane Austen.

Molly: Jane Austen.

Becca: A lot of fanfic coming out of her neck of the woods, right?

Molly: Yes.

Becca: Well, it's a complicated question to ask, because Jane herself-- If you go on AO3, as we've learned over the course of [00:04:00] doing our podcast, there's actually not that much Jane Austen content there. You'd be surprised, but we're in a bookstore right now which is basically built to house Jane Austen fanfiction, if you think about it, because romance novels in general are all derived from what Jane created back in the day.

Molly: Yeah. She wrote these books like 200 and some odd years ago and they're like enemies to lovers, friends to lovers. There's just one bed. [audience laughter] Can you imagine though-- Oh, wait. No, there is. But it's a little bit incest. It's in the 2005 *Pride and Prejudice* when-- You know this, you're all nodding like [unintelligible 00:04:47] [audience laughter]

Becca: Well, if you go by that measure, there's plenty of different, like sisters-- [crosstalk]

Molly: Yeah, we will get into that. [audience laughter]

Becca: I'm pretty sure that's not the fanfiction people want to hear about Jane Austen.

Molly: Oh no.

Becca: I'm thinking more along the lines [00:05:00] of the fact that who amongst here enjoys a romance novel.

[applause]

Molly: Yeah.

Becca: Who amongst here enjoys a romance novel that is set in either Regency Era or Victorian England?

[applause]

Molly: There's a whole section over there.

Becca: Yeah, everyone's nodding along. I think about this a lot. I think, honestly, we haven't talked about it on the podcast much yet, but *Bridgerton* really is the quintessential example of what I'm talking about, because people are used to reading these beautiful romance novels that Jane Austen came up with back in the day. It seems like they were missing something from them. And then, you watch something like *Bridgerton* or you read *Bridgerton*, the books, and you realize people wanted to see the consummation of these great epic love stories of these desires that Jane wrote so explicitly into her novels. And so, romance novels nowadays, you can tie them back to Darcy, you can tie them back to Knightley, you can tie [00:06:00] them all back to Ms. Elizabeth Bennet, a relatable queen who's not like other girls, is she? [audience laughter]

Molly: Also, in the bathroom here at the Ripped Bodice above the toilet is like a poster of all these different editions of *Pride and Prejudice*, which I just thought it was fun.

Becca: Well, wait, I'm wearing my peacock *Pride and Prejudice* socks with my [crosstalk] outfit at all, But I was like, "I have to."

Molly: You have to.

Becca: Usually, this is a podcast, so usually no one sees what I'm wearing. But today, I was like, "Because you can see I will clash with my outfit and wear my *Pride and Prejudice*

socks.”

Molly: Yeah. Let’s go back to the fanfiction.

Becca: Fanfiction.

Molly: Yeah. *Bridgerton*, those gorgeous Taylor Swift violin scenes of the sex and everything. It’s like-- [crosstalk]

Becca: That’s a-- [crosstalk]

[laughter]

Molly: You know the one.

Becca: Yes.

Molly: I only saw Season 1 of *Bridgerton*. No spoilers.

Becca: Oh, really?

Molly: Yeah. Oh, that's the other thing that if you don't listen to our podcast, I'm spoiler free. So, I don't know anything about *Persuasion*, *Northanger Abbey* or *Mansfield Park*.

[00:07:00]

Becca: Yeah.

Molly: So, don't tell me anything.

[laughter]

Becca: I only know some about *Persuasion*, because I may or may not be potentially reading that book right now for the first time, but who's to say.

Molly: Whomst even.

Becca: Yeah. Yeah.

Molly: Yes. But back to the yearning, because that’s really what it all is about. It’s all about the yearning. That’s what the crux of what makes Jane Austen so hot, is [Becca laughs] the yearning.

Becca: Yeah. I think what we're trying to get at here with the fact that Jane Austen serves as the basis for these romance novels is the irony of it, because we can all be frank. Everyone talks about Jane Austen novels in very-

Molly: Buttoned up.

Becca: -crude ways. People talk about her as being a little bit prim, proper conservative. We don't actually see her that way honestly.

Molly: Not at all. We've actually selected a few excerpts, scenes [00:08:00] from each book that we've read, some of the adaptations and we're going to share them with you and talk about why these moments are actually so hot.

Becca: Really quickly, just to return to your point, what was it you were talking about, the yearning?

Molly: Yeah, the yearning.

Becca: The desire. I think that is what makes Jane Austen's work sexy. That is why we're all obsessed with. We have to bring him up, Colin Firth walking out of a lake. [audience laughter]

Molly: Oh, my God. And whoever bid £25,000 and got that shirt, you rule.

Becca: Can you imagine if that person was just like here tonight, "Actually, that was me and here it is." [audience laughter]

Molly: I was so close to gathering together all of our listeners, and everyone donates \$10, we're going to do it.

Becca: Honestly. Yeah, that did it for both of us. We were like, "Go we have a GoFundMe though, so we can be the ones to win the con?"

Molly: Yeah. And the thing is £25,000, they could have gotten so much more for that. Like, they gave it away for the first person who [00:09:00] asked for it. Yeah.

Becca: Just a cool £25k-

Molly: I don't know.

Becca: -for a shirt.

Molly: But it's still wet. That's the thing. [audience laughter] Did you see the picture? It's definitely still wet.

Becca: What?

Molly: Because it's not really wet. It's like fake wet. It's like--

Becca: Oh, my God. So, what you're saying is that the costumer made the shirt to look wet when Colin Firth himself was not actually wet.

Molly: Right. I think that it was-- Listen, I get in trouble when I try to talk about costuming.

Becca: We always trip up on the costuming and we mess everything up. We have no skill set in this area.

Molly: Yeah, which we're aware of. But anyway--

Becca: But the point is not necessarily that it's a wet shirt or that it's a shirt in general. It's a normal white cotton shirt. But we all know what we're talking about-- [crosstalk]

Molly: It touched Colin Firth's skin.

Becca: Yeah. Colin Firth-- [crosstalk] [audience laughter]

Molly: Yeah. Colin Firth in general, and also Jennifer Ehle.

Becca: Yes.

Molly: Yes.

Becca: [00:10:00] Her ability to raise one eyebrow in the most beautifully crafted empire waist dress is something that would invoke desire. And not just Colin Firth, but the general

public.

Molly: Yes.

Becca: So, I think the thing about Jane Austen's work that makes us all yearn for a little bit more consummation, is the fact that her work is designed to make you feel the desire and the slow burn that we all still feel like 200 years later, that even if it's Darcy and Lizzy and it's an enemies to lover, the feeling that you can't stop yourself from caring about this person, even though you despise them, if it's Emma and Knightley.

It's the best friend that you always counted on being there, who ends up ultimately being the only person who truly understands you and wants you to be better, but not knowing how to deal with those feelings. And then, let's not even get started [00:11:00] on the amount of forbidden love that dominates *Sense and Sensibility*.

Molly: Yeah.

Becca: But I think there's something to the idea that-- I don't want to just put this on women, because I think it can be people of any gender who feel this way. The feeling of the yearning, the feeling of the desire to be with someone who's just out of reach is so potent and dominates so many romance novels, generally, to the point where the actual love is the happy ending that you get at the end.

Molly: Right.

Becca: I think that that is what makes Jane Austen so sexy. I think that Jane knows that, and that's why we have picked portions of either her works themselves or book or movie or TV adaptations to share with you tonight. We are going by the three books we've read so far in our podcast, which is *Pride and Prejudice*, *Sense and Sensibility* and *Emma*. And we have each picked out what we think is a quintessential sexy desire moment from each of those pieces of IP.

Molly: Yeah. [00:12:00]

Becca: Shall we get started? [chuckles]

Molly: Let's freaking do it. So, I'm going to start with *Pride and Prejudice*, and we're talking about the [unintelligible [00:12:10] [audience laughter] [crosstalk] So, why is the hand flex sexy? Because really, the first time I watched it, I'll be honest-- What's beautiful about like going into this without knowing anything about Jane Austen or the fandom in general, is that, I was like, "Mm, Matthew McFadden, not for me. Colin Firth, for me."

Becca: [laughs] The amount of shock on the faces in this audience, right?

Molly: I like him now. I do. And so, the first time that I watched him do the hand flex, I was like, "That was weird. I didn't like that." Like, "Why is he shaking his hand off [Becca laughs] after touching her?" But the reason he's doing it is because he's [00:13:00] just touched a woman, [audience laughter] which he didn't do unless you were dancing, which is why the dancing is so sexy, which Becca will get into.

But he touched her to get her into the carriage, but there was this lingering of her hand, Keira Knightley's hand on his hand, and she looked at it. They both were aware that they were touching and he walks away. His hand is buzzing. You can just like picture it like his fingers are buzzing. He's like, "Oh my God, wait, I'm in love with her." And then, he just flexes it to be like, "Could I do that again?"

Becca: I love that you picked this moment. It was the obvious moment to pick. We started off with wet Colin Firth, because we were like, "He got it." But when you're talking about the

Matthew McFadden hand, first of all, so weird to now have everyone know who Matthew McFadden is as Tom Wambsgans, if people know *Succession*, because [00:14:00] you go from one of the sexiest characters ever written to Tom Wambsgans, [audience laughter] which the range on that actor is incredible. He's so talented.

But the thing I love about that moment and the reason I think it's so dumb to think of it as a chaste moment, is that I think it's getting at that feeling you get when you touch someone who you really desire where your skin tingles. If you're someone who is in a society that doesn't allow you to experience that in an open and organic way, you're going to try to shake it off, especially if her family is that improper. You're just going to be like, "I didn't feel that." But then, he has to get rid of that feeling on his hand, because when you touch someone for the first time you want, you feel it physically on your skin.

Molly: And you want to keep doing it. And you can't, because she just [00:15:00] got in a carriage and drove away.

Becca: And also, she's Lizzy Bennet and you can't want her. [chuckles] And her family sucks.

Molly: And her family is so poor.

Becca: I don't actually think the Bennet sucks, but that's what Darcy's thinking.

Molly: But also, there's something about like, this is a very small thing, like, they touched. They're not making out. But I'm going to loop this into something *Sense and Sensibility* in the 2008/maybe 2009, 2008 *Sense of Sensibility*, when they are having sex in the beginning, Willoughby and the Baby--

Becca: Not Willoughby and the baby. [audience laughter] Eliza.

Molly: Eliza. Thank you. And you're like, "This is weird and gross and not hot when they're actually having sex in front of a fireplace," which should be steamy. But because what's so steamy about the hand flex and that touch before they had flex, is that [00:16:00] they want each other, they're not having each other. It's what you were talking about. And the yearning, because every book is better-- maybe not everyone thinks this, but there's a lot of books in here and some of them are probably not this, but most of them are better before you get to them getting together.

Becca: Yeah.

Molly: That's why we have a third-act breakup, so they can get back together. And they can hate each other for a little bit in the middle. But anyway, it's all just about the yearning.

Becca: Yes, it is all about the yearning. I think you're right about that *Sense and Sensibility* opening. It just misunderstands what it means to inject something sex in the Austen content, because yeah, you can have a gratuitous sex scene to open up a book to be like, "Yeah, they were having sex. They actually could in that era. Isn't that crazy?" It's not exactly sexy when you know it's like a super manipulative moment with a 15-year-old girl.

Molly: Right. Right. And we're going to talk about how much we think that all of these characters are having sex later on.

Becca: Oh yeah. [audience laughter] We have some plans for that.

Molly: So, we'll get to that.

Becca: Yes. [00:17:00] So, my moment, I think from *Pride and Prejudice* is actually from the book itself. And that is the dance between Elizabeth and Darcy at the Netherfield Ball. I can't

read the whole thing out loud, because it is a long passage. But basically, what happens in the scene is that Elizabeth is in a bad mood, because her crush, her crush Wickham is not at the Netherfield Ball because he's avoiding Darcy. And instead, she's stuck at this dance with a bunch of guys she doesn't have a crush on. Meanwhile, Mr. Darcy sees Ms. Elizabeth Bennet in her best Netherfield Ball, get up and decides he must dance with her, aka he must touch her for the first time.

She, completely taken aback, accidentally says yes and is really mad at herself for it. But then they dance together and the entire time is this witty repartee, except for the fact that Darcy's panicking internally the entire time and he's not talking. So, I guess the one little piece that I will read that I just wanted to highlight is [00:18:00] the very beginning of that dance. So, she says, "They stood for some time without speaking a word, and she began to imagine that their silence was to last through the two dances, and at first was resolved not to break it, till suddenly fancying that it would be the greater punishment to her partner to oblige him to talk, she made some slight observation on the dance. He replied, and was again silent. After a pause of some minutes, she addressed him a second time with, "It is your turn to say something now, Mr. Darcy. I talked about the dance, and you ought to make some sort of remark on the size of the room, or the number of couples."

Now, in the context of just reading the words, it doesn't sound super-hot, but they're dancing for the first time. You can feel through this chapter that Darcy doesn't know how to talk and Elizabeth's not picking up on it. That is because they are starting circling each other and occasionally touching hands. He has, for the first time, been able to act on his unquenchable desire [00:19:00] for Elizabeth Bennet, and actually get to be face to face with her. So, to read it from Lizzy's perspective, where she's assessing about what's happening around him during that time, really just paints a picture of what it is to be inconveniently attracted to someone who you do not care for.

Molly: I love that inconveniently attractive.

Becca: Oh, we have all been inconveniently attracted to someone. It's not like you can just be like, "Oh yes, that person is correct for me and would be super compatible with me in every way, and therefore, I will date them." No. We have all been in a situation where you're like, "Well, now I'm distracted in class and I'm trying to focus, but that person's in the corner, and all I can think about is what they're saying and doing. They're not even that handsome or whatever. Something about them in that corner is throwing off my chemistry right now, and I don't know how to focus."

Molly: Yeah. [crosstalk]

Becca: I don't know if that's a relatable feeling for anybody else, but that's certainly [00:20:00] something I've been through. [chuckles]

Molly: [crosstalk] specific Becca.

[laughter]

Molly: Once he's dancing with his inconvenient attraction, and she's being mean to him, loving it. Yeah, it was really hot.

Becca: Yeah. Just another side note. Once again, a great example of Mr. Darcy just embodying Nick Miller from *New Girl*. [audience laughter]

Molly: I was going to say, because the first thing that pops into my head is that meme of Nick Miller being like, "Be mean to me again, I might fall in love with you." [audience laughter] "Stop being mean to me--"

Becca: Or, I swear to God, I'm going to fall in love with you.

Molly: Yeah. "I love your girl." [Becca [laughs] Yes. So, moving on to *Sense and Sensibility*.

Becca: Yes.

Molly: I'm going to talk about Dan Stevens chopping rain in the-- Chopping wood.

Becca: Chopping rain in the wood..

Molly: Chopping rain in the wood.

Becca: Uh.

Molly: Chopping wood in the rain, for obvious reasons. [laughs]

Becca: Listen, listen. They learned the formula is Austen hero, rain, white shirt, angst. [audience laughter] Austen hero, [00:21:00] rain, white shirt, angst, shop.

Molly: Yeah. It is hot. We were talking about this, and I was trying to think of something hot in *Sense and Sensibility*, and I was like, "Well, Dan Stevens is hot, and he is chopping wood. But why is that so hot?" It's because he is trying to get out his frustration, both angry frustration like, "Ah, I have such a hard life," and also sexual frustration, "Ah, I want to bang."

[laughter]

Molly: He's just chopping wood.

Becca: Because at that point, he's engaged to Lucy-

Molly: Yeah.

Becca: -but not break it off. And realizing he wants to be engaged to Elinor, who really loves and desires.

Molly: Yeah.

Becca: But he's stuck.

Molly: Yeah.

Becca: He doesn't love Lucy unlike some other people on sitcom might. I'm so sorry that was terrible, but [unintelligible [00:21:59] [laughs] [00:22:00]

Molly: He is stuck with her. He's a good person deep down.

Becca: Compost.

Molly: Compost, but he's little bit garbage and he's like, "Ah, I made a mistake and I want Elinor."
Does she see him?

Becca: Yeah, she's confused by how upset he is.

Molly: And also, how hot he is chopping that wood. So, there's not much to say about it except for those blue eyes in the wood, and he's wet.

Becca: Blue eyes in the wood and he's wet. What a haiku that is. [audience laughter]

Molly: Thank you.

Becca: I also think that scene is great, because you have Daniel in the rain, but I think Ed Ferrars, Eddie, our boy, is-

Molly: Ed.

Becca: Edward.

Molly: I know, but you called him Ed. [laughs]

Becca: Ed, Eddie. Ed, Ed and Eddie. [audience laughter] [crosstalk]

Molly: He's all three.

Becca: He is a character who certainly was played by his own [00:23:00] lust, because Lucy makes his life very complicated, because he lusted after her at age 18. So, the consequences of his actions are all his actions that he basically fell to sexual desire at a young age and was like, "Oh, shit, that's not actually someone I want to marry. Elinor Dashwood is hot and competent." Amazing. So, you know, that's a good pick. I'm actually going to go for another *Sense and Sensibility* movie. And if anybody listens to the podcast, no one will be surprised that I'm talking about the Emma Thompson one, because I'm obsessed.

Molly: [unintelligible 00:23:36] movie.

Becca: Yes. So, for me, the sexiest moment in that movie and it's an emotional one, is Alan Rickman as Colonel Brandon walking in. Oh, my gosh.

[laughter]

Becca: Everyone went at the same time, collectively gasp. And you know what? I agree.

[laughter]

Molly: Yes. Alan Rickman, emotionally sexy.

Becca: Yes. So, him coming [00:24:00] to John Middleton's house for the first time meeting the Dashwood sisters and seeing Marianne playing the piano-- and that moment he walks in the room and he sees her singing and he's just taken. His eyes just lightly bulge and he's frozen in place. That moment where he understands the energy of who Marianne is as a person and can barely contain-- The shock, the emotion, the grief that he's feeling for his past lover, that is the type of deep running to each other in the rain notebook desire that is so difficult to portray when you are in a buttoned-up Regency Era society. But Alan Rickman as Colonel Brandon, lets it play out over his entire face as Kate Winslet sits at that piano.

I know that a lot of people don't think Marianne and Brandon are the hottest couple in the pack, but I [00:25:00] disagree a little bit. [audience laughter] So, I think it's difficult to think of another moment for me that hits in that same way that intense longing, that immediately hits him is just so powerful that even Elinor, she's sitting there, has to do a double take when he walks in and sees how he's looking at her sister.

Molly: Yeah. That's why another moment from *Sense and Sensibility*, from that one that I brought up when we were talking about. This is him, when Marianne is sick and he is like, "Give me something to do." He goes and gets her family to come, it's just like the immediacy of which he's like, "I will do anything for you," it is emotionally sexy.

Becca: Yeah. The way he asks Elinor, she's like, "Oh, you've done enough." And then, he

interrupts her and he goes, "Give me an occupation or I will go mad." [audience laughter]

Molly: I forgot that's what he said. Of course, you had it memorized.

Becca: Of course, I have. [00:26:00] Who do you think I'm-- [crosstalk]

Molly: I know. I know.

Becca: Yeah. It's great. But I'm glad we got both Eddie and Colonel Brandon in there. I think there's a lot one can say about Willoughby as a sexually deviant character, [audience laughter] but certainly one had intense chemistry with Marianne throughout the book. There's also the running to her in the book that occurs where he can't control himself and has to know that she has survived her illness. That is all very interesting.

There's also a lot to say about what's underlying in *Sense and Sensibility* and the consequences of sex or perceived sex. But I do think that that if you look at the desire that is portrayed through some of these love interests, you really see the forbidden love and the pain all come out in a way that is so compelling and drives so much of, what I call, Austen fanfiction. Yes.

Molly: You also wanted to bring up the hair.

Becca: Yes. Let's talk about the hair, guys, the lock appearance in [00:27:00] *Sense and Sensibility*.

Molly: Specifically, when-- Is it in the 2008 when he cuts her hair?

Becca: Oh, he does it in both adaptations and in the book. It is a seminal sex moment in the Austen world.

Molly: It's unfortunately very sexy.

Becca: Yeah. You don't think so?

Molly: No. But the way that they do it in the movies, like, he gets all close with the scissors and he's breathing on her neck, and it's like they're almost making out, but he's just cutting her hair.

Becca: Yeah. When Dominic Cooper plays Willoughby and he takes the scissors and he cuts the hair and he gives that little kiss, and then he turns around to Margaret and does the stupidest little "Shhh." [audience laughter] It's so stupid, but it is this moment where the two of them are heaving, sighing about the closeness in the bottle. He is physically touching a piece of her. It is like one of those big romance movie things and oftentimes happens in books as well, where a guy moves a lock of hair over gently, caresses your face [00:28:00] or girl [unintelligible [00:28:00] any gender can do that. But there is something sexy about the touching of the hair. I guess it translates a little to the lock of hair.

Molly: Yeah. But you did just have me thinking-- This might be a little bit too much of a metaphor or I'm reading too much into it, but he is touching a part of her, but it's a part of her that, one, she can't feel and two is dead.

[laughter]

Molly: It's dead skin cells that are-- [unintelligible 00:28:30] very beautiful, that Marianne has a gorgeous head of hair.

Becca: Well, this is the sexy concept everyone came for, the dead skin cell stuff. [audience laughter]

Molly: But that's why they're not going to work out, because he's touching a part of her that isn't actually a living.

Becca: I don't disagree with that. But yeah, I think it goes nicely with Eddie giving that lock of hair to Lucy. It's interesting, because they cut that from the 1996 movie. They give him her handkerchief, the Edward Ferrars handkerchief instead.

Molly: Like, thank God.

Becca: Which is, again, about the touch. It was in his hands. He gave it-- [crosstalk]

Molly: He blew his nose on it.

Becca: I know. It's like the exchange of bodily fluids and dead skin cells. Isn't that what sexy romance is built on?

Molly: Yes.

Becca: Apparently.

Molly: Should we move on to *Emma*?

[laughter]

Molly: Because I am dying to talk about this moment from *Emma*. So, I have an excerpt that I will read for you that I have shared a screenshot of a text message. Hang on. Okay. Oh, my gosh. I'm so excited. [Becca laughs] So, this is obviously, we meet Mr. Knightley and Emma prior to falling in love and getting together.

Becca: Well, not prior to falling in love. Just prior to getting together.

Molly: Prior to getting together. And not prior to him falling in love, but prior to her falling in love or maybe the moment she falls in love. Who knows? "He took her hand, whether she had not herself made the first motion, she could not say she might, perhaps, have rather offered it. [00:30:00] But he took her hand, pressed it, and certainly was on the point of carrying it to his lips when, from some fancy or other, he suddenly let it go."

Becca: I know, right? [audience laughter]

Molly: Yeah.

Becca: I know. Listen, the context of that is that this is right before he's about to go to London for the first-- after she has the box gill moment where she ruins everything, and he finds out she went to go see Miss Bates.

Molly: Yes. She apologized. In the book, he apologized or apologized.

Becca: Goes to see Miss Bates to make it right.

Molly: She makes it right somehow, and she comes back, and he's leaving and her father is like, "Oh, Emma just went to go see Miss Bates." He grabs her hand, and he almost kisses it and then he's like, "That's not brotherly-- Take it back," [audience laughter] and then he runs away. It's just so hot. Each adaptation that we've watched so far, and we are almost done. I promise, we are so--

Becca: Yeah. We are [00:31:00] so close to finishing up *Emma*. It's adapted into so many different movies.

Molly: Oh, yeah. There's three more episodes, something like that. But anyway, in almost everyone, they do it slightly differently. Like, one, he brings it to his lips and literally almost kisses it. Another one, he just squeezes her hand down there and it's like, "Okay, he was going to take it, but he didn't." It's there, but there's just something about that in the book, the way that he presses it. So, I'm imagining that he like--

Becca: Brings it up like a little bit.

Molly: He takes it in both hands, because he has to press so [unintelligible 00:31:34] No. Yeah, yeah, practice it.

[laughter]

Molly: She's like, it's because it's such a thing that they do back then, but they don't do it like that. So, it's just such a hot moment. I love Knightley. I think he's my favorite Austen hero.

Becca: He's so hot. Who among us doesn't love this for Knightley. Just, oh, God, rainbow behavior. [crosstalk]

Molly: He's so good.

Becca: Start to finish. I also [00:32:00] think that moment really just captures the fact that they have had this intimacy for so long, and only now is it weird.

Molly: Yeah. Because it's when you are kids, which we won't talk about the fact that they weren't kids-- [crosstalk]

Becca: Let's not talk about that. [laughs]

Molly: But you can be very intimate with people who you might later develop feelings for and then you might suddenly become aware like, "Wait a minute, we're sleeping in the same bed, but I want to kiss you."

Becca: When you want to fuck.

Molly: Yeah.

Becca: Sorry. We swear on this podcast. Every different moment you are with someone, you're going to overthink what your hands are doing, what your bodies are doing in relation to each other when you don't, it doesn't matter as much.

Molly: Yeah. So, that's such a good moment?

Becca: so good. So, desire. Speaking of desire, we're obviously sticking in Emma and Knightley territory here, but we're going to go to film adaptation. We're going to go [00:33:00] specifically to that 2020 *Emma* adaptation starring Ms. Anya Taylor-Joy. We can't not talk about dancing again. Everyone's nodding in the audience. Very specifically is the combo move of when they finish their dance, and Knightley puts his hand on her waist and it just closes up on them. And then, when she leaves and he's so driven by his desire for her that he screams out there.

Molly: Oh, my God.

Becca: And then, it culminates in him after Frank Churchill has come by with the put-upon Harriet, running into an empty room in the house and lying down on the floor with his tent-- [crosstalk]

Molly: Carrying his clothes on. Yeah.

Becca: And just covering his face to cool down, because that is a level of not being able to handle your shit. It is both relatable and sexy. [audience laughter]

Molly: Yes. The soundtrack of the movie that song is called Knightley Is Destroyed.

[laughter]

Molly: And it's true. You can look it up on Spotify. [audience laughter] Oh, my God, yeah, that's such a good pick. Just because, one, the touching of the back during the dance. Okay, also, during the dance, they-- In that one where they almost get into, because they're staring into each other's eyes in the middle of the dance?

Becca: Yeah.

Molly: It's like, they're not following the steps and there are very specific steps that you need to follow and then he touches her back and you're like, "That's not part of the dance."

Becca: Yeah. Emma-Knightley dance happens a thousand different ways across different adaptations.

Molly: Except in the 1996 Kate Beckinsale Emma-- [crosstalk]

Becca: Well, they're too busy pointing out how much older he is than her for in that adaptation for them to put in a dance scene [crosstalk] so sexy.

Molly: I'm so sorry.

Becca: I held you in my arms when you're three weeks old. [audience laughter] Yeah. Bless you, Mark Strong, but not so [00:35:00] strong on your performance. [audience laughter] But I think that covers our sexiest moments from Austen. These are cherry picked moments out of books that have just about a thousand different moments of really confused sexual desire that's very obvious. People talk a lot about Jane Austen not marrying in her lifetime, but you really get the sense she understands what it is to be sexually attracted to someone-

Molly: Yeah.

Becca: -and to have the desperate desire to be with that person. And so, I think that's why you have so many romance novels that end up pretty much mirroring Jane Austen's novels. who haven't watched Season 2 of *Bridgerton* or read the book, but let's just say it is a heavily inspired by a certain very famous Jane [00:36:00] Austen novel.

Molly: One I've read.

Becca: Maybe, maybe not. [unintelligible 00:36:03] [audience laughter]

Molly: Yeah. There's also obviously even just in this bookstore, like 50 plus adaptations of *Pride and Prejudice*, *Sense and Sensibility*-- each. And in those they often veer into the sexy and really lean into those moments. Like in *Emma of 83rd Street*, for example, the entire second half of the book is just like banging. [audience laughter] And you're like, "Oh yeah, because that was so pent up in the original, in the source material, that they just needed to let it out because that's what we do nowadays." [giggles]

Becca: We all know that Jane Austen definitely wrote that chapter of *Emma*, but just kept it to herself.

Molly: Exactly. That's the thing is like, she didn't get married because she had better things

to do. But that doesn't necessarily mean that she wasn't--

Becca: As we were researching this before we were doing this live show, I actually was , going through the internet [00:37:00] looking at what scholars had said about Jane Austen and sex. And there's a scholar who very publicly in 2017 was like, "You know, it's more likely Jane Austen had sex with women than with men."

Molly: Thank God. [audience laughter]

Becca: Yes. Yes. So, apparently, that's what the historians are saying nowadays. So, we can take that as the canon.

Molly: Yes. I love that.

Becca: Yes.

Molly: So, should we play some of our little games?

Becca: Yes. Yes. We have prepared some fun games for you, guys. Not too much audience participation, we promised, but I think they're going to be fun moments for us to discuss together. All related to Jane Austen sex and adaptations and fanfiction.

Molly: Yeah. So, first, we wanted to talk about some of our dream pairings. Like, if we were on AO3, what would we be [unintelligible [00:37:48] [audience laughter] I will talk about mine, which Becca hates.

Becca: Oh, yeah.

Molly: I, as you know, if you listen to our podcast, spent most of *Sense and Sensibility* rooting for [00:38:00] Elinor and Brandon. I know it's not the best pairing, [audience laughter] but it has to be said, because friends to lovers is a thing. As we know from Emma and Knightley, they have a friendship built on trust and admiration for each other and mutual respect, and I think that they would have very polite--

[laughter]

Molly: Yeah. Sex.

Becca: Nothing sexier than polite sex. [audience laughter]

Molly: But in a way that they're aware what they're doing, so they might just play into it.

Becca: I really think you're really arguing against your own point. [audience laughter]

Molly: Yeah. Listen, what I'm saying is friends to lovers. They're the friends to lovers that I think we missed out on.

Becca: Yeah. I'm going to counterpoint this one pretty hard. Yeah. So, here's the thing. *Sense and Sensibility* is a book about forbidden [00:39:00] desire. It is a book about not being able to have what you want. And if Colonel Brandon and Elinor wanted each other, the book would not make-- there would be no book-- [crosstalk]

Molly: Well, it'll be a different book. Like, it would be a book about them finding each other and Marianne finding herself. She wouldn't end up with Willoughby, but she wouldn't end up with anyone.

Becca: There would be no finding each other with this book though, because they are the obvious match everyone points to the entire book, and neither of them wants it.

Molly: I fell for it. [audience laughter]

Becca: I know. [audience laughter]

Molly: Because I think it would be romantic.

Becca: To be convenient for each other?

Molly: Well, they like each other too.

Becca: Yeah.

Molly: What's wrong of convenience. [audience laughter]

Becca: It doesn't make for a good romance. Like I said, Jane Austen novels are built on desire and yearning.

Molly: Fair.

Becca: If we're in real life, and Elinor and Brandon have a marriage of [00:40:00] convenience, sure. But Jane Austen was butting up against the idea that you would marry a buddy who would give you economic stability, Economics of Dating in Jane Austen. Very big deal. Jane Austen was writing about what happens when you marry for love. And that love is not convenient in a story. Like, it's not a story. Elinor and Brandon meet, Elinor's like, "Oh, actually, that guy would be a good match for me." Brandon's like, "Oh, she's a lovely woman" and they get married.

Molly: But what if Elinor is distraught over not having the man that she wants and she goes to Brandon and she cries to him and they form this beautiful friendship, and Eddie ends up like, he's like, "I'm going to stay with Lucy, because that's what's right." And Elinor has now built this beautiful friendship with Brandon, and then they fall in love.

Becca: It could happen, but that's just not the point of the story. [audience laughter] The point of the story--

Molly: Well, a girl can dream, Becca. [audience laughter]

Becca: Yes.

Molly: Anyway, let's move on to yours.

Becca: [00:41:00] Yes. My pick is also one I talk about incessantly on the podcast, which is Anne de Bourgh and Charlotte. [audience laughter] Here's my thing. Charlotte Lucas gives off a lot of different queer energies. She can be read in a thousand different ways. You can read her as a simple, practical counterpoint Elizabeth Bennet championing the idea that she's a woman in society who has no other options for a comfortable life other than a man. Sure.

You can also read her as a great representation of asexuality. No interest in marrying for love, because you don't necessarily have the sexual desire that drives the other characters. You can also read her as a gay woman, a very gay woman. [audience laughter] We have had a lot of conversations both on and off podcast about how you could read Lizzy Bennet as a woman who was confused by her relationship with Charlotte [00:42:00] Lucas, and Charlotte as a woman who is a little less confused about her relationship with Lizzy Bennet.

The two of them having such a strong reaction to Charlotte's decision to marry Mr. Collins, could be construed as somewhat of a lover's quarrel, much like Emma and Knightley have,

because the entirety of Emma and I would posit that as a cooler friends to lovers' trope, necessarily.

Molly: That is definitely a cooler friends to lovers trope, because it's gay.

Becca: Exactly. [audience laughter] Anyway, so the second love of Charlotte Lucas' life, she gets married to Mr. Collins. She goes off to live in his little pasture and help him be the rector of the church by aunt, Catherine de Bourgh or Catherine de Bourgh. [audience laughter] And then, you have Ms. Anne de Bourgh, who's just hate-- Poor Anne. She's just sick. That's her entire personality in the book. [audience laughter] And also, [00:43:00] just not desired by Mr. Darcy, which Lizzy makes big hay out of obvious jealousy. And I'm like, "What if Anne also doesn't want to marry Mr. Darcy because he's her cousin?"

Molly: Which is fair.

Becca: Exactly. She doesn't need someone of high status. What she needs is a pastor's wife who's very bored, hanging out and trying to get her husband to garden as much as possible, so she doesn't have to have sex with him. So, instead, she goes off on her merry way up to hang out with Anne de Bourgh. They become companions. And from companions, they become lovers. Lovers.

And then, what you have is actually a happy ending for Charlotte Lucas, where she can do her duty and get her economic stability with Mr. Collins, but then she can also go and have a happy little romance with Anne de Bourgh, who doesn't need to get married, because she's rich enough not to.

Molly: So, you asked if I was going to tell you the plot of any of [00:44:00] the fanfictions that I read on AO3, and I will. I read Anne and Charlotte.

Becca: Yes. [audience laughter]

Molly: In which Charlotte is walking one day through the grounds, because she is determined to never walk with Mr. Collins. So, she's alone. She sees Anne walking and looking perfectly healthy. And Anne sees her, and she hunches over and starts blowing her nose, and she's like, "Oh, I'm sick."

[laughter]

Becca: So, the fanfiction is that Anne de Bourgh is faking sick to get out of being straight.

Molly: Yes, [audience laughter] exactly. She's like, "Well, if I am well, then I'm going to be forced into society and I'm going to have to find a husband and do all of this." And Charlotte is like, "So, you don't want a husband?" And Anne is like, "No." [audience laughter] And then, they come to an understanding without ever saying it to each other, [00:45:00] and then they decide to go off to meet up with this group in another country that is just a bunch of women. They don't ever explain what they're doing, but it's very obvious. [audience laughter]

And then, Charlotte goes to tell Lizzy that she's leaving Collins and running off with Anne. And Lizzy's like, "Are you sure you want to do that?" And Charlotte's like, "I have to." And then Lizzy's like, "Okay. Then make sure that Anne doesn't hurt you or I'll like make sure that she's actually sick," or something like that. [audience laughter] And then Charlotte's like, "Oh, my God, Lizzy loves and accepts me for who I am." [unintelligible [00:45:39] to that fanfic writer.

Becca: I'm just still stuck on that Anne de Bourgh faking it to get out of [audience laughter] being straight is perfect.

Molly: Yeah.

Becca: Bo, No.

Molly: I asked-- [crosstalk]

Becca: Yeah. That's my head pin from now on.

Molly: Yeah. I also read another fanfiction that we can both agree on.

Becca: This is our OTP out of canon, I think.

Molly: [00:46:00] It's obviously Emma and Jane.

Becca: The quintessential enemies to lovers that should exist.

Molly: Yeah. They hate each other, they're rivals, but they're on the same level mentally.

Becca: Also, they're both hot.

Molly: So hot.

Becca: Emma is just obsessed with Jane in the way that Lizzy's obsessed with Darcy. It's just like written into the text.

Molly: It's like, it's not my fault. You're in love with me or something. [audience laughter] That's what it is. She's like, "Yeah, I have a big lesbian crush on you," and she jumps into the sea of people.

Becca: Yeah.

Molly: Yeah. [audience laughter]

Becca: Yeah. That stimulation of the fact that Jane is inexplicably straight and mean girl. So, it doesn't really make sense.

Molly: I haven't seen the new one yet, but I don't know if she's gay in that I think she is.

Becca: I also haven't seen the new one yet.

Molly: No spoilers.

Becca: Yeah, no spoilers here, but I hope she is. it's Reneé Rapp.

Molly: Yeah. Well, Reneé Rapp is Regina, and I think that they made-- Well, I don't know, I'm not going to speculate, because that movie's been out for months-- [crosstalk]

Becca: We meant to see it so many times and then just didn't. So, [00:47:00] instead, we're here talking to you guys about Jane Austen-- [crosstalk]

Molly: Yeah. So, in this fanfiction, they're at school together. All the fanfiction that I read, was that Harriet found a book that had a poem in it, like a dirty poem that was written about someone that Jane grew up with. And Emma takes it, and she's like, "I don't hate Jane after all." She runs to her and she finds her in the library and she's like, "Did you write this about me?" And Jane was like, "Ahh."

Becca: And then they fuck?

Molly: Yeah. [audience laughter] And I read that at work. [audience laughter]

Becca: Thank God. That is exactly what we need in this day and age. Perfect.

Molly: Yeah. That's so good.

Becca: If I were going to put the fanfiction out of Emma and Jane in the actual world of Austen, obviously putting aside the sexual repression that would have to happen. I think I would have Emma realize she was in love with Jane [00:48:00] after Box Hill when Jane doesn't want to talk to her anymore. Jane would be jealous of Frank instead of Emma as her forbidden, long-lost love.

Molly: Yeah. When she says, "Oh, wait, this happens before," but Jane is like, "I need to go. I'm exhausted." Emma could be like, "Don't go."

Becca: Oh, and they can hold each other amongst the strawberries. [audience laughter] I love it.

Molly: Yeah.

Becca: Yes. All right, so, this is basically what we do with our spare time, but we want to share with you guys right now. So, as our first little foray into game playing with the audience, you guys are down. We want you guys to pitch us a couple, and we will pitch you a romantic fanfiction. And this cannot be a canon Jane Austen couple. You have to give us two characters.

Molly: They can be from different books.

Becca: They can be from different books, and we have to write a fanfiction about them [unintelligible [00:48:57]].

Molly: Yeah. It'll be the spark notes, because we don't [00:49:00] have that much time.

Becca: Exactly. And also, we're not that talented.

Molly: So, does anyone have two people that they would like us to write a quick fanfic?

Becca: Oh, yes.

Female 1: Elizabeth and Caroline Bingley.

Becca: Yes. [audience laughter] People on our live stream who might not have heard that Elizabeth and Caroline Bingley was the ask. I love this, because there's nothing more fun than a story where two women are fighting over a man and they end up with each other instead. That is perfect.

Molly: Perfect. Also because Lizzy hates Caroline, because her and Darcy supposedly broke up her sister and Caroline's brother. So, she's like, "I hate you." And then they-- Oh, how. Okay, so how does this happen?

Becca: Well, quite honestly, you could do the entire plot of *Pride and Prejudice*.

Molly: Pretty much the same.

Becca: It pretty much exactly the same, [audience laughter] except it's Caroline instead of Darcy. [audience laughter]

Molly: Yeah. [00:50:00] No, you're right, because she's also exactly the same as Darcy.

Becca: She's also responsible for Jane and Bingley breaking up, so she also ruined the happiness of a most beloved sister. She also thinks that Lizzy's family is ridiculous. She's also rich. The only difference is that Caroline is actually awful. So, I think they would have to-- If I were to write this, it would be exactly like *Pride and Prejudice* up until proposalgeddon.

Molly: Mm-hmm.

Becca: When Darcy has the proposal disaster, Caroline with proposalgeddon, they would scream at each other, "You're the last man on earth I could ever be prevailed upon to marry. So, there'd be one person."

Molly: Like, "Oh, my God. Are you kidding me?" No.

Becca: And then, they would have sex.

Molly: Yeah.

Becca: And there would be fake sex that would happen.

Molly: Ooh. Ooh. They would take a turn about the room. [audience laughter]

Becca: That turn about the room definitely takes on a different energy. [crosstalk]

Molly: Yes. She has the book and she throws the book away.

Becca: Yeah.

Molly: And she's like, "Will you take a turn about the room?" and then they [00:51:00] touch arms and that's where you get the hand flex-

Becca: Ooh.

Molly: -moment.

Becca: Yes. Oh, this works too well. [audience laughter] [crosstalk] Caroline.

Molly: I'm obsessed with that.

Becca: Except I'm going to insist that's where the story really starts to deviate and then, Lizzy and Caroline are just forced lie to everyone in their lives about the fact that they can't stay away from each other, because they're too attracted to each other, but they also despise each other.

Molly: Yeah. They have to continue the room being enemies for the rest of their lives, because otherwise, they can't actually just get together during the Regency Era. So, we would have to probably bring it into the modern era if we want them to end up together.

Becca: Well, I think it would be Lizzy could still take advantage of Mr. Darcy, and get his riches and marry him. She could still attract him. Caroline would be the spinster sister who lives with Jane and Bingley. And boom, they visit each other all the time. Lizzy and Caroline-- [crosstalk]

Molly: Yeah. The thing is that now I'm thinking about Caroline and Lizzy and Darcy [audience laughter] [00:52:00] because then everybody gets what they want.

Becca: There is no one who loses in that situation.

Molly: Right.

Becca: So, yeah.

Molly: So, that's where that's going to end up. [audience laughter]

Becca: [crosstalk] All right. Should we take one more?

Molly: Yeah, we can do one more.

Becca: Yes.

Female 2: Willoughby and Wickham? [audience laughter]

Molly: Yes, I love it.

Becca: Well, isn't this a [unintelligible 00:52:20] pairing? [audience laughter]

Molly: Okay. So, they are both in trouble. [audience laughter]

Becca: Here's the thing. They're both at the brothel together, probably getting drunk and spending their money. But I don't know if you guys have ever hung out with sad fuck boys. They actually have so many feelings. When they start talking to each other about those feelings, [audience laughter] it gets really emotional, really painful.

Molly: I'm going to bring it back to *New Girl* yet again, Becca, [audience laughter] because the episode where the boys try to have a boys' night and then they end up just drinking wine and crying on a [unintelligible 00:52:54] [audience laughter] that's what happened with Wickhaby.

Becca: Wickhaby. [00:53:00]

[cheers and applause]

Molly: Thank you.

Becca: So, maybe the reason the two of them are constantly screwing over women, which we don't condone.

Molly: We do not.

Becca: We deny the sexuality.

Molly: Especially not 15-year-olds.

Becca: Yeah. Both of them deviants with 15-year-olds should not happen. So, maybe they're cruel to women, because they hate themselves. And if they find solace in each other, then they can be nicer to women and really grow as people. So, the moral of the story is all fuck boys should just try out not dating women for a while and date men and see if maybe that's why they're awful. [audience laughter]

Molly: Yeah, exactly. I think, so, the plot of this one is that they're going to be at the brothel, they're going to get to talking, they're going to leave the brothel and be like, "Let's go just go for a walk."

Becca: Oh, my God, the daddy issues on both of them? [audience laughter]

Molly: Yeah. And then, they're going to admit that they both feel really guilty for what they've

done to these girls. They're like, "I really fucked up on that one."

Becca: They're going to need to have to atone together. **[00:54:00]** This is part of the story.

Molly: They're going to be like, "We're going to do some community service. [audience laughter]
We're going to get better with people."

Becca: And then, we're going to apologize profusely.

Molly: Yeah. We're going to give back whatever money we stole. We're going to maybe work the land.

Becca: Ooh. [audience laughter] Working the land is a very strange term for having sex, but yes—[audience laughter]

Molly: Like, chopping wood.

Becca: Chopping wood?

Molly: Yes. That's the story of Wickhaby.

Becca: Wickhaby. Yes. [audience laughter] Story of redemption found through queer love. I love it. Not dissimilar from several romance novels.

Molly: Yeah. So, we have a couple minutes left. We can rapid fire through our next game, and then we can open it up for some questions from the audience and then we can wrap it up. So, should we rapid fire through our next game?

Becca: So, our next game is we're going to discuss how active the sex lives are of certain Austen couples.

Molly: On a scale of never to constantly. [audience laughter] **[00:55:00]** [crosstalk]

Becca: Yes. And keep in mind, here we are going off of the canon iterations of these couples.

Molly: Yes.

Becca: We're out of fanfiction, we're back into what Austen was actually intending.

Molly: Yes. So, Lizzy and Darcy?

Becca: Oh, I think pretty frequent.

Molly: Yeah.

Becca: Not like ruining lives frequent, but the-- [crosstalk]

Molly: Two or three times a week. Very healthy.

Becca: Yeah, exactly. Healthy relationship there.

Molly: Yeah.

Becca: Jane and Bingley.

Molly: I'd say they schedule it. [audience laughter]

Becca: Yeah, they're definitely-- I think and the thing is each special.

Molly: Yeah.

Becca: He's a crier.

Molly: He lays out rose petals on their-- [crosstalk]

Becca: He's so romantic.

Molly: Yeah.

Becca: Yeah. All right.

Molly: Charlotte and Mr. Collins.

Becca: Negative. [audience laughter]

Molly: They've never done it.

Becca: Charlotte has actively become a genius at avoiding having sex with Mr. Collins.

Molly: Yeah.

Becca: She did it once to see if she could get pregnant, and then she didn't get pregnant and she was like, "You know what? I can live with that shit."

Molly: I can live with that shit. [audience laughter] **[00:56:00]** I'm sorry. Lydia and Wickham.

Becca: I think the answer to this one is at first constantly, and then five years down the line, never.

Molly: Yeah, they've lost complete-- [crosstalk]

Becca: [crosstalk] there is always this cheating the entire time.

Molly: It's possible that they leave each other. But who knows?

Becca: No, I think they stick it out.

Molly: Because they're both terrible people. Well, not Lydia.

Becca: I think they're trapped and they both just have sex with other people constantly.

Molly: Which could fit.

Becca: Yeah. It's not ideal, but if they're both doing, it's not as bad.

Molly: Yeah. Mr. And Mrs. Bennet.

Becca: This is a punt. These two again, [crosstalk] why else did he marry her?

Molly: They have so many kids. [audience laughter]

Becca: They have so many kids. He dislikes her and they have nothing in common. So, my understanding is that the two of them never talk except when they get into bed together, it's just that is the way they communicate.

Molly: Yeah. And also, how they're going to fall asleep, because they're all wound up.

Becca: No, no. she's all wound **[00:57:00]** up.

Molly: She's all wound up. He's like, "I need to calm your nerves." [audience laughter]

Becca: Yeah. She's become very fond of her nerves and calming them-- [crosstalk]

Molly: Oh, yeah. [crosstalk]

Becca: Elinor and Edward. I think we're back in the once-a-week category here.

Molly: Yeah.

Becca: I feel like it's not--

Molly: Regularly, not never, not all time.

Becca: I feel like they would have a very passionate romance for a long time that was settled down into something a little bit more familial-

Molly: Yes.

Becca: -all the time.

Molly: Which is beautiful.

Becca: And I think they would both be okay with that.

Molly: Yeah. Marianne and Brandon?

Becca: Ooh. This is a big one.

Molly: I don't think very often. I think that's a maybe once a week.

Becca: Here's the thing. They don't have sex that often, but Colonel Brandon is just constantly servicing her.

Molly: Oh. [audience laughter] Yes.

Becca: Yeah.

Molly: Absolutely.

Becca: He gets off on making sure that she remains a **[00:58:00]** pillow princess.

Molly: Yes.

Becca: That is just absolutely-- [crosstalk]

Molly: We love it. John and Fanny Dashwood.

Becca: Oh.

Molly: Angry sex.

Becca: No, they never have sex.

Molly: When they do, it's angry. [audience laughter]

Becca: Yeah. No, no, neither one of them has ever actually orgasmed. Maybe John twice.

Molly: She's talking about this, everyone.

Becca: No, I'm thinking about it in the morning, because viscerally, Fanny Dashwood is the type of woman who's never had release. [audience laughter] She's just never been able to understand what true happiness and pleasure looks like, which is why she-- [crosstalk]

Molly: [crosstalk] when he's grabbing Lucy's ear.

Becca: My poor-- my bosom. [audience laughter] That is the most alive she has ever felt. She loved that. Yeah.

Molly: She's got [unintelligible 00:58:46] uncovered. Emma and Knightley.

Becca: Oh, a lot. A lot. There's no way. Always.

Molly: Especially Johnny Lee Miller. [audience laughter] Harriet and Robbie.

Becca: [00:59:00] I feel like it's like Jane and Bingley. Like, it's romantic.

Molly: Yeah. We love those little sweet muffin, cinnamon bun relationships.

Becca: Yeah, those are the sweet little special every time relationships.

Molly: Yeah.

Becca: Yeah. Frank and Jane. Oh, that's constant.

Molly: Yeah. He ran up to her in the street in that one adaptation, picked her up and spun her around and made out with her in the middle of the squares. So, all the time.

Becca: They have the right amount of tension for it to just be simmering constantly.

Molly: Yeah.

Becca: That is a frequent one. That is maybe other than Mr. And Mrs. Bennet, probably the most frequent. I'm going to put it out there. But Mr. And Mrs. Bennet are fucking the most out of all of these. [audience laughter]

Molly: John and Isabella also are doing it pretty regularly.

Becca: Yes, I would agree with that.

Molly: Again, 12 kids.

Becca: Yes. And also, incompatible in terms of their talking, so they communicate another way.

Molly: Yeah.

Becca: And [01:00:00] Isabella is definitely like Mrs. Bennet in that she is a woman who needs to calm down quite a bit.

Molly: Right. Which reminds me-- So, she starts out pregnant. She has a baby. The Palmers

also have a baby, and very similar relationship to-- [crosstalk]

Becca: I have to say, I think the couples in Jane Austen who are having the most sex are the ones that seem slightly unhappy with each other when they're not having sex. They're the ones who are having the most sex, for sure.

Molly: Yeah.

Becca: The Westons.

Molly: Also had a baby. So, at least once, but I would have to say--

Becca: I feel like they are Elinor and Edward 20 years down the line.

Molly: Yeah, they're very sweet.

Becca: Yeah. That is the familial happiness that you have going on. And Elton and Augusta. Augusta.

Molly: I think that they do once a quarter. [audience laughter]

Becca: That is very scheduled.

Molly: Yes. She's like, "Get off me." And he's like, "Please, [01:01:00] my queen." And she's like, "Not right now." [audience laughter]

Becca: Yes, that's exactly it. She is instructing him the entire fucking time. [audience laughter]]

Molly: Yes. Yearly once.

Becca: No escape, no release, but she'll get off and he'll be like, "Okay."

Molly: He's like, "Did I do okay?"

Becca: And she'll be like, "6.5 out of 10. That'll do."

Molly: I'll see you in three months.

Becca: Exactly.

Molly: Yeah.

Becca: So, unless I get pregnant, in which case it's a year from now.

Molly: Yeah. Until that baby is 15.

Becca: Yeah, exactly. And then, I think the question is whether or not Elton confines other forms of taking care of himself, which I think he might. But the question is, I don't think he's cheating on her. I think he's discovered this bookshop. [audience laughter]

Molly: Yes. Good for him.

Becca: Yeah.

Molly: Yeah.

Becca: All right. Those are the couples we had. We'll give to any of the audience a chance

to ask about one more couple that we haven't mentioned, if there is one. Did we forget anybody? Yeah. Ooh. [01:02:00] We were really thorough?

Molly: I think we were pretty thorough.

Becca: We were thorough, guys.

Molly: I forgot about the Palmers, but I added them back in.

Becca: Yes, you did.

Molly: Yeah.

Becca: You know what? Then that's that.

Molly: That's that. So, we'll open it up if anybody has any questions, we've got a couple minutes.

Becca: Yeah.

Molly: So.

Becca: Yeah?

Female 3: I thought of a couple.

Molly: Yeah. Let's hear it.

Female 3: Mr. and Mrs. Hurst. [crosstalk]

Molly and Becca: Ooh.

Becca: Never.

Molly: [unintelligible [01:02:26] [audience laughter]

Becca: She is super thirsty for it.

Molly: And he's asleep. [audience laughter]

Becca: And he falls asleep.

Molly: Yeah. He doesn't really make it through the party to get the after party.

Becca: Yeah. The sad thing is he definitely talks big game and just never [unintelligible 01:02:42]

Molly: Yeah.

Becca: Poor Mrs. Hurst.

Molly: Poor Mrs. Hurst, who in the 1995 is played by the same person who plays Mrs. Elton in the 1996.

Becca: We love overlap, and she is at the star-- [crosstalk]

Molly: Yes, which is from Cornwall or something.

Becca: Oh, it's a Cornish accent. Okay. Okay. I didn't [01:03:00] know any of that.

Molly: Someone merely told us, because we didn't know.

Becca: Well, yeah. So, this is why we have the best listeners.

Molly: Yes. You guys rock.

Becca: All right. Anyone have any questions? Yes, hello.

Female 4: I'm curious, what are your thoughts on different fandoms on AO3 that do Regency and Jane Austen [unintelligible 01:03:18]

Molly and Becca: Ooh.

Becca: Honestly, I think it's so fun, because I think the thing about Jane Austen, we've touched on this so much tonight, is that she is the creator of archetypes.

Molly: Yes.

Becca: And archetypes that we still, as an audience, love nowadays. Romantic dynamics that still play out in real life, that's why they're so universal and timeless. But I don't think it's crazy or wrong to want to go into different universes and apply these archetypes, these tropes, these stories to different time periods. I think they actually adapt really well. We didn't talk much about this, but, we look at things like *The Lizzie Bennet Diaries* or *Clueless*. These stories translate into [01:04:00] any area you want them to with ease, because they fit our lives as human beings experiencing love so well.

Molly: Yeah. Also, I forgot to mention that in doing research for the show, I discovered a website called *dwiggie.com*, which stands for Derbyshire Writers Guild. It is exclusively Jane Austen fanfiction. They have the fantasy-- It's like, this is stuff that's not necessarily canon. And then, the epilogues section where it's like, this happens after a section of a book that you've read. I didn't like too much [unintelligible 01:04:38] because it wasn't very smutty and I was looking for [audience laughter] smut for this particular show.

Becca: [crosstalk]

Molly: No. this is all very pure. There was like, I read one where Marianne got three wishes and there was a servant girl who was granting her wishes. It's just weird stuff like that, but there's a whole website [01:05:00] dedicated to that. And then, in perusing AO3, obviously, there was a lot of Regency stuff, and I just think that it's so fun.

Becca: Yeah. Do we have time for one more?

Molly: Yeah. If anyone has got another question, we can take one more.

Becca: [crosstalk] Okay.

Molly: We've got two. We can do two more.

Becca: Oh, yeah, we can do two more.

Molly: We'll start with you back there.

Female 4: Are there any Jane Austen adaptations that you would not recommend? Like, any movies that you saw and you're like, "I think we can all go without that one"?

Becca: I think we both agree that there are certain *Emma* adaptations that don't need to

exist.

Molly: Yeah. For the stream, I realized we haven't been repeating the questions, but the question was, are there any Austen adaptations that we do not recommend? And I'd say that the 1996 *Emma* starring Kate Beckinsale was fine.

Becca: You don't need it. There's better ones. I feel the same way about the Gwyneth Paltrow one. There's much better adaptations of *Emma* out there. I think that mostly [01:06:00] what we've seen so far are that there are good miniseries adaptations and good movie adaptations that have a lot to offer. There are a lot of adaptations of *Emma* and so many. Some of them are superfluous. If you want to watch a full movie version, watch the 2020. If you want to watch book accurate version, watch the 2008, 2009 one. That was on BBC. I don't think you need those 1990s *Emma*'s. And if you want something from the 1990s, that's *Emma*, go for *Clueless*. [audience laughter]

Molly: But there's also all of the book adaptations that are modern day. And so far, everything that I've read to that has been so fun. My favorite ones are the ones that really take something and change it up to make it-- to have a fresh, modern spin on it instead of just being a retelling of the same story, because we've read the story so many times, but they've all been really fun.

Becca: Yeah, I agree with that. And I also [01:07:00] think-- The last thing I'll say on this, is that I have other adaptations of Jane Austen novels that we haven't covered on the podcast that I don't think are very good. I will not talk about what they are yet, because we probably will cover them on the podcast. So, yeah, I think that's the answer we have to that one. And did we have one more question?

Molly: If you have a question, you can.

Female 5: Yeah. Well, first off, I'm only in Season 2. By the way, excellent podcast.

Becca: Oh, thank you.

Female 5: But I'm just wondering, if you do plan on reading all of Jane Austen's works, and that was the goal from the beginning.

Becca: Oh, yeah, absolutely. The question is whether or not we plan on reading all of Jane Austen's work. And the answer is yes. The thing that we have recently come up against, is that we only have one more book that I've read, which is *Mansfield Park*, which we will cover. We're covering *Persuasion* next. So, that's our fourth one. I haven't read that one yet. We are doing a lot of *Emma* adaptations. There's tons. I'm still reading *Persuasion*, so I have to finish it before [01:08:00] we cover it on the pod.

Molly: Yeah. So, we're taking our time with *Emma*. I realized that we have been covering *Emma* for two years. [audience laughter] It's so funny to me, but I don't get sick of it.

Becca: In my opinion, it's not my favorite of Jane Austen's novels, but I think it is her funniest.

Molly: Yeah, it is.

Becca: I think Knightley is probably her hardest heartthrob I've read so far, although we'll see what happens with certain other adaptations [crosstalk] be reading. Yeah. I think that that's correct. We are all--

Molly: As many as we can, and we're going to do all of Jane Austen's stuff, her unfinished works and short stories and all of that. And then, as many of the adaptations and stuff as we can possibly do, we will do.

Becca: Which could take us decades. So, plenty of podcasts left.

Molly: Yes. So, I guess that's the end of the show.

Becca: That is done.

Molly: We're not going to forget to say the thing this time. But before we say the thing, we're going to say a huge thank you to the Ripped Bodice for having us.

[cheers and applause]

Becca: Yes.

Molly: We are selling posters in the back for \$12 for a couple more minutes after this. So, if you want a poster you can get that. Thank you to Fish Market Theater Company for having us as part of RomFest.

[cheers and applause]

Becca: Thank you to both of our partners-- [crosstalk]

Molly: Thanks to [unintelligible 01:09:25] for livestreaming us.

Becca: Yes, thank you.

Molly: And until next time, stay proper.

Becca: And read some smutty fanfiction.

[cheers and applause]

[music]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at podandprejudice.com. To **[01:10:00]** keep up with the show, you can follow us on Twitter, Instagram and Facebook, [@podandprejudice](https://www.instagram.com/podandprejudice). If you love 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 a review wherever you listen to podcasts. Thanks for listening.

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