

Molly: Hello everyone. Today's the day. The sun is shining, the tank is clean, and Season 2 is live in your ears. To celebrate this momentous occasion, we are having a Patreon-only live stream, this Friday, March 26th at 8:00 PM Eastern time. If you want in on that live stream, head on over to patreon.com/podandprejudice, and become an Estate or Pod Squad Level Patreon. If you're already a Patreon at that level, we can't wait to see you there.

Today begins our *Sense and Sensibility* journey. If you're just joining us now, welcome and please note that, this is a spoiler free podcast. I, Molly have absolutely no idea what's about to go down in this book. If you follow us on social media, which you totally should, [@PodandPrejudice](https://twitter.com/PodandPrejudice) everywhere, please keep spoilers out of any messages to us. If you just have to share something with spoilers, email us at podandprejudice@gmail.com, with spoilers in all caps in the subject line. You can find transcripts of our episodes at podandprejudice.com/transcripts.

Our show is transcribed by SpeechDocs, a podcast transcription **[00:01:00]** company that we've been using for almost a year and we love them. The best part about them, is that they are real people, not a transcription software. If you host a podcast and want accurate transcription with fast turnaround and a really reasonable price, check out speechdocs.com or follow the link in our show notes. Now, enjoy this week's episode covering Chapters 1-3 of *Sense and Sensibility*.

[Pod and Prejudice theme]

Molly: We'll just talk for a little bit, and then we'll sync up.

Becca: Well, we're already synced up, right?

Molly: Oh yeah, we did already sync up.

Becca: It would be just like putting in the intro.

Molly: You're so right.

Becca: We're synced.

Molly: We're clearly in practice of recording just the two of us.

Becca: I've missed this. We've had some wonderful guests on, but girl, I have missed your face.

Molly: I know this is nice. This is just going to be hanging out with our wine together, [in a simpering tone] like we used to in New York.

Becca: Oh my God.

Molly: I'm glad we have our matching Grogus that we can pretend that we're hanging out together.

Becca: Yes, the Grogus and the wine really do make **[00:02:00]** it like a really classic Becca-Molly-hang sesh.

Molly: Yeah. Listeners, we both have stuffed Grogus, Baby Yodas, if you will.

Becca: Yes.

Molly: They match.

Becca: They do, and they're both super cute. Mine is pretty plushy. I don't know what yours is like.

Molly: Yeah. No, we have the same exact Grogu.

Becca: Yay.

Molly: It's the same. He's the soft-headed one. Mine [unintelligible [00:02:21] came from tyranny, yours came from Mike, I believe.

Becca: The romantic gifts I receive. He also got me a planner with all the Jane Austen books on it.

Molly: Oh. Wow. What a good boy?

Becca: Quite thoughtful. Yeah, he's a good little Bingley.

Molly: We love him.

Becca: On that note, this is Becca.

Molly: This is Molly.

Becca: Welcome to Season Two of Pod and Prejudice.

Molly: Season Two!

[blowing trumpet]

Becca: We are here to talk about Jane Austen.

Molly: We are here to talk about *Sense and Sensibility*.

Becca: Yeah, both a sense and a sensibility. I am so excited for this. Molly, are you excited?

Molly: Yes. To be fair, to myself. To be fair, to everyone who might be thinking the same thing I am. I thought *Sense and Sensibility* [00:03:00] were the same, like they meant the same thing. They're so similar, but they're not also. *Pride and Prejudice*, I feel like prejudice and pride came in a lot later in the book, but this is like Chapter 2. It's like sensibility.

Becca: Right off the bat.

Molly: Yeah.

Becca: Yes, this book has less of a desire to hide the ball on the title-

Molly: [in a whisper] It's in the title.

Becca: -than *Pride and Prejudice* does.

Molly: Before we get into this, I want to share what I know about this book already. That would be nothing. I thought that this was the sequel to *Pride and Prejudice* for most of my life. I'm very excited to get into it. [chuckles]

Becca: Oh my God.

Molly: Yeah.

Becca: Oh, my. I was not prepared.

Molly: Yeah.

Becca: Oh, I'm so excited to talk about it with you. This book is amazing. This is, as I said, my favorite work of Jane Austen's. It's also the first one she published. She wrote *Pride and Prejudice* first, if you remember, it used to be called *First Impressions*, but she didn't publish it. Then she published [00:04:00] *Sense and Sensibility*, and then after that, published *Pride and Prejudice*. *Sense and Sensibility* is not as punchy in its immediate humor as *Pride and Prejudice*. It's still really funny, but it has drama and deep emotion and it's-- Ah, it's a wonderful book. I'm so excited and many people know it from its very famous adaptation, also made in 1995.

Molly: 1995, the year I was born, and a good year for film adaptations of Jane Austen novels.

Becca: Yeah, there was like a renaissance of Jane Austen adaptations that plummeted with a specific Gwyneth Paltrow interpretation of a certain character.

Molly: Interesting, interesting.

Becca: I will say on that matter.

Molly: I feel like there's going to be another renaissance of Jane Austen, and Regency era stuff right now. *Bridgerton* obviously just came out and everyone's obsessed with it.

Becca: Yeah, that was really fun. I want to say quickly on *Bridgerton*, what's interesting is that [00:05:00] *Bridgerton* is very much a fantasy Regency era. When you look at something like 1995 *Pride and Prejudice* or even 2005 *Pride and Prejudice*, there's a real want to recreate the time period. Whereas I don't think *Bridgerton* is necessarily trying to do that. They do a variation on the time period, while incorporating a lot of the things we find interesting and engaging about Regency era stories.

Molly: I totally see what you mean by a fantasy Regency era, which I think is exactly what people wanted right now. They were like, “I want to escape, and I want something where the stakes are so low.”

Becca: Oh, yeah.

Molly: [chuckles]

Becca: Anyway.

Molly: Yes.

Becca: Jane Austen.

Molly: *Sense and Sensibility*.

Becca: Are you guys ready? We're going to start with Chapter 1. There is a lot going on very immediately in this book.

Molly: Yeah. First of all, there's a lot of depth.

Becca: Like I said, this book already off the bat is a little darker than *Pride and Prejudice*.

Molly: Yes. For all of *Pride and Prejudice*, I was like, “When's Mr. Bennet going to die?” This one is like first page, dead. **[00:06:00]**

Becca: Yes, exactly.

Molly: Yeah. Let's get into the plot. I'll tell you all what happened. I think that maybe some of our listeners have never read *Sense and Sensibility* and might be reading it for the first time.

Becca: Okay, if that is the case, I'm here to take you on this journey. Also, cheers, we have wine here.

Molly: Cheers.

Becca: A toast to Jane Austen.

Molly: To the groom-- Oh.

Becca: [crosstalk] -beautiful. To the bride.

Molly: To the bride.

Becca: And her beautiful words.

Molly: [singing] And a beautiful work, to her sister. Okay, so Chapter 1, a capital G, Gentlemen, is it spelled with a capital G in your book, too?

Becca: Uh, let me double check. I read Jane Austen on my Kindle because I got the whole Jane Austen works for like \$2, I don't think it is mine, but it is, "He is a gentleman."

Molly: In mine, it's spelled with a capital G every time. A Gentleman lives at Norland Park with his sister and his sister dies 10 years before he does. When his sister dies, he's lonely, he invites her son, his nephew, Henry Dashwood, [00:07:00] and his family to come live with him. Now Henry has one son from a former marriage and three daughters from a current one. My first question is, is Henry Dashwood divorced or a widower?

Becca: Widower.

Molly: Okay, so Henry Dashwood's son from his former marriage is rich because his mother left him a large sum of money, right?

Becca: Yes. John Dashwood, Henry Dashwood's eldest child, was his child by his first marriage, his wife dies, and she's from a very wealthy family, so John Dashwood is independently rich. He hasn't inherited from his father yet. Then, John Dashwood marries Fanny Dashwood or Mrs. John Dashwood, and she comes from hella money.

Molly: Right. He's doing pretty well for himself at the beginning of this book.

Becca: He has a very good amount of money at this point.

Molly: I have to say that my notes when it said that Henry Dashwood had a son, I circled son and wrote "A son?"

Becca: Yes, because that is the first difference we have in this book. [00:08:00] There is a son in the main family.

Molly: Somebody to inherit, and already I hate everything about the inheritance laws, and I hate this man, to be honest, like--

Becca: Yep.

Molly: I have feelings about John Dashwood, which we'll get into in Chapter 2, where a lot of my feelings really started to kick in, but he's such a fucking weenie.

Becca: Oh, my God, John Dashwood is the weenie to end all weenies in a fucking 19th century England.

Molly: Yeah, he's just such a pushover, so we'll get there but already don't like him.

Becca: He's also not just a pushover. Well, we'll talk about it when we get there.

Molly: Right, because John Dashwood is super, super rich, the succession of Norland Park really shouldn't matter to him. However, when the Gentleman dies, he leaves the whole estate to John Dashwood's son?

Becca: Not exactly.

Molly: To John Dashwood?

Becca: To Henry Dashwood, actually.

Molly: I thought it said that he left it to--

Becca: All right, we're going to map this out for you, so that you're not [00:09:00] at all confused.

Molly: I'm still going to be confused, but go right ahead.

Becca: Okay, so you have the Gentleman who lives in Norland Park and he invites his nephew, Henry Dashwood and his wife, Mrs. Henry Dashwood, to live with him in Norland Park. Mr. Henry Dashwood has a son named John Dashwood, married to Mrs. John Dashwood, adult son. Then with his new wife, Mr. Henry Dashwood has three daughters, Elinor, Marianne, and Margaret. What happened when the old gentleman died, is similar to what was going on with the Bennets. He left Norland Park to Mr. Henry Dashwood for his life, basically, and then immediately to Mr. John Dashwood. Now they don't specify in the book as to which it is, which is, I can put my legal cap on and say it's either a life estate or a fee tail. I'm inclined to think it's the fee tail like we talked about in-- Ooh, spilled wine on myself while I was talking law. Very Becca move.

A fee tail is when you basically [00:10:00] leave someone land and say, "But you can only pass it on to male heirs." Or, it can be a life estate, which is when you say, "You get this property for your lifetime, but the moment you die, it goes immediately to this person who I want it to go to."

Molly: It sounds like the second but-- I'm just going to read what it says because the sentence is what confused me. The old Gentleman was neither so unjust nor so ungrateful as to leave his estate from his nephew, meaning to keep it from Henry.

Becca: Henry Dashwood. Yeah.

Molly: He left it to him on such terms as destroyed half the value of the bequest. Mr. Dashwood, that's Henry Dashwood, had wished for it and more for the sake of his wife and daughters than for himself or his son, but to his son and his son's son, a child of four years old, it was secured in such a way as to leave himself Mr. Henry Dashwood, no power of providing for those who are most dear to him. Basically, male heirs, that makes sense.

Becca: Yes, exactly.

Molly: Oh, man, fuck that. My notes just said [00:11:00] MEN, in all caps, and also because he thought that this baby was cute. It goes on about the cute baby.

Becca: He also thought the young man was nice.

Molly: John.

Becca: Yeah.

Molly: I don't like the old Gentlemen. I do like Henry.

Becca: Yes.

Molly: Who seems like a smart guy and I'm sad that he's literally already dead.

Becca: Yes. Henry basically says, "Oh, fuck. Well, at least what I'll do is I'll make money outside of this money I inherited. And that way, my girls will have something that I can leave them on my own terms." Then he pretty much instantly dies.

Molly: Yes, he dies immediately.

Becca: Do you understand what just happened basically?

Molly: He was planning to earn a lot of money to support his wife and daughters, because his son is already rich as fuck, but he didn't have enough time, so he left the women destitute as the theme of the time.

Becca: I was going to say basically, this is Mrs. Bennet's worst fear.

Molly: Yes.

Becca: This is what we're talking about here.

Molly: Oh, speaking of Mrs. Bennet, [00:12:00] Mrs. Dashwood is my absolute favorite Jane Austen character so far.

Becca: She's iconic.

Molly: She's just good, and we'll get to why I think so, but I just want to say off the bat, what a good character.

Becca: Okay.

Molly: Yeah. That all happens. He's dead. On his deathbed, Henry begs John to please look out for his sisters and his mother. Leaving it vague enough, I guess, that we can have a discussion about what he meant about that, but John knows. What a fucking weenie. He knows that he wants him to give them money.

Becca: Yeah, it's basically just a situation where it says, "John was not an ill-disposed young man, unless to be coldhearted and rather selfish is to be ill disposed."

Molly: I cackled. I was like, “What do you think ill-disposed means?”

Becca: Well, I think that's the satiric joke that Jane Austen is putting in front of us.

Molly: Yeah.

Becca: Also, I think it's very specific to be like, “Oh, I want to do good.” He's [00:13:00] basically the kind of guy who really wants to believe himself to be a good person but doesn't have the goods to back it up. He will think I am a good person, I've done well by people, but he's put in a place where he can support his stepmom and sisters, have very little expense to himself, and rather than take a slight disadvantage, he ends up going in a different direction. But his initial instinct was, “Yeah, I'll help them out, of course. Let me give them this actually decent sum of money.”

Molly: Yeah, he plans to give them \$1,000 a year or all just at once?

Becca: A year.

Molly: A year each, so that's £4000 a year, which to him is not a lot because as it's been said already, he's fucking filthy rich.

Becca: He says himself, he himself gets £4000 from the inheritance anyway for that.

Molly: Exactly. I'm going to make a meme out of this and post it for when we start this, but there's a scene in *Gilmore Girls* [00:14:00] where someone says I hate people with money, and that's just going to be the post.

Becca: Oh, God. Molly reading Fanny and John Dashwood for the first time.

Molly: Fanny Dashwood fucking sucks and so, okay.

Becca: Yo, fuck Fanny.

Molly: Fuck Fanny. That's like the fuck Wickham of this book. Fuck Fanny.

Becca: Fuck Fanny. There are a lot of antagonists in Jane Austen's work, but very few do you hate off the bat quite as immediately as you hate Fanny Dashwood.

Molly: Fanny Dashwood fucking sucks. It even says John Dashwood would be okay if he hadn't married to the absolute bitch.

Becca: First of all, it's funny to be I-- this is like slightly a tangent, but bear with me. Fanny in the US means butt.

Molly: Yeah, she's a big butt. Booty, booty.

Becca: She's a big butt, but in the UK, it's a very rude word for someone's vaginal area.

Molly: Oh, true. Wait, what was I watching recently, that was like, “Well, everything needs pussy in Britain.”

Becca: I don't know, but that's hilarious because it's true.

Molly: Oh, I know what it was. I was watching a Barbra Streisand movie that [00:15:00] I had never watched before called *The Mirror Has Two Faces* and it was Barbra Streisand and it was a scene of her and Pierce Brosnan and she was like, “Doesn't that mean vagina?” He was like, “Everything means vagina.”

Becca: I'm floored. I don't know what to do with all of that. You gave me Barbra Streisand talking to Pierce Brosnan about vaginas in a movie I've not seen this movie. I need a moment.

Molly: Can I just say, this is the tangent on your tangent, but it's been a minute since we've gotten to banter, so I'm doing it anyway.

Becca: Yeah, go for it.

Molly: I would recommend *The Mirror Has Two Faces* to anyone who's looking for a movie that suffers the societal expectations of the time that the woman-- it's like the opposite of the *Grease* effect where she gets hot, and then the boy wants her. She is like, “Fuck this man. I'm going to get hot for myself and then I'm going to dump him at dinner,” and it's so empowering to me. I was like, “Yes, Barbra Streisand.”

Becca: All right, I can get behind that, but wow, what a moment. [00:16:00]

Molly: Also, Barbra Streisand is always hot. Always.

Becca: Oh, yeah. That woman is insane. Have you seen the-

Molly: Yes, I've seen it.

Becca: -microphone?

Molly: Yep.

Becca: The Oprah microphone bit.

Molly: Oh, no, I haven't. I've seen the music video that you sent me that she made about Donald Trump.

Becca: Oh my God. No. I'm talking about the time where she went on to Oprah to sing a song. Oh, she was singing *The Way We Were* about her dog that had recently passed.

Molly: Oh.

Becca: She took one of Oprah's microphones and painted it white without telling Oprah for the performance.

Molly: Oh, Babs.

Becca: She also has a mall underneath her house and fills her toilet bowls with rose petals. Barbra Streisand is the eccentric celebrity to end all eccentric celebrities.

Molly: That is pretty eccentric. However, I recently saw several pictures of Carrie Fisher's house and rest her goddamn fucking soul. I love that woman so much, and her house is phenomenal. Just look it up. Everyone, look it up.

Becca: Noted. Back to what I was saying about Fanny.

Molly: Yes, I'm so sorry.

Becca: [00:17:00] Yeah, it's funny because this isn't really a spoiler, but this is the only character named Fanny in Jane Austen book.

Molly: Isn't someone named Fanny Brice, or is that *Funny Girl*? That's *Funny Girl*.

Becca: That's *Funny Girl*, another Barbra Streisand movie. There's a different character who is much less hateable than Fanny Dashwood that you will meet later on, [unintelligible [00:17:19] have met her, but she's certainly not as bad as Fanny Dashwood. It leads me to believe that, the way that fanny became known as vagina, is the same way that dick became known as penis.

Molly: Oh, because that's a name, too.

Becca: Yeah, exactly. It's a nickname for Richard that used to be pretty popular. People were just calling it like, "You know, my John." "My Stan." I don't know.

Molly: Well, John is also a name.

Becca: Yeah, but that's what I'm saying. It's a common name that people were using to refer to their genitals.

Molly: Oh, I see because it was common, and not because there was a particular asshole named dick and-

Becca: Exactly.

Molly: -particular asshole named fanny. I see-- [crosstalk]

Becca: Back to the book. That was my theory on the matter. [00:18:00]

Molly: Yes. Back to the book, the funeral for the old Gentleman ends, and immediately Fanny Dashwood shows up at the Norwood estate with her family, and Mrs. Dashwood who doesn't have a first name?

Becca: Mrs. Bennet, Mrs. Dashwood sort of vibe.

Molly: Yeah, Mrs. Bennet's first name is Fanny, too.

Becca: What?

Molly: Yeah. He calls her--

Becca: Are we making--

Molly: I'm not making it up. The 2005 movie is making it up.

Becca: Yes. I googled this because remember, I was like, "Do they have first names? They do not have first name."

Molly: You're right. Okay. This is Fanny. Anyway, she shows up. She sucks. Mrs. Dashwood really wishes she could be live because she fucking hates Fanny, just like the rest of us but Elinor, her oldest daughter convinces her that would be improper. So, they stay, which like, good, because it's literally their house. They didn't give them any time to find a new place. It's really terrible. Mrs. Bennet's worst nightmare, as you said. [00:19:00]

Becca: Yeah. To be clear, Fanny moves their shit in before Mr. Henry Dashwood is cold in his grave.

Molly: Yeah. No, it's like she was waiting. This is like, when Mrs. Bennet was like, "Charlotte's going to turn us out of house and home as soon as you die." That's exactly what's happening here.

Becca: Yeah. What we're seeing here is actually Mrs. Bennet's fears realized. Obviously, the people in *Pride and Prejudice* are a little bit more tactful than and Mr. Bennet was in better health than Mr. Dashwood. This is the really serious fear that Mrs. Bennet had through the entirety of *Pride and Prejudice*.

Molly: Yeah. We get a little introduction to the Dashwood girls. We've got Elinor, who's the oldest at 19 and the most able to control her emotions. She has feelings, but she doesn't show them, like the Jane equivalent, but a little bit more charismatic, I think, than Jane in my opinion so far.

Becca: Okay, that's a good read.

Molly: That's my read. Then we've got Marianne, who is the middle child and I would say that she's like very middle childy, but not in the Mary middle child way, but more in the like, she's very cool. [00:20:00] She is very much like her mother. She's as kind and smart as her sister, but her emotions run rampant, and she goes with them, and I relate.

Becca: I was going to say Mrs. Dashwood and Marianne both live for the drama.

Molly: They live for the drama, yeah.

Becca: I think something that, I guess British society sometimes takes badly, and some other people do take badly, but there is a real vitality to them both being willing to wear their hearts on their sleeves.

Molly: I fucking love it. That's how I am, and I've been told that I feel my emotions very fully, and that's a beautiful thing. Thank you, mom, thank you, my therapist and all my friends. I think that's great. In this time, that's considered, "Anything but prudent." It says in the book, she has an excess of sensibility. I wrote down two definitions of the word sensibility. One, the ability to appreciate and respond to complex emotional [00:21:00] or aesthetic influences or sensitivity. Two, a person's delicate sensitivity that makes them readily offended or shocked. Having an excess of sensibility means both, you respond to emotions very easily and two, get offended really easily and get shocked by things and like, basically are feeling all over the place. I guess the thing that I'm thinking about is sense, meaning being-- well, I would say--

Becca: Sensible, practical.

Molly: This is the thing. Sensible and sensibility, like how are those-- the English language, sensible meaning like, "Oh, sensible shoes," they make sense. They're sensible. Sensibility is being like "Ahh."

Becca: Yeah, English is a weird language.

Molly: Fucking weird, but anyway, they're supposed to be on two opposite ends of the spectrum, having sense and being full of-- having sensibility is different than being sensible. Got it. Thank you. Mostly, Marianne seems dope. Margaret [00:22:00] is the third sister and she feels like Kitty or Mary, they don't really say anything about her. She's 13. But she's already taking after Marianne.

Becca: I think it's more that Margaret's just young.

Molly: Yeah, she's not in the gentleman search yet.

Becca: Yeah, she's not really gone through puberty fully. She's still a kid.

Molly: Got it. I hope, justice for Margaret. That's all I'm saying about that.

Becca: All right.

Molly: My last note was that I think a prediction is that Marianne is played by Kate Winslet.

Becca: Do you want me to confirm or deny that?

Molly: No, don't confirm or deny it, because actually, in my head, I am starting to try to piece the story together based on what I know about the actors who play them. I think that I'm a little bit confused and wrong.

Becca: Okay.

Molly: Yeah. That's the end of Chapter 1. Chapter 2 is all about John Dashwood being a fucking weenie.

Becca: Listeners who may not have read *Sense and Sensibility* or who are tuning in without refreshing, we were really tough on John and Fanny Dashwood [00:23:00] pretty immediately in this book, but this chapter is the reason why.

Molly: Yeah, it's like, you don't even give us a chance to be deceived by them, like we were with Wickham. We don't like these people. Here's why. First of all, this feels very Cinderella. Fanny comes in, she becomes the mistress of Norwood. She is pushing around the girls who live there already. Very Cinderella. Then it said, John encourages his mom and his sisters to think of it as if it was their home, which it is.

Becca: It's so fucking insulting.

Molly: It's like, "Oh, I hope you'll be comfortable here," it's like, "Yeah, I've lived here my whole life, dude."

Becca: It's like, "No, don't worry. You're not intruding on us." It's like, "Yeah," but you can see how he's trying to convince himself he's being nice.

Molly: Right, and it makes me so mad.

Becca: Oh, God. John Dashwood, like, Fanny Dashwood is evil, like she is like out there being vicious, but John Dashwood in a lot of ways is worse because at least with someone evil, you know they're your enemy. John Dashwood is the type of guy [00:24:00] who still is going to find a way to victimize himself and make himself out to be the good guy. It's even more frustrating in some ways, if that makes sense.

Molly: Yeah, it does make sense. At the end of this chapter, he ends up being like, "Oh, yeah, my dad only thought of himself and his wife," and like, "didn't give anything to me because of the plates," which we'll get into. Mrs. Dashwood's literally in mourning. There was a sentence that I quoted, "In sorrow, she must be equally carried away in her fancy and as far beyond constellation as in pleasure, she was beyond a low alloy."

Becca: Alloy, it's like being calm.

Molly: Okay, because I googled it, and all I could find was a mixture of two or more metals.

Becca: Yeah, that's mostly what it is. Alloy as an adjective, let me find it. I found it earlier, because I want it to be double sure I was giving you the right thing.

Molly and Becca: [00:25:00] [humming, muzak style]

Becca: Moderate.

Molly: Moderate.

Becca: Being of moderate temperament.

Molly: Cool. Basically, Mrs. Dashwood's--

Becca: Losing her shit.

Molly: She's all over the place which like, of course she is. Her husband just died, and immediately her daughter-in-law moved in and was like, "Get out of my house." Fuck her. I mean, not fuck Mrs. Dashwood, but yeah.

Becca: The criticism that an Elinor would levy against Mrs. Dashwood is like, "We're in crisis right now. You don't have time to depression spiral. You're the leader now. You have to get your shit together and get us somewhere to live."

Molly: Yeah, I guess, but I'm really feeling for Mrs. Dashwood here. I know what Elinor means by that, and I think that's a fair response to have. Mrs. Dashwood's probably doing the best that she can, and I love her.

Becca: Yeah, I think there's room in a modern adaptation of this book to be [00:26:00] a little bit more sympathetic to what Mrs. Dashwood is going through here.

Molly: Fanny doesn't think that John should give them as much money as he said he was going to.

Becca: Drinking for fuck Fanny.

Molly: Yep.

Becca: Fuck Fanny.

Molly: Fuck her. Sorry, to our listeners who think that we swear too much. [chuckles]

Becca: You know what, even our listeners who think we swear too much, will give it to us that Fanny Dashwood deserves some fucks.

Molly: Yeah, you're right. Except, she doesn't deserve to be fucked.

Becca: To be fucked. You know what, she deserves to be fucked by John Dashwood, who cannot be a good lover.

Molly: No, he's a fucking weenie. He's a weenie.

Becca: He goes soft in 30 seconds and cries.

Molly: Yah. [laughs]

Becca: Never has gone down on a woman. Anyway.

Molly: No. Definitely not. She thinks that it's not normal for children who are born of different mothers to even have any relationship with each other, which is-- I mean, there must be a time thing, like of the time or maybe just of a being a jerk thing, but half-siblings totally have relationships with each other.

Becca: Yeah, she's just being a dick.

Molly: Yeah, she sucks. [00:27:00] She says, "First of all, your father wasn't in his right mind when he told you to take care of his wife and daughters, that he was so sick that he couldn't have possibly known what he was saying." Then, she says, "It's too much to give them any way. It would be different if eventually, the money were going to be paid back. Imagine, if our son has his own family, then he'll be missing all this money," and John's like, "Oh, you're right. you're right."

Becca: Meanwhile, their son is already inheriting everything.

Molly: Then she says, they're going to be very comfortable with 500, which is what he says, "Okay, maybe I'll cut it in half, give them 500." She says, "Oh, that's good. They'll be very comfortable with 500. Plus, they're each getting 3000 after their mother dies," like the daughters, his sisters. "Then, they'll be set for life, basically." He says, "Oh, yeah, you're right. Maybe I should do like a smaller sum. Just give it to them a yearly like 50 or I don't know, like every year, some amount." Then Fanny says, "That would be better. Oh, 500 or [00:28:00] some amount leading up until 1500." She says, "That would be better than to part with 1500 all at once. But if the mother lives for 15 years, then they're just going to be completely taken in," which I wasn't sure what completely taken in means but I think that like--

Becca: Like duped, scammed.

Molly: They're going to have given them more money than they needed.

Becca: Just like fuck Fanny. Here's what's happening. She is trying to convince her husband that he deserves this money.

Molly: Which she is not.

Becca: Oh, no. Granted, no one really deserves this. It's inheritance. These girls, their father wanted to take care of them and their brother is somehow acting as though he is the victim here.

Molly: It's so Cinderella.

Becca: Oh, yeah. This is a very classic trope of getting duped by your stepsibling.

Molly: Yeah. John says, "15 years, my dear Fanny, her life cannot be worth half that purchase." What does that mean? Does he mean her life is worth more than 1500? Or her life isn't worth half 1500? I don't--

Becca: I think he's basically saying, "I can't pay her that amount of time over her time being alive."

Molly: He's being a really big asshole? [00:29:00]

Becca: Yes.

Molly: I thought maybe he was like, surprised that she would say like, “You can't get 1500 over her lifetime,” but the phrasing of it was such that it seems like, he's saying, “She's not worth that much.”

Becca: No, let's make it very clear. John Dashwood is agreeing with everything his wife says here.

Molly: Okay.

Becca: He wants an out to paying this money when he thinks about it. He just got caught up in defining himself as the hero. Then once, he gets into a state where he's like, “Oh, wait, ooh, this is what I have to give up to be a hero. Oh, that's way too much. Way too big a sacrifice for me.”

Molly: Okay, that makes sense. Is the life expectancy much lower?

Becca: Yes.

Molly: She's probably 50 right now, probably be dying, at like 65?

Becca: She's younger than that. I think she's like, 40.

Molly: I think, yeah, I feel my numbers-- somehow, I knew that she was young. I don't know what they said, but somehow, I knew she was young.

Becca: I think, they say it later in the book, so I don't want to give it away. She is like, 40.

Molly: Damn.

Becca: She's youthful. [00:30:00] Like nowadays, 40 is like when you want to settle down and get married.

Molly: Right. Exactly. I'm like, “Oh, yeah, maybe I'll have a kid by then.”

Becca: Exactly.

Molly: Then, she says, “People live forever when there is an annuity to be paid.” I thought that was kind of funny. Like, “She'll keep living as long as she's promised an annuity, might as well not give her one,” which argh, argh. [laughs]

Becca: It is enough to make the blood boil.

Molly: Yeah. Fanny then complains about how she doesn't believe in annuities anyway, that her mother owed one, because her father said, she had to pay their servants until they died, and that they just kept living and living and that her mother then didn't feel her income was her own, and blah, blah, blah, blah. All I wrote was that, “Rich people suck.”

Becca: Yeah. I think, what you really get from this anecdote is that Fanny obviously gets this from somewhere.

Molly: Yes, she comes from money, and she comes from privilege.

Becca: And she comes from douchebaggery.

Molly: Yes. Then, she convinces him that it would be a drain on their resources, [00:31:00] and all of this stuff. He says eventually, "Yeah, maybe like a few years down the line probably be inconvenient to part with £50 pounds because what if I have an off year and I don't want to give them money? I can't promise them that." Then, he thinks maybe just the occasional gift will do. Then Fanny says, "To say the truth, I am convinced within myself that your father had no idea if you're giving them any money at all."

Becca: Okay, this is terrible, and drink because fuck Fanny.

Molly: Fuck Fanny. My wine is almost gone, Becca.

Becca: Oh, boy.

Molly: Too many fuck Fannys.

Becca: I got to say, impressive manipulation skills there.

Molly: Oh, absolutely, but in the worst way, but yes.

Becca: Oh, she's the worst. She's a terrible human being, but that's funny.

Molly: No, I laughed out loud.

Becca: Oh, yeah.

Molly: She said she thinks that he probably just meant that he should help them find a new apartment, help them move in, and occasionally bring them some food.

Becca: Wow. People will say or do whatever benefits themselves if they can [00:32:00] twist their mind into believing that it's okay with their conscience.

Molly: Yeah. This next bit makes me the most mad out of everything that's made me mad so far about Fanny. She says, "They're already going to have 500 a year from their inheritance." Is that's what's promised to them from the inheritance, maybe? Or, maybe they already have 500 a year from something.

Becca: No, that's their little stipend from the inheritance. That's what Mr. Dashwood had on hand.

Molly: Got it. "They're already going to have 500 a year, and they don't really need more than that because they're going to live in a small house. They won't have a housekeeper, cooks. They don't need

to pay them. They're going to live so cheap, because basically they're poor, and they're going to be living cheaply, they don't need extra money." She says, "They're going to be living so cheap, they do better to give you money." He's like, "Oh, that's very interesting." It's really just the rich keeping the poor poorer, being like because they're poor, they don't need extra money.

Becca: They don't need iPhones. Come on. That's a luxury they can [00:33:00] save up against.

Molly: Then, John agrees and says, "Maybe he can give them some furniture or something." Fanny says, "That all of the furniture of his father's old estate went to his mother, and she won't need any new furniture." Then, they complain that the plates that were left from that old estate are actually nicer than the plates that they have at Norwood. She says, "A great deal too handsome in my opinion for any place they can ever afford to live in." I was like, "If you gave them some money, they could afford to live in a place that matches the plates."

Becca: See, here's the passage-- this is one of those passages that makes me question how people could think that Jane Austen wasn't shitting on the upper classes. You read this portion, and you can see she had some scathing criticism for the people at the top of our society.

Molly: Absolutely. There's no way to read this and be like, I'm clutching my Baby Yoda right now.

Becca: Fury holding our Baby Yodas.

Molly: We're like, "Ooh, poor Baby Yoda. He's getting squeezed," because I hate Fanny Dashwood so much.

Becca: He's pretty powerful. He's okay.

Molly: Yeah, he's good. There's no way to read this part, and sympathize with her.

Becca: Oh, no, not at all. [00:34:00] Like I said, Caroline Bingley, for example, as a comparison, she's mean. She's not a nice person, but she's just kind of catty and vindictive, and she says some really rude shit. But Fanny Dashwood is actively cruel.

Molly: She's cruel. She's trying to ruin these people's lives.

Becca: Oh, yeah. For an extra little bump on her already massive pay grade.

Molly: Yeah. Although I will say about Caroline Bingley, I feel the movie versions tried, or at least the 2005, tried to make her a lot cooler than I think that she is. I think she's actually kind of a bumbling--

Becca: I think Caroline Bingley is not a nice person.

Molly: No. Definitely not.

Becca: But you could read Caroline having it stem from insecurity, being kind of a mean girl. Fanny Dashwood has bad values.

Molly: Oh, yeah. No, she's not insecure. She's just a bitch.

Becca: She's just bitchess. Anyway. Chapter 3, which is a little bit lighter than what we just went through, [00:35:00] which was watching a family lose their father, and then get absolutely dicked over, should I say, Fannied over by their her brother and sister-in-law.

Molly: That was very good. Good work.

Becca: Oh my God, I pulled the joke back from earlier, and I put it into the [crosstalk] again.

Molly: That's called a callback and improv. Good job, Becca. [chuckles] Okay, Chapter 3, they are staying at Norwood, several months, mostly because Elinor disapproves of all the places her mother has chosen because she's like, "We can't afford that."

Becca: Think of it this way. We're talking about a place that looks a bit like Pemberley did, or like Rosings.

Molly: Oh, yeah, they're like really rich.

Becca: We're talking about moving into a place that, it looks a bit like a place that would make any New Yorkers swoon, but a nice middle-class couple would move into in rural upstate New York.

Molly: Yeah, and they can't afford that, or can they?

Becca: They can afford that. If we're talking about where they're actually moving, because they are [00:36:00] more fucked than any of our characters we met in *Pride and Prejudice* with the exception of maybe Wickham, but they're still not-- they haven't gone to pauper levels yet, if that makes sense. They're still able to keep a roof over their heads.

Molly: Mrs. Dashwood is not being super sensible about it. She's like, "Okay, what's the next best thing that we can get?"

Becca: Well, we're talking about a situation where they like-- I don't want to give anything away, so I'm not going to. We're talking about a situation where basically we're downsizing from a castle. The amount of downsizing they have to do is so extreme that Mrs. Dashwood cannot cognize it.

Molly: Elinor is trying to be the sensible one and be like, "What can we bring with us? We need to take our time with this."

Becca: Mom, we can have one servant, we can have this much furniture, because obviously we don't have that much space anymore. We have to give away most of everything else.

Molly: They should sell it.

Becca: Anyway.

Molly: Mrs. Dashwood knows that John promised Henry that he was going to take care of them, and she really trusts him, that he's going to do [00:37:00] that, and that made me sad, because he's not. Anyway, she and Fanny really don't get along. It said that, "They wouldn't be able to live with each other except for one thing that's keeping them all there." That is Fanny's brother and Elinor have a little thing going.

Becca: We have a lasagna.

Molly: Oh my God.

Becca: Are things beginning to grow?

Molly: Oh my God. Something is beginning to grow in the lasagna. I hate that phrase. I hate it so much. You just reminded me how much I hated that phrase.

Becca: Oh God, I'm here for the Season 2 discomfort of things beginning to grow in the lasagna.

Molly: The lasagna. [laughs] If you are just joining us now from Season 2, go back and listen to Season 1 for things growing in the lasagna.

Becca: Oh yes.

Molly: Yes. Something's growing the lasagna. Edward Ferrars.

Becca: Ferrars.

Molly: Say it again.

Becca: Edward Ferrars.

Molly: Ferrars?

Becca: Ferrars.

Molly: Oh, like Ferris?

Becca: The emphasis is on the fair.

Molly: Okay, Ferrars.

Becca: If you watch the movie versions, it almost sounds like you're saying [00:38:00] Pharaohs. "Mr. Edward Ferrars."

Molly: Oh, it says like Pharaohs. It's British, so it's Ferrars.

Becca: Yes. Exactly. Ferrars.

Molly: All right. Edward. I'm going to call him Eddie.

Becca: Oh, Eddie.

Molly: If that's okay with everyone. Eddie. I think he's played by Hugh Grant. If he's played by Hugh Grant, this is getting confusing for me, because that would mean in my brain that Hugh Grant, and I'm not looking at Becca because I'm afraid she's going to laugh at me. I would think that Hugh Grant and Kate Winslet would end up together in this movie. It says that Edward is having a thing with Elinor, who I don't think is played by Kate Winslet. Then, I remembered that also Alan Rickman is in this movie, so maybe Kate Winslet and Alan Rickman, but I think that she's a lot younger than him. I don't really know what to expect, but I'm hoping. This is my prediction for some drama, where Eddie falls in love with Marianne instead of Elinor. [laughs]

Becca: Okay, did I do a good job neutral face there?

Molly: Becca's keeping such a straight face. Your face is frozen. She also wasn't looking at me. I peeked up [00:39:00] and she was looking down. Anyway, those are my predictions, listeners. Anyway, Eddie and Elinor have a thing. I thought it was a little bit weird, because they're sibling-in-laws.

Becca: Okay. Yes. You brought this up before. We talked about this, because we talked about cousins. I said there's siblings-in-laws and there's cousins and both happen as "attachments" in Jane Austen at different points in time. I think cousins is weirder than siblings-in-law.

Molly: Sure. I get they're not actually related. One time, I was on a Zoom and I was like, "Oh, I have to go meet my in-laws." What I meant was my brothers-in-laws, because my brother got married and I was meeting her family. We're actually not each other's sister and brother-in-law, because they're my brothers-in-laws. My in-laws will be whoever I marry, if they have siblings, those will be my in-laws. I wouldn't date my sister-in-law, who is my brother's wife. I wouldn't date her brothers. That would be weird.

Becca: Yes, by modern day standards, that would be weird. However, [00:40:00] as far as keeping wealth at that top goes.

Molly: Oh, right, they're very incestuous.

Becca: They are, and I think there's less problems with the bloodline, when you just have siblings-in-law's date as opposed to cousins, if that makes sense.

Molly: Yeah, that's fair. Also, in my mind, Eddie is cute. I'm going to say some stuff about Eddie in a moment, He is the oldest son of a man who died very rich. One might think that that's why Mrs. Dashwood wants him and Elinor to get together. However, and this is why I love Mrs. Dashwood, she doesn't care. It says, and I quote from our girl, Jane Austen. "It was contrary to every doctrine of hers, that difference of fortune should keep any couple asunder who were attracted by resemblance of disposition." It's just enough for her that they like each other. She couldn't care less about his money.

Becca: She is quintessential "Honey. I just want you to be happy" mom.

Molly: Yeah. I love that for her. Especially because first of all, [00:41:00] she and Elinor clearly don't have that much in common, like she's much more Marianne's her star child.

Becca: Yeah. Let's be clear about a real difference. Mrs. Dashwood has her flaws, shall we say. A real difference between her and Mrs. Bennet is that, Mrs. Bennet sees her daughters as this sort of market need and accordingly favors.

Molly: Yes.

Becca: Mrs. Dashwood just loves her daughters.

Molly: She really, really does. She just wants what's best for them like, sure, she and Marianne are pals, but she loves Elinor and wants her to be happy, and I'm guessing she loves Margaret.

Becca: She does.

Molly: I really like her. I like that she doesn't care about the money, like, "Yeah, it's a perk, but--"

Becca: Remember back in early *Pride and Prejudice* when you were like, "I don't like that she has this great relationship with the Father, and there's a bad mother. I want to see a good mother." Again, for her flaws, she has them, but Mrs. Dashwood is, in the traditional sense, a good mother and that she loves her kids.

Molly: I'm pretty sure wrote down somewhere either in my book or here or maybe just in my brain, [00:42:00] that she's my equivalent of Daddy Bennet in the amount that I love her.

Becca: Oh my God! Okay, that's fine. Keep going.

Molly: Yeah. Though I know that Daddy Bennet has greater flaws, I think, in terms of character that he then has to deal with later on, I feel Mrs. Dashwood is obviously perfect as she is and I stan her.

Becca: Okay, so we stan.

Molly: We stan.

Becca: We're not attracted to but we stan.

Molly: Yeah. Now we get a description of Edward. I think this is interesting, he's not cute. Hugh Grant plays him, I'm almost positive and Hugh Grant is very cute. That's weird, that they would-- How dare Jane Austen say that Hugh Grant isn't cute.

Becca: I think the idea is that, you know how Wickham's hot?

Molly: Yeah. Wickham's hot.

Becca: I think Edward is just understated.

Molly: Edward is just a good-looking face.

Becca: He's just not the kind of guy who like-- he's modest. He's like--

Molly: He's shy.

Becca: Yeah, he's shy and uncomfortable with his level of class.

Molly: Yes. It says that he's like standoffish, it says, "His manners required intimacy to make [00:43:00] them pleasing," which I am equating to Darcy in my mind. It said that he was diffident, which I looked up. It means shy. I'll put that in the show notes in the glossary of terms and phrases. But he is great when you get to know him. He's very smart, kind, and his mother and sister, Fanny, our least favorite person, both want to see him distinguished, but they don't know how. Maybe, they don't know what they want him to do. They just want him to do something.

Becca: They don't give a shit. They just want to see him be prestigious.

Molly: Yeah, and make money. It said either he could be a politician, but until then he could drive a barouche, which I looked up, is kind of a carriage. I thought his mom wanted him to be a cab driver in the meantime.

Becca: No, a barouche.

Molly: A barouche.

Becca: First of all, it's barouche.

Molly: [chuckles]

Becca: Second of all, I think the notion behind it is that he's shitting on his parents and saying he basically could idle by his time and they don't care. It's a snarky comment. [00:44:00]

Molly: Oh, see, I was reading it from the parent's perspective, from his mom's perspective and thinking like, "Oh, he could. Why doesn't he drive a cab," and I was like, "Was cab driving prestigious?" [laughs]

Becca: No, I think it's kind of a sarcastic comment about him, just not doing anything with this time until he's ready to make good on the family name.

Molly: You're so right. That makes a lot more sense. Okay. No offense to cab drivers, you guys rock.

Becca: No. It's absolutely true, but it's not a job that pretentious people think of as high esteem.

Molly: Right. Anyway, Mrs. Dashwood likes him, because when she's in her one of her moods, which she is in often, he doesn't try to talk to her, and I think that's neat. Elinor comments one day, that he's very different from his sister, and this was maybe my favorite line. Mrs. Dashwood says, "To say that he is unlike Fanny is enough. It implies everything amiable. I love him already."

Becca: [laughs] Petty.

Molly: Yeah, truly, and I laughed out loud.

Becca: I'm going to take a drink of this wine, for fuck Fanny coming from Mrs. Dashwood.

Molly: Yes, [00:45:00] drink for that. I finished my wine.

Becca: Amazing.

Molly: Drinks for both of us. Elinor says, "Well, I think that you'll really like him when you get to know him." Mrs. Dashwood says, "I love him already." Then Elinor says, "You'll esteem him." Mrs. Dashwood says that she sees no difference between esteem and love, which I think is going to be important at some point in this book. I don't know how, but, well, I guess for her, it means that anyone who she can respect, she can also love, maybe. Then, Mrs. Dashwood is gossiping with Marianne later, and she says that Elinor and Edward will probably be married soon, and Marianne seems grumpy about it. She's like, "Well, what's up?" Marianne says that, "If she's amiable, and she loves him tenderly." Then, I put in parentheses (Is she going to steal him away?). I really am thinking that there's going to be some drama here. Who knows? Becca knows, but she's not going to confirm it or deny.

Becca: I will neither confirm nor deny.

Molly: Then she goes on to say that he isn't very handsome or interesting. His eyes lack any fire, and he has no taste in music, [00:46:00] books or art. She says, "He admires Elinor as a lover, not as a connoisseur," which is interesting. It gets to the heart of what love is.

Becca: Yes. Oh, wow. Okay. [laughs] We're not [crosstalk] totally down that road in this book yet. It's really already you see a real distinction between Elinor's perspective and Marianne's perspective on finding a mate. You see the way Marianne describes finding a mate, she wants someone who not only really loves her and adores her, but also has this fire for life, this passion for the arts and the things that inspire a fire within her as well. So, you see her questioning how Elinor could enjoy the company of someone who is plain and paltry in her opinion.

Molly: Right. She says that, if she's ever going to fall in love, his taste has to coincide at every point with her own, which means that he has all the same opinions as her, which doesn't actually seem the best thing in relationship. [00:47:00]

Becca: We have a picky bitch here. [laughs]

Molly: Yeah. I think that's foreshadowing. She's going to fall in love with somebody who doesn't share all of her opinions, probably. I don't know. Then, she says that he bored her to death the night before when he was reading to them. Mrs. Dashwood was like, "Well, it's because we gave him Cowper to read," which I guess is an author, and Marianne's like, "If he couldn't be animated by Cowper, then who could he be animated by, he's so boring." Then she says Elinor doesn't share her feelings like this, and she's sure Elinor is going to be happy. It would have broken her own heart to hear him read with, "So little sensibility." It's in the title.

Becca: It's in the title.

Molly: Then she says, we're going to start off Episode 1 of Season 2. Here we go, "Mama, the more I know of the world, the more I am convinced that I shall never see a man whom I can really love."

[surprised noises]

Molly: I stan Marianne.

Becca: All right. Yup.

Molly: She's like, "I'm going to die alone." Her mom's [00:48:00] like, "You're 16, calm down." Then her mom says, "Why should you be less fortunate than your mother? In one circumstance only, my Marianne, may your destiny differ from hers." Does that mean, she doesn't want Marianne to marry someone who then dies?

Becca: Yeah, I mean, Mrs. Dashwood sees herself as possibly dying alone now, because she's a widow.

Molly: Sad.

Becca: I mean, Mrs. Dashwood's life is pretty tragic.

Molly: It is. She really got fucked over. She's in mourning.

Becca: Oh, yeah.

Molly: Someone's trying to take over her house.

Becca: It's a whole hullabaloo, which brings us to Becca's study questions.

[trumpets blowing]

Becca: Did we miss them? Here they are. Doesn't matter if you did. [laughs] First question. The immediacy of the economics in love here are really different than they are in *Pride and Prejudice*, and we touched on this a little bit, how does it change the dynamic of the story?

Molly: Well. Something that's similar is that all the daughters are going to be destitute if they don't marry well. The difference is that the mother [00:49:00] doesn't seem to care here, so much as Mrs. Bennet cared in *Pride and Prejudice*. These daughters are actually more destitute. Really, their circumstances should be more high stakes. So, it is interesting that it already doesn't seem like it's about them getting married.

Becca: All right. I would add that you're correct about the it'd being really a high-stakes situation like that the Bennet's are trying so hard to ride the edge of a cliff up to safety. These girls have already fallen off the cliff. They're already fucked.

Molly: The Bennet's were actually fine, and that was my main problem throughout reading the book, because I was like, "You guys are fine." Here, they are literally not fine, but so far, it doesn't actually seem to be a problem for them. They're just looking for a new apartment, I mean, a new house.

Becca: I mean, kind of. [laughs]

Molly: They're like, "My apartment's been taken over, I've got to find a new one." They're just taking their time. The love thing and marriage thing seems very secondary.

Molly: All right. Second question. Who do you think we're [00:50:00] going to follow more in this story, Marianne or Elinor?

Molly: All right. I think Marianne, but again only because I'm pretty sure that Kate Winslet plays Marianne, but honestly, she might play Elinor, I could be totally wrong. I just had never heard of Elinor Dashwood, and I had heard of Marianne Dashwood. I think my guess is Marianne, but in that case, Elinor, Edward, our boy, Eddie, there has to be something, some problem there, and who does Hugh Grant-- Who does Alan Rickman play?

Becca: Not going to tell you anything about any of that. All right. Number three. We start the book at a grand estate and some evil behavior. How does this frame the story?

Molly: Well, it's already much more clean cut to me, whose story this is. At the beginning of *Pride and Prejudice*, first of all, very slow start to that book. We meet our antagonist, and we love him, at first, Wickham. We meet our protagonist, and we hate him at first, Darcy. We're just like, "We don't know what to think." In this one, it's like we hate [00:51:00] Fanny. We really don't like John, and we love the Dashwood girls, and we're rooting for them. We know who the antagonists are of the bat. I feel it makes this much more of a story that's like, dun, dun, dun!

Becca: [laughs] I like the dun, dun, dun. Wait. Graham, give us a dun, dun, dun!

Molly: Dun, dun, dun.

Becca: Yes. All right. Great.

[suspenseful music]

Becca: Yeah. Like I said, the story is already darker. We start *Pride and Prejudice* from a place of hope, Netherfield Park is lit at last.

Molly: This one, we start with a gentleman died.

Becca: Yes, this one, we started with these girls need to leave their home.

Molly: This is like father died a year ago today, that's the checkout reference for all of our listeners who wouldn't get it. This is very three sisters.

Becca: There are three sisters.

Molly: There are three sisters.

Becca: No way. All right. Last one before we get to the standby. [00:52:00] We already have a reference to the title. How do you interpret the title so far?

Molly: All right. We already have 16 references to the title. This is a very on-the-nose book. My guess is either *Sense and Sensibility* refers to sense being Elinor, and sensibility being Marianne and Mrs. Dashwood. Or, sense being some undisclosed man and sensibility being our female lead, who is either Marianne or Elinor and being like, how can you both be sensible and have sensibilities? How can you have a lot of feelings, and have them running rampant and act on all of them and also make good choices? We're probably going to follow Marianne, because she's so emotional, which like rock on sister.

Becca: In touchwood feelings.

Molly: Yeah. We're probably going to be like, how can she make choices that are good for her and her family while also having these emotions and not being ashamed for them? I hope [00:53:00] that she is not shamed for her emotions. I hope that Mrs. Dashwood is not shamed for her emotions.

Becca: Okay, that brings us to our standbys, funniest quote.

Molly: All right, my funniest quote is, I did already say it, but I'm going to say it again. The funniest quote is Mrs. Dashwood, and she says, "To say that he is unlike Fanny is enough, it implies everything amiable. I love him already."

Becca: Great quote.

Molly: What a queen. We love to hate Fanny Dashwood.

Becca: Questions moving forward.

Molly: Who is Eddie going to end up with? I have a feeling that there's going to be some drama with him and Elinor? Will they leave? Are the Dashwoods going to move? Right now, they don't seem to have any strong desire to, I mean, Elinor wants to, but she also wants to stay, because Eddie is staying there, too, at Norwood. That's a question, I have moving forward. I'm also interested, I know that John and Fanny have a son. I don't know if they have any other kids, and I think the son is a baby, but I'd be interested to know more about them. [00:54:00]

Becca: Okay. Who wins the chapters?

Molly: Mrs. Dashwood.

Becca: I thought that would be your answer.

Molly: Oh, yeah, definitely.

Becca: All right. We are here for some Mrs. Dashwood stanning.

Molly: Oh, yeah,

Becca: Listeners, that concludes this episode of Pod and Prejudice, our first episode of Season 2.

Molly: Season 2, baby.

Becca: Chapters 1-3 of *Sense and Sensibility*. Molly, how are you feeling?

Molly: I honestly am going to probably continue to call this book *Pride and Prejudice* because I almost just did just now, I forgot that we were reading a different book, but I feel good. I am excited to keep going. I am excited to have some new characters. I already have strong feelings about which, I feel like it took me a while to have strong feelings about the characters and *Pride and Prejudice*, I didn't start stanning daddy Bennet until like three episodes in probably. I'm ready to stan, our girl, Mrs. Dashwood and our girls, Elinor, Marianne, and Margaret. Justice for Margaret. **[00:55:00]** Yeah, I'm really excited.

Becca: I'm also feeling excited, because this one is going to be super fun for me. I am doing my damndest to keep a stone face while we talk.

Molly: You're doing a really good job. I was really hoping to be able to pick something out of your expression on this one, because it's your favorite, and you're doing a really good job of keeping your face very still.

Becca: All right, I'm glad I am. I am giddy though, this is a book I love, revisiting a story that I think stands the test of time, and something that I am excited to share with Molly. Listeners, I'm also excited to share this with you guys, and until next time, stay proper-

Molly: -find yourself in new apartment to live in that is far away from your daughter-in-law, who you hate.

Becca: Yo, fuck Fanny.

Molly: Fuck Fanny.

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrence Browne. **[00:56:00]** Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts, and to learn more about our team, check out our website, podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@podandprejudice](https://www.facebook.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.