

Molly: We have an exciting announcement. We're thrilled to announce that we have merch now. We're selling t-shirts, hoodies, phone cases, masks, and pretty much anything you could put our logo on over on teepublic.com. The link for our store is in the episode description, so, be sure to use our link, so, we can track how we're doing. Right now, we're having a sale to celebrate our stores launch. Everything is up to 35% off through this Friday, June 18th. So, head on over to the link in the episode description and get yourself some Pod and Prejudice merch to show your support of the show.

Support for Pod and Prejudice comes from Well Read Company. From the heart of Oxford come literary accessories, and bookworm gifts that we think you all will love. Well Read Company makes handbags and other accessories that look like books. I'm serious, they are so cool. As our listeners, you'll definitely want to check out their Austen products. They've got *Pride and Prejudice*, *Sense and Sensibility* and *Emma*. I bought a *Pride and Prejudice* purse and a *Sense and Sensibility* wallet, and my brother literally thought my wallet was a mini copy of **[00:01:00]** *Sense and Sensibility*. They're so cute and such great quality. Check them out on their website at www.wellreadcompany.com or on Instagram and Twitter [@WellReadCo](https://twitter.com/WellReadCo), and that's read as in the past tense of reading. For the whole month of June, you'll get 10% off your purchase when you use our code, 10PODANDPREJUDICE21, at checkout. They ship worldwide including the US, Canada, and Australia. So, head on over to www.wellreadcompany.com and use our code, 10PODANDPREJUDICE21, for 10% off your order during the whole month of June. That's W-E-L-L-R-E-A-D company dot com, and our code is the number 10 PodandPrejudice and the number 21.

Hey, everyone. Before we begin today, we want to thank our newest patrons, Megan, Olivia and JF. Welcome to the team. If you want to be like these awesome people and get access to our notes, bonus episodes, live streams, and more, head on over to **[00:02:00]** patreon.com/podandprejudice to see how you can support us.

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Becca: I was explaining to you that basketball--

Molly: Yes basketball.

Becca: You know what playoffs are, right?

Molly: Is that like March Madness?

Becca: Oh, no. No, it's the NBA playoffs. The TD;LR version. That's the right--

Molly: Yeah.

Becca: That's the right-- Yeah.

Molly: No. TL;DR. TL;DR.

Becca: The TLDR version is basically the teams that did the best in the [00:03:00] regular season are now competing for the championship.

Molly: This is the big one. The big basketball boys.

Becca: Yes, these are the big basketball boys. Right now, we're at the point where everyone's paired off with one team, and it's the first round, then, they have to make it to the next round, and then the next round until the final two teams battle it out.

Molly: So, it is like March Madness.

Becca: March Madness is college basketball, not the NBA.

Molly: It's the same thing, but big-time boys.

Becca: Yes, all sports teams operate in the playoffs in bracket-

Molly: Got it.

Becca: -situations. The Nets are playing the Celtics tonight, and they were favored to win, and if they win tonight, they will move to the next round of the playoffs. They will pay the Bucks, I believe.

Molly: We should do a bracket of Austen characters.

Becca: Like a March Madness bracket?

Molly: Like a March Madness bracket, but who would win in a fight or something like that.

Becca: We should absolutely do that, when we've read [00:04:00] more Jane Austen books.

Molly: Yeah, fair, fair, fair, fair, fair.

Becca: Right now, it'd be very *Pride and Prejudice* heavy. We have not even met all the characters in *Sense and Sensibility* yet.

Molly: I know. I was starting to think about that today, because I did a post on Twitter for pride and it was like, "Here are the Jane Austen characters we believe are definitely gay." Then, I was like, "You know what? It has to be just *Pride and Prejudice* because so far in *Sense and Sensibility*, all I have is that Marianne is bi."

Becca: Yes.

Molly: And probably Brandon too but who is to say?

Becca: Whomst?

Molly: Whomst? Whomst to say?

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

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

Molly: We are here specifically to talk about Chapters 18 and 19 in *Sense and Sensibility*. Each time we go to a new set of chapters, I'm like, "This is the craziest thing to ever happen in a Jane Austen novel."

Becca: [laughs]

Molly: But this just keeps getting weirder and weirder.

Becca: Before we get too far into this, I, Becca have read a lot of the Jane Austen canon before [00:05:00] and many times.

Molly: And this is my first time. Season 1, we read *Pride and Prejudice* with Becca being my guide. My guiding light, the person carrying a lantern before me through the dark of the night of the Jane Austen canon.

Becca: Okay, Marianne.

Molly: [laughs]

Molly: Now, we are reading *Sense and Sensibility*, and today we are discussing Chapters 18 and 19. Like I said-- and I think we should just get into it because, boy, oh boy.

Becca: Before we get into it, I just feel like I need to say without spoiling anything that the fact that you think this is wild, we're in for some fun recording sessions.

Molly: Oh, I am sure. The thing is content wise, plot wise, right now, this is not that much. This is one of the tamer chapters, I'd say.

Becca: Yeah, it is.

Molly: However, these people are so weird.

Becca: The drama.

Molly: They're all very high drama, even when the stakes for the drama are so low.

Becca: [laughs]

Molly: [00:06:00] Nothing's happening, and yet you are so stressed out.

Becca: Everyone is very stressed. Shall we get into it?

Molly: We shall. Listeners, where we left off in the last episode was, Eddie has returned and is being weird and melancholy almost. Cold, distant, one might say.

Becca: A mixed signals king, I believe, was the term we coined for Mr. Edward Ferrars.

Molly: Yes. Who I am pretty sure it's played by Hugh Grant at this point and I think that's hilarious. I think it's going to be so funny to watch him play this absolute disaster of a human being.

Becca: This is a slightly unpopular opinion, but I think Edward Ferrars is such a dream boat because he's such a disaster.

Molly: We love a disaster boy. I think that Eddie's the kind of disaster that's just a little bit too awkward for me. You know who he's kind of like? He [00:07:00] reminds me of Newt Scamander as Eddie Redmayne in the *Fantastic Beasts* movies, which is just a little bit too awkward for me.

Becca: Yes. That's fair. Okay. Listeners have gotten to know my boyfriend, vaguely, and he is not an awkward person. He's much more of Bingley than Edward Ferrars.

Molly: Yes, absolutely.

Becca: But I definitely watched that episode of *Parks and Rec* where Ben Wyatt has a meltdown on Ya Heard with Perd.

Molly: I don't know enough about *Parks and Rec*, but I'm here with ya, I'm following.

Becca: And thought to myself, "Oh, I've dated him."

Becca: Oh, human disaster. Yeah, I've seen the meme.

Becca: It's not just Ben Wyatt, human disaster. He goes on TV, and he just has a full meltdown on a gentle local talk show, and he's like, "Is there a bird? I hear a bird in here. I know what you're trying to do, Perd, but it's not going to fucking work on me. Look, I have scars, I have flaws," and then he lifts up his shirt on TV. [00:08:00] I watched that episode, and I was like, "Yeah, I definitely dated him." [laughs]

Molly: Oh, my God. Do you think that's Eddie? He's that that level of disaster, freaking out in public?

Becca: I mean, in his own Jane Austen way.

Molly: Hmm. Yeah. All right, here's the other thing. Eddie Redmayne really looks like the guy who played Bingley in the 2005, and for a long time, I thought that it was Eddie Redmayne, and well, that is a different movie in a different character. In my mind, I kind of equate Eddie to Bingley. So, that's why I

think I'm getting very introverted Eddie from what I'm reading right now, because I'm picturing literal Eddie Redmayne. [laughs] Eddie Redmayne.

Becca: Yeah, Eddie Redmayne would be a great cast for Edward Ferrars, but he is not playing him. But let's get into the actual chapters.

Molly: Elinor sees that Eddie is not having a good time here, so much so that she can't even tell if he still likes her, which is [00:09:00] red flag number one, in my opinion. One morning, Marianne leaves the two of them alone in the breakfast parlor, but then as soon as she's on the stairs, she hears Eddie run out of the room behind her and she turns around, and he's like, "Since you're not ready for breakfast yet, I'm going to go tend to the horses," and I got it. At this point. I got the vibe. I got the dynamic.

Becca: Yeah, I was trying to explain it to you, but this moment encapsulated so perfectly.

Molly: Yeah, and I see now why you needed to tell me that I was off, because I would have gone to town with this whole chapter, and I understand now, "Oh, Eddie is scared to be in a room alone with Elinor. He's uncomfortable."

Becca: Yes, this absolutely stems from a clear inner turmoil from Mr. Edward Ferrars where he for some reason is now deeply uncomfortable around Elinor, and it is [00:10:00] hurting her feelings.

Molly: We don't know why.

Becca: No, we don't.

Molly: He comes back after tending his horses with a new admiration of the countryside. Marianne immediately starts going in about, "Oh, yeah, let's talk about all the things you love about the countryside." He's like, "No, no, no. Hang on." My notes say, "Oh, he's funny." But then, on a second read, I was like, "Wait, I don't actually think he was trying to be funny."

Becca: Well, read the passage.

Molly: The passage is, "You must not enquire too far, Marianne. Remember, I have no knowledge in the picturesque, and I shall offend you by my ignorance and want of taste if we come to particulars. I shall call hills steep, which ought to be bold, surfaces strange and uncouth, which ought to be irregular and rugged, and distant objects out of sight, which ought only to be indistinct through the soft medium of a hazy atmosphere," which I think is hilarious. He's being like-- [crosstalk]

Becca: I think he's joking.

Molly: He's joking, right?

Becca: Yeah, he's not that [00:11:00] much of a human disaster. He's still like-- There are reasons Elinor likes him.

Molly: Right.

Becca: Elinor's a biting wit. He's got some of the repartee going on.

Molly: Okay. [crosstalk] reassuring, because at first, I was like, "Yeah, yeah, yeah, that's hilarious." But he goes on twice as long as what I just read aloud to continue saying, and I was like, "Maybe he's not trying to be funny, but I'm glad to know that he is," because I was proud of him.

Becca: That's how I read it. That's how I read it.

Molly: I like that for him. Marianne says, "Why would you admit to that? Yes, it's true. You don't really know much about the picturesque, but why are you admitting that?" Elinor cuts in and is like, "To avoid one type of affectation, Eddie falls into another. He doesn't want to be people who pretend to admire the beauty of nature more than they do. So, he pretends to be more indifferent than he is."

Becca: I get this vibe. The way I read this, personally, I'm a smart person. I know this about myself, but I'm really bad at science. I'm [00:12:00] very not smart with science. It was all of my lowest grades in high school, I took one class in college that was a science class for a requirement. I got a bad grade in it, and I, for self-deprecating reasons, make a lot of fun of the fact that fundamentally don't understand how physics works. My sister thinks that I overblow this as part of a personality trait to be self-deprecating, and just cushion the fact that I don't know about science. I think that's the vibe here.

Molly: Yeah, I actually was just doing this a moment ago, when we were texting, and you said, I'm watching the Nets, and I said, "The what?" And you said--

Becca: [laughs]

Molly: "The sports team?" and I was like, "Oh, the sports team."

Becca: I said the Brooklyn Nets, is what I said.

Molly: [laughs] Yes. You said the Brooklyn Nets and I said, "Oh, sports." I probably would have come to that conclusion on my own. In fact, I think I did before I sent it, but I was like, "This is a personality trait of mine. I don't [00:13:00] understand sports. I'm going to roll with it." So, I totally get that.

Becca: Exactly. There's something a little charming about being like, "Ooh." Some people do it like, "Oh, I'm always late."

Molly: Right.

Becca: I once got called on that on a date. I have a rule on first dates, where if you're in the 10-minute mark, you're not late. I got there nine minutes late. I said that to him, and I was like, "Oh, sorry. It's just my little rule of thumb." He was like, "No, if you show up late, you're late." I was like, "Okay, this is going to be our first and only date."

Molly: [laughs] Yeah, but yeah, I get it. I wonder why Elinor's say-- I feel once you call it out, it's not funny anymore.

Becca: Well, unless you're teasing gently.

Molly: Right. Okay, so she's teasing gently. Then, she calls him fastidious in everything, she says, "He is fastidious and will have an affectation of his own." He doesn't want to be like everyone else." It's interesting. **[00:14:00]** Fastidious meaning having an attention to detail. I'm wondering, is she saying that he calculates his personality.

Becca: Not calculate, but he curates.

Molly: Curates, presents how he wants to be presented. He can also only do so much of that because his mom is the way that she is so. When he's with them, he can be the person that he wants to be, God damn it.

Becca: Yes, he can. We have a boy who does not like his family.

Molly: [laughs]

Becca: He can only be himself around these four women he knows, apparently.

Molly: Classic Jane Austen.

Becca: Yes, indeed.

Molly: Someone doesn't like their family, who would have thunk? The next part, Marianne's response to this is very funny. She says, she agrees that the admiration of beauty is a kind of jargon, and she hates jargon of every kind, and sometimes she keeps her feelings to herself, because she doesn't want to use meaningless and overused language, and I'm like, "Marianne, really? Do you?" Because that's not the vibe that I have **[00:15:00]** gotten.

Becca: She's such a teenager sometimes.

Molly: She was like, "Oh, I've would never."

Becca: Yeah. It's something that we all do, like when we are trying to save face, or there's also a lack of self-awareness to it. This is really off topic, possibly, but it's been coming up a lot. Have you heard of the adjective, cheugy?

Molly: Yes.

Becca: [laughs] I learned about this adjective about three days ago. It has come up so much since that. It's always women my age, like young millennials, who like, "Have you used this word? They're like, "Oh, my God, I guess I'm cheugy."

Molly: In a cute, self-deprecating way?

Becca: Yeah, but I looked at the definition of it, and I was like, "Isn't using the word cheugy the cheugiest thing? Is that not--?" Am I using this correctly?

Molly: I don't really know how it works. I think it's a word made up by mean Gen-Z [00:16:00] people. A lot of Gen-Zs are some of the smartest and nicest people that I've met, but there's a subset.

Becca: It's an internet culture thing to sell us brands.

Molly: My understanding of it, well, the only understanding of it that I have is, this person who was our age who published an article that was like, "I guess I'm cheugy, and I don't care," and it was wearing last month clothes, something stupid like that. But then, I was talking to our friend, Maria, and she was like, "Someone said *Wicked* is cheugy," and she got really upset, because that's her favorite musical.

Becca: [laughs]

Molly: I was like, "Maria, like what you like. Fuck what they say." [giggles]

Becca: Yes, yes. Everyone should like what they like. I think most people who are not being TikTok bullies don't really care.

Molly: Yeah.

Becca: The only people I know who are being cutesy and being like, "Ooh, I'm being cheugy" are people who cheugy was made up to describe.

Molly: Oh. [laughs]

Becca: [00:17:00] For me, again, this word just feels fucking foreign in my mouth. I'm too old for this.

Molly: Yeah, it doesn't sound good. It doesn't feel good.

Becca: [laughs] Nothing about it makes sense to me.

Molly: Cheugy.

Becca: Which is how I know that I'm getting old, but I feel even 20-year-old Becca would have been like, "Hm, hm." But to me, the actual act of using the word 'cheugy' is itself probably cheugy. Do you know what I mean in a meta sense?

Molly: Right. We're not supposed to know we're cheugy.

Becca: Yeah, but if you get self-aware with the cheugy then that's the biggest thing in the world.

Molly: Yeah, I don't even really get what it means. I--

Becca: Wait, we're going to Urban Dictionary this shit-

Molly: Okay.

Molly: -before we go back to Jane Austen, because we need to lower our brain count.

Molly: But I get what you're saying. While you look that up, I will just loop it back and say Marianne knows that she is being called out a little bit here, and is saying, I would never do that thing that you're saying that I do that I know I do.

Becca: All right. Cheugy, the term was popularized by Generation **[00:18:00]** Z as a pejorative to describe lifestyle trends associated with the early 2010s and millennials. This aesthetic has been described as “the opposite of trendy” or “trying too hard.” The term has been co-opted by some who identify with the aesthetic. This includes live laugh love signs, minion memes, using words doggo, and anything that says, “Girlboss” on it. While it has been compared to “being basic,” some sources have suggested that it is “not quite basic.” The Evening Standard said, that the cheug’s logical arch nemesis is probably the hipster. That is it’s just another way of saying basic.

Molly: I have to say my jaw fell to the floor. When you said that saying, doggo was cheugy, because-

Becca: [laughs]

Molly: -the only thing that I say is doggo.

Becca: [laughs] No, but my **[00:19:00]** point is, you’re never going to be, “Ha, I’m a cheugy girl.”

Molly: No, absolutely not.

Becca: Listeners, if you identify as cheugy, we’re not judging you. I just think it’s a snake eating its own tail, because if you’re trying to reclaim the term ‘cheugy,’ then I think that is the essence of probably being cheugy, because you’re trying to get in on a trend that you’re slightly on the outside of.

Molly: Listen, the early 2000s are the golden age of most media.

Becca: The early 2000s or the early 2010s? Because this is about the early 2010s.

Molly: Oh.

Becca: Because I think the early 2000s is the worst age for fashion imagineable.

Molly: Oh, I don't care about fashion. I'm just thinking about rom coms that came out in these years.

Becca: It was a golden age for rom coms for sure.

Molly: In 90s and early 2000s, and then you get to the 2010s is bad.

Becca: You know what else was good in the 1995 and the early 2000s?

Molly: Adaptations of Jane Austen. They came out-- [crosstalk]

Becca: Adaptations of Jane Austen. Why don't we go back to discussing this book [00:20:00] that's definitely a more interesting discussion?

Molly: Segue, vroom, vroom. Okay. [laughs] Eddie insists that he doesn't feel more admiration than he says that he does for the beauty of nature. He reaches for his tea at this point, and Marianne notices that he's wearing a ring, and inside the ring is a piece of hair.

[laughter]

Becca: I was waiting so hard for us to get to this.

Molly: We just talked about cheugy for 20 minutes, and there's a hair thing coming up.

Becca: [laughs]

Molly: What is with this book and hair? What is with it?

Becca: I think it's actually-- Well, I don't want to give anything away. I think it's worth noting that Jane Austen has brought this up twice now. I think she is trying to do something with the hair.

Molly: Oh, she's absolutely trying to do something with it, and I'm like, "What's happening?" Our patrons will get to see my notes in my book, but I scribbled all over the page.

Becca: Can I see? [00:21:00] Can I see?

Molly: Yeah, you can see.

Becca: Oh. [laughs] In the margins, she just wrote "what the fuck" over and over and over again. Okay, I was trying to think of a way to characterize this. It is weird. I was thinking about it in terms of tattoos, getting somebody's name tattooed on you or something?

Molly: But they're not dating.

Becca: Exactly. Anyway, keep going.

Molly: Well, okay, but before we move on, I need to just say how I'm picturing this ring. When you get some glass jewelry that has flowers inside, it's the flowers--

Becca: [laughs]

Molly: I'm picturing a tiny little braid inside a beautiful glass ring, and I don't want to know if it's something completely different, because that's what I'm going to be picturing the whole time. It's accentuated with little flower petals.

Becca: Graham, I'm so sorry. [laughs] My little audio [00:22:00] is jumping like creepy.

Molly: I know. I can't even fully react to how I felt when I read this, because I was screaming and I don't want to blow your ears off.

Becca: I want to hear it a little bit. I want to hear a little bit.

Molly: What the fuck!?

Becca: [laughs]

Molly: What the fuck!? Why does he have hair on his hand!? Okay.

Becca: [laughs]

Molly: But it gets even weirder. It gets even weirder, listeners. It gets worse. She notices this, and she says, "What's that? Never seen you wear a ring before? Is that Fanny's hair? I heard you asking her for some? Why would you ever, ever wear your sister's hair?"

Becca: This is where the tattoo metaphor comes in, because I don't think it'd be that weird if you had a tattoo of your brother's name on you.

Molly: It would be weird if you hate your sister.

Becca: I guess unless you had matching tattoos or something.

Molly: But he hates his sister.

Becca: Yeah, but my point is by formal measures of society, it's not that weird that Edward would have a piece of Fanny's [00:23:00] hair.

Molly: I don't know. It's such an intimate thing to do with someone you hate, or that-- I don't know if he hates her. He does not mesh well.

Becca: He doesn't like Fanny. He doesn't like Fanny.

Molly: I don't know why you would like-- He does everything he can, not to associate with her. He complains so much about going back to Norland. It's a weird question, it's weird that he wanted some of her hair.

Becca: But it's moot, because--

Molly: [crosstalk] It's not her hair. Spoiler alert.

Becca: Spoiler alert is the next sentence.

Molly: Literally, I had a moment where I was like, "Oh, my God, why is he wearing Fanny's hair?" Then, the next sentence said, "Elinor met his eye and looked conscious likewise that the hair was her own. She instantaneously felt as well satisfied as Marianne." Then I was question mark. "What?" Because,

first of all, it's obviously a weird thing, but we've established that people give hair to people they like. It's a thing that people do in this time. But Elinor doesn't know how he got the hair.

Becca: Weird that he secretly has hair.

Molly: [laughs]

Becca: Weirder [00:24:00] Elinor's reaction to him secretly having the hair. [laughs]

Molly: She's like, "When did he get my hair? That's hot. [laughs] I wonder if he came in while I was sleeping and cut it off my head."

Becca: I can't! I can't!

Molly: Ooh, ooh!

Becca: I love this moment, though. This is the first time you see Elinor react how you would expect Marianne to react.

Molly: Yes, because any other Elinor scene, she would be like, "When did you get my hair? Why do you have my hair? What are you doing?" But she, in this scene is like, I wonder why he got my hair? Hmm. Ohh, la la!"

Becca: This is I think an underrated piece of Elinor Dashwood, and I will obviously get more into it as we go through the books, but I think that Elinor is misperceived as consistently practical.

Molly: Mm-hmm.

Becca: Consistently pragmatic.

Molly: Mm-hmm.

Becca: This is the first moment where you see her be a little, "Oh, I like this weird, sexy thing that's happened."

Molly: [00:25:00] [laughs] What's interesting, not interesting per se, but something I'm noticing. I'm reading currently a book that is a gay retelling of *Pride and Prejudice*.

Becca: Love it.

Molly: Because you know Darcy is a gender-neutral name. So, why not make it gay?

Becca: As is Fitzwilliam.

Molly: [laughs] Fitzwilliam.

Becca: [laughs]

Molly: Oh, my God. In this book, we switch back and forth between Darcy and E and their perspectives. Darcy is like this very uptight like, “Mm-hmm.” She’s very practical in this version, but we get to see this other side of her at certain times when her barriers are breaking down, and she’s like, “I don’t want to be the practical one.” I feel, Jane Austen didn’t necessarily show us that in *Pride and Prejudice*, because it was all from Elizabeth’s perspective mostly. We get to see a little bit of Darcy. But I feel mostly we’re following Elizabeth. **[00:26:00]**

Here, we are seeing Elinor and Marianne being the titular characters in the novel at first. We’re delving into both of their psyches, and in this part, this is where we’re seeing that breakdown of Elinor’s practicality and her walls and she has really built up those walls in the last couple of months that she’s been away from Norland. She’s like, “I am the one who is doing a good job.” But yeah, this page, in my copy, it’s page 72, took me through a journey. I had my hand covering it up because every sentence was a new thing.

Becca: [laughs]

Molly: It was, first we were everything was normal, normal novel, everything good. There’s a ring with hair in it. “Is that your sister’s hair? What the fuck? Your sister’s hair?” “Yeah, that’s my sister’s hair.” “Why do you have your sister’s hair?” Elinor knew it was her own hair. What the fuck? She didn’t know where he got it.

Becca: Elinor was into it being own hair.

Molly: Yeah. That was a whole journey. I **[00:27:00]** want to make, you know the Jim and Dwight meme, that’s zero days without nonsense, and for *Pride and Prejudice*, we had zero days without an extremely insulting marriage proposal. I want to do something with zero days without some weird hair exchange.

Becca: I love it. Zero days without hair being used to describe intimacy.

Molly: Yeah, without flirting by giving a lock of your hair to someone--

Becca: Without taking a lock of a woman’s hair and wearing it on your body as a prize.

Molly: There it is. That’s the winner. Marianne is really embarrassed, because she feels like she embarrassed him, and that makes her feel embarrassed, because he’s clearly embarrassed, but our narrator says, she wouldn’t be so embarrassed if she knew that Elinor was embarrassed. Ooh. [laughs]

Becca: I love this part where she’s just like, “Ooh.”

Molly: She’s feeling a little flushed.

Becca: She’s like, “He’s got my hair. “

Molly: She’s like, “That’s definitely my hair.”

Becca: Little sexy.

Molly: He won't admit it, but that's my hair. Then, Sir John and Mrs. Jennings arrive. Quickly learn that [00:28:00] Ferrars begins with an F. I thought that was a fun little callback to-

Becca: Oh, yes.

Molly: -our girl, Margaret, saying it begins with an F. I needed that little nudge, I needed to know. They invite them to come to tea that evening, since they don't have any guests that night, and then to dine with them the next day since they're having a large party. Either way, they must hang out, and they want there to be dancing at the party. Marianne's like, "No, no. A dance is impossible." Mrs. Jennings is like, "Just because Willoughby isn't here, doesn't mean that the rest of us can't dance." Then, John says he wishes Willoughby were there, and that makes Eddie lean over to Elinor and go like, "Who's Willoughby?" Then, when everybody leaves, he tells Marianne, "I have been guessing. Shall I tell you, my guess?" At this moment, I was like, "Are they best friends?" Then, I remembered that she thinks of him as an annoying older brother, but I think that their vibe is more best friends than-- they're like pals. They're like a banter.

Becca: Yes. They're definitely pals. They're absolutely pals.

Molly: I'm glad that told me yet again. [giggles]

Becca: [laughs] [00:29:00]

Becca: Because this part was so cute. He was like, "Shall I tell you my guess?" She's like, "What?" He says, "I guess that Mr. Willoughby hunts," and I said, nice callback, dude.

Becca: Yep, he got it.

Molly: He got it.

Molly: Then, Marianne smiles and she says she's sure Eddie's going to like him when they meet, and Eddie says he's sure he will.

Becca: Then, he does say, he just vows to not bring it up again unless she does, which is-- it's nice.

Molly: It's nice. He respects her boundaries--

Becca: Decorum.

Molly: A good boy.

As you can tell, we at Pod and Prejudice love Jane Austen, and we wish we could take her books everywhere with us. Good thing in Pod and Prejudice is sponsored by Well Read Company this week. Well Read Company makes handbags that look like books along with tote bags, coin purses, and more. We think you'll particularly love their *Pride and Prejudice*, *Sense and Sensibility*, and *Emma* products. They ship worldwide including the US, Canada, and Australia, and as our listeners, for the whole month

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Talking about that hair really got me, y'all.

Becca: I love watching you read this, because this book just turns you in knots. It's wonderful.

Molly: It's like you think you're going one way, you flip over, you're going the other way, and then someone gives a lack of hair to someone else, and then there is a horse. There's always a horse, something or other on a horse.

Becca: There's always a horse. Something or other on a horse.

Molly: On a t-shirt.

Becca: I think that's the new tagline for our podcast.

Molly: Yeah. Stay proper and find yourself something or other on a horse. Anyway, we're not at the end of the show.

Becca: Nope, nope, we still have another chapter, guys. Chapter 19.

Molly: Chapter 19. Eddie stays a week, and even though, by the end of the week, he's in a much better mood, he still has to go, and he's like, "I'm so sad, I have to go. I don't want to be anywhere else, but here, but I must go. I must." Elinor blames his mother for this behavior, because basically, she thinks it's nice to have someone to blame. **[00:32:00]** She said, she was happy that he had a mother whose character was so imperfectly known to her as to be the general excuse for everything strange on the part of her son.

Becca: I feel that's-- everyone's got something that they always blame and for most people, it's, "I'm tired."

Molly: Yeah, I do that too.

Becca: For Eddie, it's his mom.

Molly: His mom is a weirdo. She decides to regard his actions with all the candid allowances that her mother, Mrs. Dashwood, had convinced her to give Willoughby, how when he had to leave, Mrs. Dashwood was like, "It's because his mom or his aunt or whoever wanted him to go." She is like, "We're going to blame his mom here." Basically, always blame other people, not the person you like.

Becca: Yes. But also, it's interesting, because of how Elinor's framing things is. Is she convincing you?

Molly: No.

Becca: Why not?

Molly: Because I don't trust anyone. [laughs]

Becca: You've been so broken down by this book. Oh, my God.

Molly: She's not convincing me, because it's not backed strongly enough. She doesn't [00:33:00] know his mom well enough. It says that her character is imperfectly known to Elinor. So, she's just taking this person that she's heard of via him and via Fanny a little bit, and saying she's to blame. Also, we gave this much allowance to Willoughby like that, so I have to be fair. It's not actually based on anything that Eddie is saying. Also, Eddie's still being weird, if you want to stay, just stay. You don't have anything taking you away. You don't have a job.

Becca: Yep.

Molly: Yeah. There was a quote about this that I liked. In talking about Eddie's mood being so low, she decides that that can be attributed to his lack of independence, like his dependence on his mother. The old well-established grievance of duty against will, parent against child, was the cause of all. She wishes she knew when this duty to his mother would end, but for now she comforts herself in knowing that he still loves her as evidenced by that flattering proof [00:34:00] he wears on his finger.

Becca: Oh, my God. I wish I had a drink right now just so I could take a drink every time I watch a wave of nausea crash over you having to do with the hair.

Molly: *Sense and Sensibility* drinking game, drink every time someone gives a lock of hair away or find the lock of hair given to someone of their own.

Becca: Or mentions a lock of hair.

Molly: And mention of hair in a way that's not brushing your hair.

Becca: Any mention of hair detached from a head.

Molly: Yes. On his last morning there, Mrs. Dashwood suggests that Eddie might be happier if he had a job. He agrees, but he says that he and his family could never agree on anything for him. The church which is what he wanted to do wasn't smart enough for his family. The army which is what they wanted him to do was too smart for him, etc., etc. Since he could "be as dashing and expensive" without a red coat as with one, he was just hanging out with his friends doing nothing. He went to Oxford [00:35:00]

which I guess is also considered doing nothing. You go to college and you drink with your friends, and he's just been idle ever since. He calls himself an idle, helpless being. I think he might be a little spoiled?

Becca: Yeah. I don't think that's the vibe of this paragraph, though. I think what I read from this paragraph is that he feels bitter about his lack of ability to work.

Molly: Oh, okay, okay, okay. Yeah. I definitely, I think that that is true, and I also think-- Well, I was going to make a *Gilmore Girls* reference because like, "Ooh," Okay, Logan has this speech that he shouts at Rory at some point when they're in a fight, and he says, "You think I have all these doors open to me. I only see one, it's one I'm being pushed through." On the one hand, sure, I see your pain, but on the other hand, you don't get to complain. It's a poor little rich boy situation.

Becca: It absolutely is a poor little rich boy situation, which is common in Jane Austen.

Molly: Yes, of course.

Becca: And [00:36:00] because the boys are little rich boys.

Molly: Writing about the upper class.

Becca: Yes, absolutely. But this is basically the crux of the issue is that, in this time, it's not fashionable to work.

Molly: Right. Then, I don't feel bad for Eddie. [giggles]

Becca: Eddie wants to work and feels bad about himself that he is not working.

Molly: To Moscow, I want to work, like reading Chekhov.

Becca: Yeah, kind of. It's the same vibe. It's like aristocracy where it's, there are so few careers that he could have done, and for one reason or another, none of them worked out, because of family pressure, or duty, or whatever. He's very bound by these duties to his life, and he's very resentful of them. I think I know a lot of people who feel very boxed in by those options, even today like Logan. On one hand, it is very privileged position to have.

Molly: Mm-hmm.

Becca: On the other, it does suck. But you can really see Edward stuck by the weight of the obligations on him in this speech.

Molly: My head canon [00:37:00] is still going to be, he learns how to draw and goes off and becomes an artist and joins an art colony.

Becca: Well, you never know what happens at the end of this book.

Molly: Truly. A month ago, I would have said that would never happen, but who knows with Jane Austen these days. Oh, and I also wanted to know how old he is.

Becca: He is 23.

Molly: Okay. At some point in this speech, he mentioned being 18, but he was talking about the past.

Becca: Yeah, yeah. No, he's not 18. He's not younger than Elinor.

Molly: All right, okay.

Becca: It's interesting, because even with her younger suitor, Marianne is farther in age. So, there's a bigger age gap between Willoughby and Marianne than there is between Elinor and Edward.

Molly: Mm-hmm.

Becca: Elinor and Edward are basically an age-appropriate couple in this time period.

Molly: Because Elinor--

Becca: 19 and 23.

Molly: Oh, yeah. 19. Yeah, I probably still wouldn't have dated a 19-year-old when I was 23. Actually, that's not true. If I was a senior in college, and I was dating a freshman that would be--

Becca: Around that age, it's basically [00:38:00], pretty normal.

Molly: Right.

Becca: But it's interesting. I think most romances in this time period are not this close in age.

Molly: Right. I feel people who are closer in age are more likely to be friends than to date. Interesting to note. Mrs. Dashwood comments that since his idleness has clearly made him so unhappy, she's sure that his own sons will be brought up to pursue many employments professions and trades "as columellas," and I don't know what that that means.

Becca: I think it's probably a sturdy pillar of society based on what I've pulled up.

Molly: An ossicle in the middle ear of birds, reptiles.

Becca: I have a central column or axes of a spiral unit or shell. The bony or partly cartilaginous rod connecting the tympanic membrane with the internal ear. Yeah, I don't do science. I just--

Molly: Yeah. Okay. Well, basically, [00:39:00] I think we can ignore that word but I think that what she's saying is, they'll be able to do a lot of things.

Becca: Yes, yes. He wants his kids to be workers.

Molly: As unlike himself as possible, as he says which is sad. Then, Mrs. Dashwood says, you only think that right now, because you're in a melancholy state, and everyone gets sad when they have to apart from friends. Not everyone who's unlike him is happy. When you're sad, you think everyone else must be happy and when you see that you want to be anyone but yourself. This conversation overall was boring to me, but this one part that she says is so beautiful that I honestly was sitting out reading it and thinking I'm going to get this tattooed on my body. I like her whole speech. I think that the rest of the conversation outside of her speech is boring. Her speech is beautiful. I would read the whole thing, but I'm just going to read this one part. "Know your own happiness. You want [00:40:00] nothing but patience, or give it a more fascinating name, call it hope." Oh, wow. Yeah, if I were to get a Jane Austen tattoo, it would probably be that.

Becca: I would say, wait until we've read all the [crosstalk] before you get a tattoo. But I do love that quote.

Molly: Thank you, Becca. I need to be controlled with this thing.

Becca: Just get a sleeve of Austen quotes. That'll actually look awesome.

Molly: That would've look really cool. Actually, when I was in fifth grade, we did a project that was a cast of our hand and papier-mâché, and then we could decorate it to be about who we are, and I did all newspaper clippings so that it looked like words, all that because I was like, "I'm a writer." I had words all over my hand, and then, this other guy in my class, Liam, also did the same thing, and he got praised, and I was mad. Anyway.

Becca: Fuck Liam.

Molly: Yeah, fuck, Liam, he's a nice guy, but. Eddie simply will not be cheered up and he leaves shortly thereafter. Elinor is sad when he leaves, but she decides that the way to cope is to keep busy, act natural, [00:41:00] basically the opposite of how Marianne behaved Willoughby left. Marianne is shocked by this behavior. She believes that Elinor should be feeling the loss of Eddie much more deeply?

Becca: Yeah. We've seen this through the entirety of Marianne's perception of what's happening with Elinor. She knows her sister well enough to know how her sister feels about Eddie, and she just cannot fathom how Elinor shows how she feels about Eddie.

Molly: Yes.

Becca: Marianne has a very specific running-through-the rain vibe that Elinor is not consistent with. She didn't cry Jess from *New Girl*, she compartmentalized like Cece from *New Girl*.

Molly: Like Cece. They're like Jess and Cece.

Becca: Yes.

Molly: Wow.

Becca: Kind of actually.

Molly: I wonder, can we equate the characters of *New Girl* to the characters of *Sense and Sensibility*? We've got Elinor and Marianne, Nick Miller?

Becca: No.

Molly: No. [00:42:00]

Becca: No. I think we could do it. I don't-- We'll wait till the end, and I'll explain why at the end.

Molly: Okay. All right. Put a pin in it. Even though Elinor is keeping busy all the time, she still thinks about Eddie literally all the time. One day, she's sitting and thinking about Eddie, when company arrives, and my first thought was whomst? It says it's a large party, but the main portion of the party is John, Lady Middleton, and Mrs. Jennings. But there's also a gentleman and a lady. John comes to the window to talk to Elinor like a weirdo when the door is right there.

Becca: [laughs]

Molly: He tells her he's brought with him the Palmers.

Becca: New characters!

Molly: He asked her Marianne is and she tells him that Marianne's out walking. Mrs. Jennings then joins them at the window. It says that she comes over hallooing.

Becca: Hallooo!

Molly: She's like, "What are you talking about? Halloo!"

Becca: Halloo! [laughs]

Molly: I love her, and they're literally the door is right there, and they all come over to the window to [00:43:00] talk to her. Mrs. Jennings tells Elinor she's brought her other son and daughter that they surprised her last night. She thought they were Colonel Brandon returning, but they were obviously not. Then, Elinor lets them in while Mrs. Dashwood and Margaret come downstairs, and then we meet the Palmers. So, Mrs. Palmer, who I believe is named Charlotte, is younger than Lady Middleton, short, plump, pretty, and very kind, and basically the opposite of Lady Middleton. I think that she's the actual daughter of Mrs. Jennings?

Becca: Yes. Both Lady Middleton and Mrs. Palmer, the daughters of Lady Jennings.

Molly: Then, the husbands are her son-in-laws.

Becca: Yes.

Molly: Okay.

Becca: And she happens to get along very well with John Middleton, who she vibes with all the time, and then there's Mr. Palmer.

Molly: Then, there's Mr. Palmer, who's literally the opposite. He is grave and he's fashionable, but not as willing to be pleased. He literally comes in and picks up a newspaper and sits in the corner and reads.

Becca: Okay. This is not a spoiler, [00:44:00] but I have to tell you, because I want your opinions. The 1995 version of *Sense and Sensibility* cast two relatively well-known actors in the roles of Mr. and Mrs. Palmer.

Molly: No.

Becca: And there's no way you'll guess, but guess.

Molly: Okay. There's only six British actors.

Becca: [laughs]

Molly: So far, we've got, we definitely have Emma Thompson, Hugh Grant, Alan Rickman, and Kate Winslet accounted for as well as-- I don't know who plays Willoughby. Okay, so, we've got those four accounted for. Mrs. Palmer and Mr. Palmer, two well-known actors. Hot, don't answer that. I'm going to guess. Mrs. Palmer is around the age of those other women. Hang on. I'm just going to-- Can I google British actors, so, that I can have a list in front of me?

Becca: Ah, sure.

Molly: This is important.

Becca: There is a lot of [00:45:00] British actors, Molly.

Molly: I know. I know. Okay, Mrs. Palmer, Helena Bonham Carter. I'm not looking at your face so you can make whatever faces you want. So, we've got Helena Bonham Carter and-- [laughs]

Becca: What? What?

Molly: Just the list of British actors is making me laugh, because I'm trying to remember how-- Okay, oh yes, that's who it is. Helena Bonham Carter and Ralph Fiennes.

Becca: I will not confirm nor will I deny.

Molly: Let me defend my decisions on these.

Becca: Sure. Sure.

Molly: Ralph Fiennes, hot, tall, good at having a blank face, could just pick up a newspaper and be-- He's handsome and fashionable. Well, okay, based on some movies I've seen, friendly, but he could be unfriendly too, based on--

Becca: Voldemort.

Molly: -Voldemort, for example. Yeah. Then, Helena Bonham Carter, bouncy, eccentric, easily excitable. [00:46:00] I can picture her doing the speech where she's like, "Look at how beautiful these paintings are," and then sitting down and forgetting about them immediately. Those are my two choices for now.

Becca: All right, all right.

Molly: Yes. But basically, the Palmers are the reverse of Lady Middleton and John Middleton which I like. So, Mrs. Palmer goes on about how lovely the room is, and she's trying to involve Mr. Palmer in the conversation, but he doesn't acknowledge her, and she says, "Mr. Palmer does not hear me. He never does sometimes. It is so ridiculous."

Becca: [laughs]

Molly: It is such an interesting relationship that they have.

Becca: Oh, yeah, that's an adjective for it.

Molly: Mrs. Dashwood notices this. She's like, "That's not funny that he doesn't listen to you when you talk." But meanwhile, Mrs. Jennings is going on about how they surprised her, and she says to Elinor, she wishes they hadn't traveled so fast that it's not good for Mrs. Palmer in her condition, and Mrs. Palmer's like, "Hahaha. Mom, I'm fine." Then, Mrs. Jennings says, she's going to be confined in February. So, she's having a baby.

Becca: [00:47:00] Mm-hmm.

Molly: This conversation is too personal for Lady Middleton, and she tries to change the subject. She asks Mr. Palmer if there's any news in the paper, and he says, no, none at all, and he continues reading.

Becca: I love that idea. She's like, "Is there any news?" He's just like, "No."

Molly: Yeah, and then just keeps reading like, of course, there's news, you're reading it. I feel I'm going to need to revise my choices for them. That's not who I was really picturing, but I couldn't put a name to the faces. I was picturing-- so I just picked two people that I could roll with, but I'm going to think more on it.

Becca: Okay. Okay.

Molly: I could still see Ralph Fiennes. I'm not super sure about Helena Bonham Carter. But anyway, then Marianne comes in, and John tells Mr. Palmer that she's a monstrous pretty girl, which I think is a

little bit weird. When she enters, Mrs. Jennings asks if she was at Allenham, and then, Mrs. Palmer laughs, so she knows what's happening, and the whole thing is very yikes.

Becca: They have no capacity to not tease these women about the men they're interested in.
[00:48:00] It's so much.

Molly: The level of chill that the Jennings, Palmers have, zero.

Becca: No, no.

Molly: None.

Becca: Mrs. Jennings, I love her. She doesn't give a flying fuck.

Molly: No. Not at all. She's like, "Oh, did that hurt your feelings?" [giggles]

Becca: What?

Molly: "Are you uncomfortable?" [giggles]

Becca: Oops.

Molly: Who plays Mrs. Jennings? Don't tell me, but like, "Ooh." After Mr. Palmer goes back to looking at his newspaper, and Mrs. Palmer is looking at Elinor's drawings, and then she forgets about them and everything, then, everyone gets up to leave, and Mrs. Palmer asks Mr. Palmer if he had fallen asleep, and then he's like, "This ceiling is too low," and leaves. Their dynamic is super strange. Then, John invites them all to come to the park the next day, but Mrs. Dashwood is like, "No," she doesn't want to go to the park more than they come to the cottage, like, she doesn't want to upset the balance of hospitality. But she's like, "My girls can do whatever they want." They also don't want **[00:49:00]** to go," but they are basically forced to come everyone keeps begging them to come, because basically they want to avoid hanging out with each other alone, mostly with the Palmers. I think they don't want to be alone with the Palmers, which is funny. Marianne complains that they're basically paying rent in visits to the house.

Becca: Yeah, she has a great line on it. "The rent of this cottage is said to be low, but we have it on very hard terms if we are to dine at the park whenever anyone is staying either with them or with us."

Molly: Yeah. We're paying in keeping them company.

Becca: We are paying in emotional exhaustion.

Molly: Yeah. Then, Elinor is like, "They're just trying to be nice plus they don't seem to like their guests, and they think that we're fun." That's the end of those two chapters.

Becca: That brings us to Becca's study questions. I want to go back to the great hair debacle for a second.

Molly: Thank goodness.

Becca: I wanted to compare three reactions. Eddie's reaction, Marianne's reaction, and Elinor's reaction.

Molly: Eddie was so embarrassed. [00:50:00] He blushed, and he's like, "Yeah, it's my sister's hair, of course, yeah."

Becca: What makes you think so embarrassed there? Why do you think Eddie's so embarrassed?

Molly: Why do I think Eddie is embarrassed? I think that he stole this hair off of her head when she wasn't looking. So, that's creepy on the one hand. He's probably, "she thinks I'm a creepazoid now." Remember saying creepazoid, is that cheugy?

Becca: Oh, my God, I have no idea. Is Radiohead cheugy? I don't know.

Molly: Oh, God.

Becca: Because I'm a creep.

Becca: Two, I think it's the principle of the thing. He's wearing this signification of intimacy. It's like if you got a promise ring for yourself and someone, but you're not dating them. He's like, "Oh, God. She knows that I'm obsessed with her now."

Becca: All right. What do you think of Marianne's reaction and why?

Molly: Marianne's reaction is a little surprising to me, honestly. The fact that she feels bad for pointing it out isn't unlike her.

Becca: Well, what I get from [00:51:00] that reaction is she's misreading the room a little bit.

Molly: In what way?

Becca: She thinks Elinor is going to be embarrassed.

Molly: Right, right, right, right. Because Elinor's reaction is very Elinor.

Becca: Exactly. So, we see a moment where Marianne is underestimating the inner fires within Elinor.

Molly: She doesn't know how horny her sister is.

Becca: Which brings us to Elinor's thirteenth moment, where she's like, "Oh, he has my hair."

Molly: And she loves it. Okay, I think that this stems from her being so uncertain of his affection a minute ago. Were she certain of his affections, I don't think she would be having such a strong reaction.

Becca: But it just does show Elinor to be more susceptible to her own feelings than one would think on the outside.

Molly: Yes. This makes sense, because a few episodes ago, you were saying people think Elinor is so practical, but I have feelings about her or something like that. I get where you're going with that, which is she has a practical shell, but ultimately-- She has a sensible [00:52:00] shell, but ultimately, inside, she's also got sensibilities.

Becca: Hmm.

Molly: Hmm.

Becca: Indeed. All right, number two. Asking yourself again, now that we've removed the lens of thinking that he had a thing for Marianne. What are your theories on Eddie's sadness?

Molly: I still have no idea. [laughs] I think that perhaps it is about not having a job. Perhaps that's true. Perhaps it's about her being so far away. That might be true too. Gosh, what if the hair is not Elinor's, and they think it's Elinor's, because it's the same color as her hair, it's some rando's? Doubt that very much, but he's got something else going on outside of the time, and he's here. Why was he in London for two weeks without telling them? What was he doing? Is he going back to London or Norland? He doesn't even say which he's going back to. He's [00:53:00] just like, "I have to leave. Have to leave now, even though I'm sad about it."

So, he's got something else going on, but I don't know what it is. I wonder if he got in some sort of something with his mother where she's given him an ultimatum. Maybe she's given him an ultimatum. Maybe it's something to do with his sister. Maybe something to do with Norland. Maybe he knows something that they don't know. Oh, ooh, ooh, does he know something that they don't know, like how in *The Cherry Orchard* when whatshisface buys this house, and he comes back, and he's like, "It's a party." They're all like, "Why is it a party?" He's like, "Oh, let's just enjoy some champagne. Blah, blah, blah. By the way, I bought your house, and you have to move out immediately." Maybe he knows something that they don't know, and it's making him sad, and he doesn't know how to interact with them without telling them.

Becca: I will not confirm or deny any of your theories. All right, what do you think of Elinor's reaction to said Eddie aka Seddie?

Molly: Well, first she was [00:54:00] pretty stressed. Oh, you mean her what she's-- What her conclusions that she's drawn?

Becca: Somewhat. Just like her reasoning through the whole thing.

Molly: I think that she is-- She's trying to hold on to some sense of joy right now. I think that the whole thing that she was saying about his mom being the cause of it all, even though, I just said maybe the mom was the cause of it all, she definitely is trying to be-- But he has my hair around his finger. I think by the end, she's tried to forget that he was feeling so distant in the beginning.

Becca: All right. We meet new characters. What do you think of the Palmers so far?

Molly: I love them. They're so weird. [laughs] They have such a weird dynamic. It's almost Mr. and Mrs. Bennet-y

Becca: I think that's a great analogy.

Molly: Yeah, and I like that they are an antithesis to Mr. and Mrs. Lady and Sir John Middleton. I think that that'll be an interesting vibe. I hope they stay for a little bit. I hope that they're not **[00:55:00]** just popping in, popping out, I hope that they're around for a while.

Becca: All right, finally, what do you think will happen at dinner?

Molly: Oh. They're going to dinner the next day. I feel all of our chapters end with an invitation, and you're always like, "So, what's going to happen at this thing?" I'm like, "Oh, they have to actually go do their thing." I hope that Colonel Brandon comes back at dinner. I hope it rains, and he's on a horse, and he comes up, and he's like, "I have to tell you guys what happened." I don't think that's going to happen. I think that probably Mrs. Palmer and Mrs. Jennings are going to grill Elinor about Eddie and make her super uncomfortable.

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

Molly: I wrote down several options. I think I'm going to go with a Mrs. Palmer quote.

Becca: Nice.

Molly: "Oh, dear, how beautiful these are. Well, how delightful. **[00:56:00]** Do, but look, Mama, how sweet? I declare they are quite charming. I could look at them forever." Then, sitting down again, she very soon forgot that there were any such things in the room. That was her looking at Elinor's drawings.

Becca: God bless. Questions moving forward.

Molly: Why was Eddie being so weird? What with the hair? Well, I don't even know how to formulate that question. I'm just like how did he get the hair, and will we find out, and if he left for London today, when is he going to come back for us to finish that conversation? And yeah, I'm looking forward to seeing what's going to happen at dinner?

Becca: Who wins the chapters?

Molly: I think I'm going to give it to Elinor again for her spicy awakening.

Becca: All right. We love a spicy awakening here--

Molly: We do.

Becca: -on Pod and Prejudice. That concludes this week's episode. Listeners, thank you so much for joining us this time. **[00:57:00]** Next week, we're not actually going to go to the next chapters of *Sense and Sensibility* right away. We have a special bonus episode-

Molly: Ooh.

Becca: -with a lovely separate podcast, featuring Jane Austen, but also all the Brontë sisters.

Molly: Mm-hmm.

Becca: So, if you want to get ready for that podcast, highly recommend purchasing or renting a copy of *Why She Wrote* by Hannah Chapman and Lauren Burke. Also, the cohosts of *Bonnets at Dawn* a podcast Molly and I cannot recommend enough even though Molly cannot listen to huge chunks of it.

Molly: I am a spoiler-free baby, but yeah, we would recommend that book.

Becca: If you haven't read the book, it's also still a delightful listen.

Molly: Oh, yeah. We'll tell you all about it, and hopefully by the end, we'll have convinced you to go out and get your own copy.

Becca: Absolutely. So, for the episode after our lovely guests come on, we're going to read Chapters 20 through 22. So, a three-chapter assignment this coming **[00:58:00]** episode. But until next time, Molly, stay proper.

Molly: And find yourself something or other on a horse.

Becca: I love it.

Molly: I almost forgot [crosstalk]

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 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.

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