



## Transcript of episode 51. *Pride & Prejudice* by Jane Austen - a short extract

*Jon: Hello there and welcome to English with Monty. Today I've got Amy back with me. Hi Amy, how are you doing?*

*Amy: Hey, I'm good, thank you, and you?*

*Jon: Doing really well, thanks. Thanks for joining me. Welcome.*

*Amy: Thanks for having me back.*

*Jon: No worries. So today I thought we'd do something to do with an extract from a book.*

*Gideon and I, we've recently done an episode on literature to do with British culture. So it was really focusing just on British literature and *Pride and Prejudice* came up as, of course, it would be a very famous book, a classic. Definitely very much so. I thought we'd do an eight minute episode, just do a bit of an extract on it.*

*What was your thoughts on *Pride and Prejudice*? Have you read it? Do you like it?*

*Amy: I haven't read it since school. Okay. It was mandatory in my English lit, which means literature for anyone who wasn't sure, English literature class. It was a must read. And I think because it was a must read in a mandatory subject, it took away the fun of it for me.*

*However, if I were to reread it, I'm sure I'd enjoy it much more, not having to read certain amount of chapters by a certain date, as it was at school. So I really need to reread that in my own leisurely time. I think it'll be much more entertaining.*

*Jon: I should think so. I should probably do the same. We did *Mansfield Park* at school.*

*It would have been, of course, another Jane Austen book, and we skipped *Pride and Prejudice*. I definitely should reread some of the stuff. I guess it's set just before Victorian times, I think.*

*Amy: It is, exactly. So very focused on women just having their one specific role, which was to find a man, get married, have kids.*

*It's all around that kind of period of time.*

*Jon: Definitely. And it's about status, isn't it? And marrying into wealth and things like that. Exactly. It's very much of its time. I think it's fairly straightforward in terms of the language. It's not too bad, is it?*

*Amy: It isn't actually, like, going through it. It's quite an easy one to read.*

*There's not too much challenging language.*

*Jon: We'll take it in turns to read some of it and then we'll maybe talk about some of the trickier vocabulary at the end. So this is from chapter one. It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.*

*However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of someone or other of their daughters. My dear Mr. Bennett, said his lady to him one day, have you heard that Netherfield Park is let at last?*

*Amy: Mr. Bennett replied he had not. But it is, returned she, for Mrs Long has just been here, and she told me all about it. Mr Bennett made no answer. Do you not want to know who has taken it? cried his wife impatiently. You want to tell me, and I have no objection to hearing it. This was invitation enough. Why, my dear, you must know, Mrs Long says that Netherfield is taken by a young man of large fortune from the north of England, that he came down on Monday in a chaise and for to see the place and was so much delighted with it that he agreed with Mr Morris immediately that he is to take possession before Michaelmas and some of his servants are to be in the house by the end of next week.*

*Jon: What is his name? Bingley. Is he married or single? Oh, single, my dear, to be sure. A single man of large fortune, four or five thousand a year. What a fine thing for our girls. How so? How can it affect them? My dear Mr. Bennett, replied his wife, how can you be so tiresome? You must know that I'm thinking of his marrying one of them.*

*Is that his design in settling here? Design? Nonsense. How can you talk so? But it is very likely that he may fall in love*

*with one of them, and therefore you must visit him as soon as he comes. I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be better still.*

*For as you are as handsome as any of them, Mr. Bingley might like you the best of the party.*

Amy: My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown up daughters, she ought to give over thinking of her own beauty.

In such cases, a woman has not often much beauty to think of. But my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood. It is more than I engage for, I assure you. But consider your daughters, only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general you know they visit no newcomers.

Indeed you must go, for it will be impossible for us to visit him. If you do not.

*Jon: You are over scrupulous, surely. I dare say Mr. Bingley will be very glad to see you, and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls. Though I must throw in a good word for my little Lizzie.*

*I desire you will do no such thing, Lizzie. Lizzie is not a bit better than the others, and I am sure she is not half so handsome as Jane, nor half so good humoured as Lydia. But you are always giving her the preference. They have none of them much to recommend them, replied he. They are all silly and ignorant like other girls, but Lizzie has something more of quickness than her sisters.*

Amy: Mr. Bennett, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves. You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least. Ah, you do not know what I suffer, but I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhoods.

It will be no use to us if twenty such should come since you will not visit them. Depend upon it, my dear, that when there are twenty, I will visit them all.

*Jon: Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character.*

*Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married. Its solace was visiting and news.*

Amy: Oh, good job I don't speak like that anymore.

I find it way too difficult. It's like when my students watch Bridgerton and they're like, do you watch Bridgerton, Amy? I'm like, no, it really doesn't interest me, actually. And they're like, oh, so you guys don't say anymore? Are you with child? I'm like no, we definitely don't say are you with child.

*Jon: Can you imagine if you said that to your friend?*

Amy: Honestly, are you with child John?

*Jon: That would be interesting if I was.*

Amy: Maybe not John.

*Jon: That was great. I guess this is more talking about obviously marrying off daughters, isn't it, by the looks of it?*

Amy: It is exactly, especially that kind of concluding paragraph at the end of chapter one, it summarizes it very neatly.

*Jon: It does indeed, doesn't it? And it's very much part of society and part of status, isn't it? And*

Amy: Societal expectations as well.

*Jon: Very much so. And His wife is definitely Lizzie, isn't it? That's his wife. She's definitely on a mission, isn't she, to marry off her daughters by the looks of it.*

Amy: I'd say so, and feeling the pressure of that as well.

*Jon: Very much so. Shall we go through a few words? Sure. Maybe the first one, I guess is on the first line, is acknowledged. I think, as you were saying just a few moments ago, it's quite a tricky word, maybe, isn't it? I guess it comes from knowledge, doesn't it, really?*

Amy: It must do, which is obviously in the middle, but adjective for students who are really wanting to knuckle down to understanding these phrases.

It's an adjective. How would you best explain it?

*Jon: If you acknowledge something, it's like you're saying you notice it. You recognize it, you notice it.*

Amy: So you accept that it's true.

*Jon: Yes, exactly. So in this context, the truth universally acknowledged and accepted truth, isn't it? I guess. Okay, great.*

Amy: Next one. So, a chaise, and then he came down on Monday in a chaise, means a carriage, and it's a carriage pulled by horses.

Sets the old scene as well, so we're talking very pre-cars here, guys.

*Jon: We are, so it's probably not a word you're ever going to use, and we made the mistake of thinking it might be something else.*

Amy: Unless they really like the classics, in which case they might see it more. That's true. Other Austin books and other publications of a similar type.

*Jon: That's true, but obviously we were quite ignorant on that side of things. We didn't pick that one up. A single man of large fortune.*

Amy: So fortune meaning a lot of money or wealth could be a synonymous term.

*Jon: I suppose it's probably a lot of languages that would be easy to understand. Similar. It'd be quite similar.*

Amy: Tiresome.

*Jon: Tiresome.*

Amy: I was going to say that could be a really good one because students are much more familiar with tired, tiring, but not tiresome. Tiresome is an adjective not necessarily related to the feeling of being tired, but more feeling annoyed or making you feel irritated.

*Jon: Very much so. That's perfect.*

*Settling?*

Amy: Yes. Settling, I often get asked actually when it comes, it's quite a good one, isn't it? When moving abroad and starting afresh. Students often ask me the meaning of settling. Would you like to go ahead?

*Jon: Sure. Settling is when you feel happy in your surroundings, isn't it?*

Amy: Yeah, comfortable.

*Jon: Comfortable. You've moved in. You've got your things in the right place and maybe you've made a few friends and stuff like that. You settle. And then I suppose we would also use another one, which is settle down, but that's taking it a step further, isn't it? Really?*

Amy: Exactly. But still correlated.

*Jon: Yeah. It's still similar vein, isn't it? In the sense that if you settle down, I guess you typically get married, buy a house, have kids.*

Amy: Absolutely. Next one. I'm actually going to pick on one that students ask a lot and get confused with, which is just in the next paragraph for design nonsense. And it's actually just the word likely.

The reason for choosing that one is students so often get it confused and think it's linked. To being liked or to like

something when actually the most synonymous term is probable. So if something is likely it's probable or very possible to happen in the future.

*Jon: I guess it's possibly more of an Anglo Saxon term, is it? I'm not really sure.*

Amy: I think so. I think it would be whenever I say probable, it's similar. Students pick that up straight away.

*Jon: Definitely. And I think Sounding maybe a bit more like native, using likely is more common, isn't it?*

Amy: It is, isn't it? Much more common than saying probable.

*Jon: I guess probable is a bit more scientific, or it seems a bit more scientific, doesn't it? Very much so. Handsome.*

Amy: Okay, handsome means attractive. I was going to be very gender specific there and think, wow, that's really not very modern of me, but it's more common to say a man is handsome than describing a woman as handsome.

*Jon: I would say nowadays we wouldn't describe a woman as handsome though, would we?*

Amy: That's what I mean, exactly. I think it's still much more common for a guy.

*Jon: I suppose in these times, then yes, that may have been the case. I suppose they would maybe talk about a horse being very handsome as well.*

Amy: Absolutely. But yeah, attractive.

*Jon: But I guess in terms of a horse, it's something that's, it's a special horse, I guess, isn't it?*

Amy: Absolutely. Maybe the best of the range.

*Jon: Yes, indeed.*

Amy: Another good one might be the verb to flatter somebody. To flatter someone, I guess the best way I could explain it is to not just compliment someone, but kind of almost. Overloads and compliments. It's more extreme, isn't it, than to compliment someone?

*Jon: It is really, isn't it?*

*I mean, sometimes I guess we would use it in the sense that, oh yeah, you're complimenting me and trying to get something out of me. But in this context, it wouldn't be the case, would it? It's more a case of, oh yes, thank you for the compliment.*

Amy: She doesn't sound so impressed.

*Jon: Yes, sure. Okay, no, that's a good one.*

*Maybe scrupulous.*

Amy: So scrupulous is an adjective meaning to be careful, paying attention, I guess, to each sale. And I guess a similar term could be something like meticulous.

*Jon: So it's being too precise, I guess.*

Amy: Very precise and careful to like even the smallest detail. If you're being over scrupulous, then yeah, of course it's more than necessary, I guess.

*Jon: It's too much, isn't it?*

Amy: How about vex? You take delight in vexing me?

*Jon: I think that would probably be a good one. I guess to vex someone is to confuse them, throw them off the trail, isn't it?*

Amy: Also annoy them.

*Jon: That's true. So I guess it encompasses all of those things, doesn't it really?*

Amy: Absolutely.

*Jon: Maybe sarcastic?*

Amy: Yes, that's a good one, especially for those living in the UK.

*Jon: Indeed, yes. So sarcastic humour, what would sarcastic humour be?*

Amy: Sarcastic is just a specific type of humour and I guess it's using words which mean the opposite of what you actually mean. It can really just mean to like make fun of somebody or to joke around.

It doesn't have to be to offend or upset someone. It can just be our way of joking.

*Jon: Often sarcasm isn't used to offend people, is it? Often it is just to have fun with your friends, isn't it? I would say.*

Amy: Absolutely.

*Jon: I don't know. Reserve? Would people know that?*

Amy: Can mean different things, say reserve. I don't know in this case, it's meaning like shyness.

*Jon: So a lack of warmth or openness in manner or expression, would you say that's reasonable?*

Amy: I would say so, that's the best term.

*Jon: Okay, maybe caprice?*

Amy: It's so often caprice, but I guess change in attitude?

*Jon: Yeah, I guess so. I mean, I guess it's not commonly used as a modern spoken English.*

Amy: No, not so much, but a good word to understand is a noun. It's changing behaviour, changing attitude, and it's not slow, it's more fast, it's more sudden.

*Jon: Definitely. Maybe temper as well?*

Amy: Yes, temper is, would you say mood or when it's just bad mood?

*Jon: I suppose it's probably bad mood, isn't it?*

Amy: Yeah, angry is the best, I think. Get a temper or have a temper, let's say, which are common collocations, or just to get angry.

*Jon: That's true, isn't it? So if you have an uncertain temper, I mean, I suppose in this context, it probably means mood, doesn't it?*

Amy: Absolutely.

*Jon: But typically it would be to be negative thing, something that you're angry, frustrated or something. Possibly discontented. Maybe that can be the last one. Oh no, we've got solace. So I guess it's comfort or consolation in a time of distress or sadness.*

Amy: Exactly. Comfort, I think it's a good key word.

*Jon: It is about comfort, isn't it really?*

Amy: Absolutely.

*Jon: Thanks for joining me on that, Amy. Hopefully.*

Amy: Thank you.

*Jon: You're very welcome. Hopefully that gave a bit of an insight to listeners and really the idea, I suppose, for doing things like this is just to show you how accessible some English literature can be.*

*Of course, there's some difficult elements, but I think in terms of classics, this is a classic. If you are interested in reading, it's definitely a good way to discover a little bit more about English culture, English history. I suppose also as*

*well, if you like Downton Abbey, it probably has fairly similar vocabulary, doesn't it?*

Amy: And similar themes, and I think it's just a great eye opener for those really interested in the linguistic part when learning English. It really shows how much English grammar and vocabulary has progressed and evolved.

*Jon: I think that's a really good point because there are certain elements there that we wouldn't really use. I mean, I guess there's a bit more formality there, isn't there?*

Amy: Exactly. Much more formal.

*Jon: There are certain things that we definitely wouldn't say. Obviously, it is more literary, of course, but there are definitely key phrases there that hopefully we've explained quite well, and then hopefully that inspires people to read it. If you have any questions, just let us know.*

Amy: I think definitely give it a read. It is just a classic that the door to so many others, let's say of that genre. It's like the first one you should pick up if you're getting into period dramas or classics from that time.

*Jon: Definitely. I like that expression door to many others. I think that's the perfect way to describe it.*

*Thanks for joining me, Amy.*

Amy: Thank you.

*Jon: And you've been listening to English with Monty.*