

Molly: Hey, everyone, and Happy Almost New Year. Before we begin today, we want to give a huge shoutout to our newest patrons, Britney, Leone, Catherine, Hetta, Sarah, Jessica, Caroline, and Lucy. Welcome to the team. If you want to be like these amazing people and get access to our notes, videos of us making Jane Austen themed cocktails, and more, head on over to patreon.com/podandprejudice. And now, enjoy this week's episode covering Chapters 46 through 48 of *Sense and Sensibility*.

I think we just need to Becca-Molly into this one because there's so much to talk about, and I'm going to, as you just showed me this meme that said, "Tell me, now, I'm going to throw up," I'm going to throw up if we don't talk about this episode.

Becca: Okay, okay, okay. The one thing I will say though is that I'm just going to give a disclaimer to our listeners that I am sick. So, my voice sounds different. I don't have COVID. I tested like three times. I have a cold, my first cold since COVID. So, it knocked me down real hard. [00:01:00] But if you hear me snuffling, sniffing, or the fact that my voice sounds a little bit more like a whoopee cushion than usual, that is why.

Molly: A whoopee cushion.

Becca: It's what jumped to my mind.

Molly: Nice. Another disclaimer is that we are trying out a new location. We're in the living room this time. So, it's a new situation and if we sound any different, that is why. Eventually, we're going to get new mics, and that's going to be really soon, and we're also going to get some soundproofing equipment, and we're basically going to be fancy really soon.

Becca: We're so excited to be fancy, all thanks to you guys, specifically, our patrons-

Molly: Yeah.

Becca: -for helping that happen.

Molly: We love our patrons.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about *Sense and Sensibility*, Chapters 46 through 48 or Volume III Chapters 10 through 12.

Becca: Chapters 10 through 12, correct?

Molly: Yes.

Becca: All right.

Molly: Well, we'll find out, [00:02:00] won't we? That's actually, I have nightmares that we've been saying the wrong numbers the whole time, and someone's like, "What chapter are we on?"

Becca: Oh, no. Don't worry. We've already made enough Austen faux pas. Our true fans love us anyway.

Molly: You're right. We love our true fans too.

Becca: To our true fans, you know us but if you are joining us for the first time, I, Becca, have read many Jane Austen books before.

Molly: And before doing this podcast, I, Molly, had never read any Jane Austen books before and if you want to hear me read *Pride and Prejudice* for the first time, go back and listen to Season 1. But in case you're here for *Sense and Sensibility*, you're in the right place.

Becca: Yes. Today, we are nearing the end of this book.

Molly: Which you know what that means Becca? It's almost time to watch the movie.

Becca: Oh, listeners, we are so excited to watch the movie, because during the *Pride and Prejudice* run, we watched the movie remotely. But for the *Sense and Sensibility* run, we get to watch the movie together. But we actually have to finish the book before we get to the movie.

Molly: Yes.

Molly and Becca: So-- [00:03:00]

Molly: Should we just dive in? Chapter 46. Marianne slowly but surely is returning to health. At last, she is able to go to Mrs. Palmer's dressing room. Now, where was she before?

Becca: I think she was just in her room.

Molly: Like bedridden?

Becca: Yeah.

Molly: What is the dressing room? Is that like in a big fancy house when you walk in and you have rooms instead of a room?

Becca: I'm going to look at this, dressing room. French paintings of ladies dressing and at their toilettes provide us with an insight of how dressing rooms were once constructed and used. While we think of dressing as a private affair, William Hogarth demonstrates in his painting, *Marriage A-la-Mode*, *The Countess's Morning Levee*, how a woman of means with a large elaborate dressing room would entertain visitors while she was completing her toilette.

Molly: Yes. Okay, wait. So, the dressing room is like in *Pride and Prejudice*, when Lizzie is doing her whatever, and then, Lydia [00:04:00] runs in and she's like, "What do you think about this dress?" Kitty, whatever, you know?

Becca: Well, I'm pretty sure the Bennets, did they have dressing rooms? I thought they were just doing their makeup in their bedrooms.

Molly: In the 1995, indeed, they were. Anyway, she's feeling better. That's the main takeaway here. She asks for Colonel Brandon to come visit her so she can thank him for fetching her mother. In my notes, it says, "Here we go," because I felt very certain that this was going to be it. This was going to be the moment that they finally fall in love and talk to each other because so far, it hasn't happened. But it doesn't really. So, Elinor watches him react to Marianne as he and she are talking, and she sees in his face that he's equating her to Eliza and seeing how sick she is, and it's just bringing up a lot of memories for him. Meanwhile, Mrs. Dashwood is watching Marianne, and [00:05:00] she's seeing what she thinks is "something more than gratitude."

Becca: I just love the way that Brandon is described in the scene, it's just really pretty.

Molly: Do you want to read it?

Becca: His emotion on entering the room, in seeing her altered looks and in receiving the pale hand which she immediately held out to him was such as, in Elinor's conjecture, must arise from something more than his affection for Marianne or the consciousness of its being known to others. And she soon discovered in his melancholy eye and varying complexion as he looked at her sister, the probable recurrence of many past scenes of misery to his mind, brought back by that resemblance between Marianne and Eliza already acknowledged, and now, strengthened by the hollow eye, the sickly skin, the posture of reclining weakness, and the warm acknowledgment of peculiar obligation. Just like you can see the scene.

Molly: Yes.

Becca: I just feel so bad for Brandon.

Molly: I'm really not going to be able to handle Alan Rickman. I'm really not going to be able to handle it. [00:06:00] I'm not going to be able to handle it. I don't know what else to say.

Becca: Our boy.

Molly: I really love him.

Becca: I can't handle it. I don't want to give too much away, but I will openly weep at parts of this movie. I love Alan Rickman in this movie so much.

Molly: I'm really looking forward to seeing him because I've seen him in a few things, but not enough things. Like I've seen *Harry Potter* obviously, and I've seen *Sweeney Todd*.

Becca: *Love Actually*?

Molly: Oh, yes, and I've seen *Love Actually*, which I love.

Becca: Growing up, my sisters and I used to joke that Alan Rickman had to be in our favorite movies because we loved the *Harry Potter* movies, and we loved *Sense and Sensibility*. So, we were like, "It's a prerequisite." We also really liked *Notting Hill* growing up.

Molly: Ooh, yeah.

Becca: And so, we were like, "It's got to be either Hugh Grant, or Alan Rickman, or both."

Molly: Oh, so, this movie is like really good for you, then.

Becca: Oh, I love this movie.

Molly: So, Marianne grows stronger every 12 hours. [00:07:00] I liked that she said every 12 hours instead of just every day like they check on her every 12 hours. She and Mrs. Dashwood start talking about going back to Brighton. Mrs. Jennings and Colonel Brandon are both planning to stay at Cleveland as long as the Dashwoods are there, and Brandon even offers his carriage for the journey. In return, I really liked this quote and I'm not going to read it quite yet, because I think it's my funniest quote. But Mrs. Dashwood and Mrs. Jennings are both like, "Oh, there's a cottage in return for lending your carriage," and it's not Mrs. Jennings' cottage. But I equate her to the person who will be hanging out with someone and be like, "Oh, come to this party," and she'll roll up to the party with her own group of her own party, basically, and would be like, "I brought friends."

Becca: Oh, absolutely.

Molly: So, the day comes, it's time to go. Marianne gives Mrs. Jennings a very heartfelt goodbye, because at long last, she's starting to feel guilty for how she's treated her and she's going to go into that in great detail later on. She also says goodbye to [00:08:00] Colonel Brandon with all the "cordiality of a friend."

Becca: Jeez, woman.

Molly: At least, they're talking to each other.

Becca: Yeah. He brought mom. That was a big win.

Molly: He did. I have to say, if our listeners haven't caught on yet, I am not really shipping Brandon and Marianne.

Becca: It's an understandable way to feel.

Molly: Thank you. Because I feel the cover of *Sense and Sensibility and Sea Monsters*, I'm imagining is Brandon and Marianne and I just don't see it.

Molly: Oh, wait till we finish the book to discuss how I feel about Jane Austen's choices when it comes

to what we're seeing here.

Molly: Okay.

Becca: I don't want to get into it because we haven't finished the book yet. You must remember.

Molly: We are so close but we have not. So, after they leave, Brandon leaves for Delaford. Marianne on the ride home seems like she's calmed down, and Elinor thinks soon she's going to be back to herself because she's not wallowing. She seems average. But when [00:09:00] they get close to Barton, Marianne becomes wistful and turns her head to the window and starts to cry, but quietly though. And Elinor thinks this is very reasonable. It is reasonable, because this is actually the last place where they had happy times, whereas in London or wherever they were-- I've already forgotten they were in London, right? In London-- [crosstalk]

Becca: Yeah. They were in London.

Molly: In London, they were--

Becca: It was a city tale. Now, it's a seaside tale, again.

Molly: Right. And in London, they hadn't actually had any happy times there. So, she didn't have any attachment to it. But now, it makes sense. When they get inside, Marianne looks determined to get used to being here and to see everything without being like, "This is where we last held hands." I'm proud of her.

Becca: Yeah, this is serious growth. She's had like a near-death experience and she's trying to make her way forward after it.

Molly: Yeah. She really does some grappling, and these are all signs of the fact that, [00:10:00] and we'll get into it, but that she knows why she got so sick, and she knows that it was because of neglect of her own wellbeing. So, now, she's trying to be better. This was a sweet moment too. She goes over to the piano, and she's thinking she's going to play, and then the music that's there is a song that they were learning together, and he had written her name on it. And she takes the music, and she turns it over or It said, she sets it aside, but I picture her putting it facedown.

Becca: Yeah, I think, that's a good way to picture it.

Molly: And then she says, she'll get to the point where she can practice the piano.

Becca: She also says her fingers are still a little weak and heavy. So, she's still weak. She's not perfectly able to play the piano again yet.

Molly: Yeah, you're right. The next day, she seems even better and she's excited for Margaret to come back. Justice for Margaret. I'm really glad that we haven't forgotten about her.

Becca: Yeah, no. We love Margaret. She's just a child.

Molly: Yes. And she's having a little sleepover somewhere right now. So, Marianne muses about all the walks they're going to go on. The weather's going to get better and it all feels very Chekhovian, and I realized that in my [00:11:00] notes a lot of the times I say that things are Chekhovian, and I don't actually know that all of our listeners might have read Chekhov to the same extent that you and I might have read Chekhov.

Becca: Oh, I certainly have not read Chekhov to the extent you've read Chekhov.

Molly: So, I felt that it might be needed to explain a little bit about what I mean. So, I took a selection from my favorite Chekhov, *Three Sisters*, which is just three sisters- Don't come for me, Chekhov stands three sisters. And I wanted to read a little bit of what Marianne says next to a little bit of what Chekhov says. First, I'll do Marianne. Ahem. When the weather is settled and I have recovered my strength, we will take long walks together every day. We will walk to the farm at the edge of the down and see how the chickens-- [laughs] We will walk to the farm at the edge of the down and see how the children go on.

Becca: You said chickens. [laughs]

Molly: [laughs]

Becca: Leave it in. Leave it in. I dare you.

Molly: Fine. Okay.

Becca: [laughs]

Molly: And we will [00:12:00] walk to Sir John's new plantations at Barton Cross, and the abbey land, and we will often go to the old ruins of the Priory and try to trace its foundations as far as we are told they once reached. I know we shall be happy. I know the summer will pass happily away.

Pause and the Chekhov. Listen how the music is playing. They are going away from us. One of them has already gone, gone forever and we are left here alone to start our lives again. We must go on living, we must go on living. The time will come and everyone will know the meaning of all of this, why there is all this suffering and there won't be any mysteries. But meanwhile, we must go on living. We must work, we must work. Tomorrow, I will leave on my own. I will teach in a school and I'll give all my life to those perhaps who need it. It is already autumn. Soon, it will be winter. The snow will fall but I will be working, I will go on working.

I have to say, one, note the similarities. Two, I think, Becca would kill me if I didn't admit to the fact that in my notes I said, "Oh, my gosh, was Jane [00:13:00] Austen inspired by Chekhov?" only to realize that Chekhov lived 100 years after Jane Austen?

Becca: Also, no clue if Jane Austen could read Russian or Chekov could read English.

Molly: Likely, Jane Austen could not read Russian and also, equally likely that Chekov could not read English.

Becca: Yeah. But I think it's not uncommon to create stories with sisters where one is the practical one,

and the one who's spirited and wants to go somewhere. What's interesting about *Three Sisters* is that, you could take two aspects of Marianne played out in *Three Sisters* through Masha and Irina, and then, all of those are very clearly similar to Elinor in a lot of ways. That being said, it's not a perfect analogy and these are themes that show up in a lot of different literature. Like the enemies to lovers trope you see in *Pride and Prejudice*. Like the scorned love you see in this book. [00:14:00] There's common themes and tropes. What makes them part of the classics is that these stories tell them the best. Do you know what I mean?

Molly: Yeah.

Becca: Yeah. So, Chekhov did a great job with sisters, Austen does a great job with sisters.

Molly: We found something there. So, she says she's going to borrow books from the Colonel, which I really like. I like that as a way for them to [crosstalk]

Becca: Yeah. You can see they're at least warming up to each other right now.

Molly: Well, he's warmed up to her but she's warming up to him.

Becca: Oh, yeah. He's nice and hot for her already. [laughs]

Molly: She says, she's going to read six hours a day. The dream.

Becca: If we were women in a Regency Era, you and I would be the type of women who would have honed certain skills. I would cross stitch because that's what I do now. We would read a lot.

Molly: I would cook.

Becca: You would cook. Well, no, you wouldn't cook if we were high class ladies [crosstalk]

Molly: Right. I would definitely get into the art of flower hanging and I think I would like to learn to cross stitch or embroider.

Becca: I think I would have probably learned the piano [crosstalk] [00:15:00].

Becca: Oh, right. I probably would also try to learn the piano. I used to play the piano, fun fact about me. I can read sheet music and all that. I just kind of stopped taking lessons.

Becca: I can play a little piano, a little clarinet, a little guitar, and I took opera for six years. None of it you can hear on my voice right now, specifically, because I'm phlegmy. But I can read sheet music but I wish I'd stuck with piano because I stopped at a very young age, and I think I could have been good if I'd stuck with it because I started when I was like six.

Molly: I definitely could have been good if I stuck with it. I played the cello, and I was actually not bad at the Cello either even with these tiny, tiny hands that I have though that did end up being my downfall, I think. That and getting to college and having swim team and theater to do, I stopped playing the Cello.

Becca: You are on swim team in college?

Molly: When I said college, I mean high school.

Becca: Got it. Okay.

Molly: Becca and I went to college together and she knows I definitely not do some team in college. But I did do log rolling for one [00:16:00] semester.

Becca: Oh, that's fun. Yeah, I didn't do any of that in college. I did sing in college. It was in the one musical we did. But listeners, if you have a child who's interested in music and they're thinking of quitting piano, don't force them to stay in it because forcing kids to do anything is a bad idea. But coming from an adult whose parents indulge their urge to quit, maybe just try to instill in them how much they'll regret it. Because if you're a musical person and you know how to play piano, the world is your oyster.

Molly: Yes. And I will say, mom was very sad when I decided to quit piano, and honestly, for years afterwards, would be like, "Why don't you take up the piano again?" My dumbass was like, "No, I suck at the piano." Now, I really regret that because I did suck because I didn't practice.

Becca: Yeah, my parents were the same exact way. They definitely tried but I really wish they pushed me to stay in it.

Molly: Yeah, same. Maybe, we should take piano lessons, Becca.

Becca: I have been dying to for a very long [00:17:00] time but I have no time in my life.

Molly: So, Elinor thinks that Marianne is taking her emotions to the other extreme which is going from wallowing to the extreme to "I'm going to throw myself into everything so I don't have to feel" which I relate to. Elinor wants to wait until Marianne is fully back to herself to tell her about the conversation she had with Willoughby last chapter. In case, you don't remember, that's where Willoughby was like, "I really do love her [mumbling]."

Becca: [laughs] That's exactly what he said.

Molly: [laughs] But "the resolution was made only to be broken." Jane Austen was really on it with the like, the final sentence of a paragraph being "but soon, little did she know".

Becca: [laughs] Just a Jane Austen in the armchair playing piano on the corner.

Molly: [laughs] Yes, smoking a cigar.

Becca: Exactly.

Molly: After a few days at home, Marianne is permitted to go for a walk. So, Elinor takes her out, and [00:18:00] they're going and walking, and then, they get a view of the hill that Marianne fell down, and Marianne stops, and she says, "This is where I first saw Willoughby." She says she wishes she knew that

he was not always a liar and that he was not always wicked that he had at one point had loved her. Basically, she just doesn't want the man that she was in love with to be evil.

Becca: Yeah, oh, that's a good question. If someone dumps you, or you get your heart broken or something, and someone has information to show you that you were at least loved all along, do you want that info or do you want to just hate the person?

Molly: Oh, God, it's a hard question, isn't it? Because Marianne puts it well here, which is like, "What does this all make me? If he had never loved me, am I really that foolish, am I that gullible?" I think it depends what they did at the end of the breakup. If it ended amicably enough, I would want to know that they had loved me and that the love had just faded out. Especially though-- gosh, I don't know though. I think, it would [00:19:00] honestly, I would probably hate them just as much knowing that they had loved me say, I'm in Marianne situation, knowing that Willoughby had loved me and that he still chose to write me saying that he never loved me, I would have been like, "Fuck you." Knowing what I know, which is that he didn't really write that I never loved you letter, but he did, but he didn't. He was encouraged to write it by his wife.

Becca: She wrote it and then he copied it down and signed it.

Molly: I would still hate him. It's hard. I think I would want to know that I was loved.

Becca: I think I would too. It's a tough call. I think there's a part of me now that I'm older that's like, it doesn't change anything. When I was younger, I was certainly like the type of person to be like, "Oh, no, there's hope, there's love." But now, I'm an Elinor.

Molly: I don't think that Marianne, at least in these chapters, is going to let that make her feel hope. I think I knowing me would see it as a glimmer of hope and would be like, "Oh, fuck. Maybe we [00:20:00] wish to get back together."

Becca: I love the way you said that because I think there's also Marianne from the past of this book that would have gotten the hope.

Molly: Yes, yes, yes. Yes, she's grown. She's grown.

Becca: She's grown. This is a hot take maybe, but I've come to the conclusion, I'm not yet 30 years old, but in my limited experience dating, the one thing that I now believe that I think is probably a hot take that others do not think, I believe closure is kind of a myth. Because a lot of the time, you're looking for the person to still have feelings and that a lot of the time garner's hope. What really helps you close off is if you force yourself out of the situation. You know what I mean?

Molly: Yes. Depending on the situation but yes. I think that distance and time--

Becca: Help.

Molly: That's what's going to make you actually be able to stop have feelings for someone. If it's cut off at a time when the love was strong, and [00:21:00] something bad happened, and you're like, "Oh, we can't be together," then, it might be dangerous. Once you see them again, if you've never talked about it.

Becca: In this book, Marianne is not going to talk to Willoughby about everything that happened and that is better.

Molly: Yes. No, I wholeheartedly agree with you. I think most of the time, if you're going to have a closure talk, you're going to end up with feeling.

Becca: Too often, too often. I have had people in my life, including myself, who have thought with if we can just talk this out, we'll get to a different level. But usually what you do is just re-inflate things and just aggravate everything further. And 9 times out of 10, this is from straight ladies out there. If you're dating a straight man, let me just go on the record and say, if he has behaved poorly, do not search for him to behave better. Do not do it because he is not going to and you will not get that apology. You will not get it. You will most get him running to your bed while you're [00:22:00] dying and then running away before he even talks to you.

Molly: Yeah, and that's actually true for some ladies too.

Becca: I believe that.

Molly: Let's just say that we are proud of Marianne, because she is trying to move the fuck on.

Becca: Yes.

Molly: So, Elinor asks how Marianne would explain his behavior if he had loved her, like how would she explain him being the way that he is? Marianne said she would rather think he is fickle or basically that he is a weenie. Elinor is thinking about telling her at this point when Marianne pops up and says she hopes he isn't suffering more than she is but don't worry, she's not wishing him well, because she's really suffering. She just hopes that he's not suffering more. Elinor asks that if she's comparing her own conduct with his, like, "Are you suffering so much because you're so ashamed? You weren't as bad as him?" Marianne says, "No, I'm comparing my conduct with what it should have been. I'm comparing it with yours."

Becca: Sisters.

Molly: Sisters.

Becca: [00:23:00] Oh, I love this moment, actually. We'll discuss it in study questions.

Molly: Okay, great. Elinor then says, "Well, our situations aren't that similar." And I'm like, "Mm. They are a little bit."

Becca: It's almost like someone wrote them to be somewhat parallel.

Molly: Hmm. I wonder who that could have been. Then, Marianne has about a page and a half where she just repents for everything, she is going through it. She admits that she has been selfish. She knows that she got sick because of her own negligence. And she is going on thinking if she had died, it would have been self-destruction. As we said, grappling with the near-death experience. She feels guilty for

how she treated Mrs. Jennings, how she treated everyone, the Palmers, the Middletons, the Steeles, even John and Fanny. But especially, how she treated her dear sister, Elinor. She alone, knew what Elinor was going through. She was the only one and she still only thought of herself, and she still didn't [00:24:00] follow Elinor's lead with how Elinor was handling it also well. She was just going through it. I want to say though, that there is something to be said for how much Marianne feels her feelings and we talked about this a lot, but Elinor was not allowing herself to feel her feelings.

Becca: Oh, we're going to get to that.

Molly: Oh, good.

Becca: We're going to have a conversation about that.

Molly: Good. Becca always knows what's going on in the study questions.

Becca: Oh, yeah. No, guys, I got so many feelings about this book, it's been delightful to be able to rant about them to you.

Molly: So, Elinor is too honest to flatter, it says. But she does praise Marianne's frankness. Marianne says she has a plan. She is going to be family first from now on. She's never going to leave the house. She's going to read her books. She knows that she won't be able to forget Willoughby, but she's going to from now on regulate her remembrance of him by constantly keeping busy. She says again that it would be easier if she knew whether or not he ever loved her. At this point, Elinor says, "Okay, well, then you have to know he came by the [00:25:00] house and said that he did love you," but she does soften the part about him still loving her. I think that's what we were talking about, like she doesn't need to know that there's hope. She needs the hard cut off.

Becca: Yeah, I think I don't know if the text makes it clear that Elinor is lying to her about it, but just sort of caging it a little.

Molly: Yeah, I think that softens is a euphemism. Well, listen, listen. Elinor Dashwood, as we know-

Becca: Is a goddamn liar.

Molly: -is a goddamn liar. So, I don't think that it's too farfetched to think that she might have said, "He came by. He really regrets how he treated you. He really did love you at the time, but the money and everything and he had to marry this other person. And he had to write those letters to cut things off but that's what happened." Instead of being, "He came here, and he was still in love with you, and he wants to leave his wife and-- [00:26:00]"

Molly: Marianne at this point is really feeling it. She goes all paper white, and she looks like she's going to die, and they get back to the house, and she turns to Elinor and she says, "Tell Mama," and then she goes upstairs to her room to cry.

Becca: Which, you know, relatable content.

Molly: Very.

Becca: We spent 45 minutes on that first chapter alone.

Molly: Oh, no.

Becca: Here we go.

Molly: We've got so much left to do. Okay. Mrs. Dashwood feels sorry for Willoughby when she finds out but she doesn't forgive him. She's still rooting for our boy, Colonel Brandon.

Becca: Aren't we all?

Molly: Yes, very much. She says-- well, it says, the book says. If she'd heard the story firsthand like Elinor had, perhaps she would feel more compassion towards him but Elinor doesn't really want her to and doesn't try to make her feel compassion for him. In fact, Elinor herself has stopped feeling that sorry for him which, thank God, because I don't. That night, they're all sitting around and Marianne starts to talk about it of her own volition, and she [00:27:00] says she is happy that she knows that his intentions weren't always bad and she is happy that she didn't end up with him. Because at some point, she would have found out the truth about him knocking up a 14-year-old, ditching her, and then she would have been miserable with her choices.

Becca: You missed this quote, which I think is like-- it's just one of those things where Marianne comes downstairs, and she makes it clear to them that she's not going to pursue Willoughby. "I wish to assure you both, said she, that I see everything as you can desire me to do." And then, she goes on to talk about how she's perfectly satisfied, and she also knows that she's in the right place because she couldn't have been happy with a bad man.

Molly: Mrs. Dashwood agrees with that and she goes on about how Marianne is way too good for him and all the stuff, and then, Marianne's like, "Yeah, I wouldn't wish any changes." She really doesn't want to hear all the details. Elinor then jumps in to be classic Elinor, and kind of go all practical. [00:28:00] No offense, Elinor. But she's like, "You would have been miserable in a lot of ways actually, because you would have been poor and you're smart enough to-- you would have realized that you were poor and try to restrict your spending, but then when you try to get him to do the same, he's going to resent you, and then you're going to end up mad at each other, and resentful, and unhappy, and it's going to be worse."

There was a word I didn't know, so I defined it. For our listeners, the word is 'retrench' and it's a verb, and it means to reduce costs or spending in response to economic difficulty. So, you're welcome. I do have to say, though, I think that Elinor is being a little harsh.

Becca: She can be. She can be but I don't think she's wrong in this circumstance.

Molly: She's not wrong, but it's more like the fact that we are, it is fresh, and she's like, "Listen, you would have been poor." Her heart's in the right place.

Becca: Well, it also goes back to what Marianne herself was saying earlier in this book where she was saying she can live modestly and [00:29:00] then she describes a super wealthy lifestyle.

Molly: Yeah, Marianne is not the best with money, is she?

Becca: Well, I mean she'd be better than Willoughby but that would be the problem. It'd be kind of a Lydia-Wickham situation where they'd both be kind of--

Molly: Her inexperience and his extravagance.

Becca: Exactly. I think Marianne has a better head on her shoulders than Lydia does, but she would have gotten herself into a situation where she would have wanted to live extravagantly, but she would have spent her life as a pauper.

Molly: Yeah. So, at one point during her spiel, Elinor calls him selfish, and Marianne is like, "Selfish?" Elinor says that he only regrets his actions-- this is where I really thought that she was harsh. He only regrets his actions because he has wound up unhappy himself. He likes Miss Gray less than Marianne, but if he had ended up with Marianne, he would have been unhappy in a different way. So, he's unhappy because he doesn't like his wife. But even if he liked his wife, he would end up unhappy because he'd be poor. That to me was like, "Yes. I get [00:30:00] it," but you're saying he wouldn't have been happy with you and it's like, "Okay, she's grieving." But yes, everything you said, I agree.

Becca: I would agree with you except for the fact that Marianne herself agrees in the chapter.

Molly: Yeah, she does.

Becca: She kind of goes, "Well, yeah, you're right." The fact that he's with this other lady even though I was his favorite, it just shows that he didn't have my happiness in mind.

Molly: It's tough love.

Becca: I don't even think it's necessarily tough love in this situation. I think that, at this point in time, she's saying things that Marianne knows to be true, and that is huge because all it took was Marianne literally almost dying to see reason on these things.

Molly: True. So, Marianne is sitting here blaming herself, and then Mrs. Dashwood is like, "No, it's my fault," and Elinor is like, "It's both of their faults," quietly, but she doesn't want to dwell on that and make Marianne spiral again. So, she's like, "This really all stems down to him and his treatment of that girl, Eliza." Marianne agrees and then Mrs. Dashwood is like, "Oh, yes. Colonel Brandon has suffered so much under his hand, but [00:31:00] Colonel Brandon is such a nice guy and he's so great," and Marianne doesn't really catch on.

Becca: Has your mother ever tried to set you up with somebody?

Molly: Not to this extent.

Becca: My mom's a doctor and she works with a lot of handsome younger men. When I'd first started dating Mike, she didn't know about him yet, and she found out about him super early, where I'm usually discreet about these types of things, because she really wanted to set me up with someone and she would

not leave me alone. I was like, "Mom, I'm seeing someone."

Molly: [laughs]

Becca: There's nothing less attractive than your mother trying to set you up with someone.

Molly: Unless they're hot.

Becca: No, even when they're hot, I swear. If your mom wants you to date someone, that person automatically becomes less attractive.

Molly: What about Bingley and Jane?

Becca: No, no. I'm not saying it's always the case in Jane Austen novels. I mean, I'm not even saying that's the case here necessarily. I'm just saying that personally for me, when my mother is trying to set me up with someone, that automatically makes them less attractive. Love you, mom.

Molly: [laughs] So, over the next few days, Marianne kind of just [00:32:00] stagnates. She's not really improving, but she's not getting worse. Margaret comes back and they settle back into their old routine, and "if not pursuing their usual studies with quite so much vigor as when they first came to Barton, at least planning a vigorous prosecution of them in the future." This is relatable because I love to talk about the projects I am going to do.

Becca: I have a cross stitch sitting in my room where I have done maybe like a tenth of it and I'm like, "Oh, God, that was exhausting."

Molly: I've written like six pages of a play and I keep telling people, I'm working on this play. But I wrote six pages of it like three months ago.

Becca: Listen, you just started a new job.

Molly: That's true.

Becca: Yeah. Sometimes, life is all about what you can create and what you can really hustle yourself to create. And sometimes, it's about making time for your job and your podcast, and a little bit of time to read and watch TV.

Molly: Yes. Ted Lasso and T. J. Quinn books. [00:33:00] Oh, I need, shoutout Ted Lasso and T, J. Quinn.

Becca: And obviously, our girl, Jane Austen.

Molly: And our girl, Jane Austen.

Becca: Yes.

Molly: So, back to her. Elinor starts with shaking at this point that she knew a little something about Edward and where he was, because all she's heard about him was from her brother who just said like,

"Can't really talk about it. But last I heard, he was still at Oxford." "She was not doomed however to be long in ignorance of his measures."

Becca: Dun-dun-dun!

Molly: Dun-dun-dun! Little did she know.

Becca: Graham, [ominous music]

Molly: [laughs]

Becca: Do you know what I'm talking about? Dun-dun-dun!

Molly: [laughs] I think that what we need is just a sound clip of you doing that.

Becca: We go--

Molly and Becca: Dun-dun-dun!

Molly: And then, we're just going to play that. So, Graham, can you splice that and keep it for future reference?

Becca: Dun-dun-dun! My sickly voice going, Dun-dun-dun!

Molly: Then, in the future or maybe now, you can layer it on top of each other. So, it sounds like a chorus of Beccas going on--

Becca and Becca: Dun-dun-dun!

Becca: Dun-dun-dun!

Molly: Dun-dun-dun!

Becca: [00:34:00] I'm trying to see if I can go over third but I think my ears too infected. Dun-dun-dun!

Molly: Dun-dun-dun! That was not right.

Becca: Yeah. Dun-dun-duuuuuun!

Molly and Becca: [singing in an operatic voice] Dun-dun-dun!

Becca: There we go. Graham, just autotune all of that, please.

Molly: Okay, we are leaving our listeners on a cliffhanger.

Becca: Yes, we are.

Molly: So, the manservant comes with news. The manservant's name is Thomas. That feels important to me. The manservant, Thomas, comes with news. He says, "I'm sure you've heard that Mr. Ferrars is married." Marianne immediately falls into hysterics, and she is sobbing, and Mrs. Dashwood was like, "I don't know what to do. Both of my daughters are freaking out right now. I'm freaking out. I'm going to help Marianne." So, Marianne and Margaret get assisted in the other room and then Mrs. Dashwood comes back. Elinor is sitting there stammering trying to figure out how to ask these questions, but she can't. So, Mrs. Dashwood is like, "I will ask all [00:35:00] questions. You just absorb the information." So, she asks, "Who told him that Mr. Ferrars was married?" And he says he saw Mr. Ferrars himself with Miss Steele.

I'm not going to say what my prediction was but at this point, I did have a thought. I had an inkling of a thought and I just want another record that I had an inkling of a thought, but I thought that's too out of this world, out of this realm, that's too inconceivable. So, I did not write it down. I went back and wrote it down later. So, I'm just going to admit to that, but I did have an inkling. I'm not going to say what it was. Okay. Ah, this is so exciting. Lucy told him to give her and Mr. Ferrars his compliments. She was like, "Give us your compliments, we're married." Mrs. Dashwood then asked if Mr. Ferrars was in the carriage and he says yes, but he was hiding, and he wasn't really ever much of a man for talking.

Then, they learn that they were going westward. But they won't be gone long, and Lucy said that they're going to call on the Dashwoods when they get back, but [00:36:00] Elinor knows that they won't. Then, Mrs. Dashwood asks if Thomas saw them off. He says, "No, I had to go. So, I didn't see them leave." These all feel important. Then, she asks if Mrs. Ferrars looked well. He said she did. She looked happy. Elinor, Marianne, and Mrs. Dashwood at this point have all lost their appetite and I like this quote. It says, "And Margaret might think herself very well off that was so much uneasiness as both her sisters have lately experienced, so much reason as they had often to be careless of their meals she had never before been obliged to go without dinner." Because they are constantly being like, "I can't eat."

Becca: Margaret was like, "Well, I can."

Molly: Yeah. So, in case I read that like I was too excited so our listeners understand what has happened.

Becca: It is now confirmed that Mr. Ferrars has married Lucy Steele and Elinor is heartbroken.

Molly: Elinor is verklempt.

Becca: She is verklempt.

Molly: So, Elinor and Mrs. Dashwood just sit there together in silence and Mrs. Dashwood at this point has a Mr. [00:37:00] Bennet come to Jesus moment where she's like, "Oh, my God. My daughter has been suffering. She's been lying to me about her own suffering because she didn't want me to suffer more while Marianne was suffering, but I've been a bad mother."

Becca: Wait. It's a really good line. She feared that under this persuasion, she had been unjust in attentive, nay, almost unkind to her Elinor, that Marianne's affliction, because more acknowledged, more immediately before her, had too much engrossed her tenderness, and led her away to forget that in Elinor, she might have a daughter suffering almost as much, certainly with less self-provocation and

greater fortitude.

Molly: Yeah.

Becca: It's just so sad.

Molly: This is so sad.

Becca: That moment really cuts deep and we've spent this whole book with Mrs. Dashwood just adoring her daughters, and then there's just this moment, the moment she realizes that she's failed, Elinor really hurts. Especially because when Mr. Bennet realized he failed his daughter, he didn't fail our protagonist [00:38:00] because he's always been a good father to Lizzie. But Mrs. Dashwood just realizing it's not even a lack of love or a bad parent move on her part. It's just the realization that when someone suffers in silence, you have to actually do the affirmative step of reaching out. And her being like, "Well, I've been lazy because my other daughter has been suffering so much, but maybe I really should have been paying more attention." Ah, it hurts.

Molly: It hurts so bad and that is the end of that chapter, which brings us to--

Molly and Becca: Chapter 48.

Molly: Which, boy, you thought you knew how this book was going.

Becca: I really-- ooh, okay. Let's get into it. I know while I was watching *The Holiday*, I hope Jude Law is in this movie. I think that would be nice. I can't look at Becca's face. But imagine Jude Law, Hugh Grant, and Alan Rickman all in one place. Becca's hiding behind the pillow. I can't see her. Anyway, I really hope, I really think that he would make a good John Dashwood, [00:39:00] he would make a good Willoughby? What a sweet boy? He in *The Holiday* is really just like the epitome of perfection. I mean Mr. Napkin Head-- Okay, we're going to ooh, I love Jude Law. Let's get into--

Becca: [laughs]

Molly: Unrelated, Jane Austen. Elinor finally is no longer a goddamn liar. She finally admits to herself that she had been holding on to a little shred of hope, and that is finally gone and she is heartbroken. She was surprised at first that Edward and Lucy could have gotten married when he had not yet taken orders, like he is not yet ordained. But then, she thinks, Lucy probably wouldn't want to delay. It said that she wondered how Edward must have felt being so close to Barton, how he must have felt after reading Lucy's message. What message?

Becca: Sorry?

Molly: It says how must Edward have felt upon reading Lucy's message.

Becca: On hearing Lucy's [00:40:00] message.

Molly: What does that mean? Oh, that she ran into Thomas?

Becca: Yeah.

Molly: Oh.

Becca: I was so confused. I was like, "Reading Lucy's message.?" No, hearing Lucy's.

Molly: But he was in the carriage.

Becca: Well, yeah. But she saw Thomas. He didn't come out and say hi.

Molly: Oh, okay,

Becca: Let's just keep going. [crosstalk]

Molly: We'll keep going. So, okay. Elinor is imagining them at Delaford, and she's picturing Lucy so happy, but she doesn't know whether to picture Edward happy or not, because either way, it's tragic for her. She doesn't want him to be unhappy, but she doesn't want him to be happy with someone else. Olivia Rodrigo really said it best. "I hope you're happy but not like how you were with me."

Becca: Oh.

Molly: Mm-mm-mm. Okay. Elinor thinks that their friends in London would tell them more details. But nobody does and she's feeling pretty slighted. So, she's like, "Mom, when are you going to write to Colonel Brandon?" She's like, "Oh, I did write to Colonel Brandon and [00:41:00] he's probably going to come today or tomorrow." Then, as if summoned, the figure of a man on horseback comes into view. A man on horseback riding into the sunset, riding out of the sunset and onto their property, and she's like, "It's Colonel Brandon." But then, she's like, "Wait, that's not Brandon. Whomst?" But then--

Becca: Whomst?

Molly: Whomst? Then, she's like, "Wait, it looks like Edward, but it can't be Edward." But then, it is.

Becca: Really quick side note. This is the second time one of the Dashwood girls has mistaken Edward for another guy.

Molly: Yeah. Well, the first time she thought it was Willoughby, and it was Edward.

Becca: No, that was Marianne.

Molly: Marianne thought it was Willoughby, and then it was Edward. In this case. Elinor thinks it's Brandon, but then, oh, it's still Edward.

Becca: Yeah. [laughs]

Molly: Oh, my God, oh, my God, oh, my God, oh, my God.

Becca: Oh, you are verklempt now.

Molly: I am in it. Okay. So, it is Edward. He is coming on horseback. Mrs. Dashwood and Marianne are freaking out and whispering at each other [00:42:00] and staring at Elinor, and Elinor is like, "No, I'm going to be calm. I'm going to be cool and collected." And Edward enters and he is not any of those things. He is distressed, he is sweating, he is clearly nervous about how he's going to be received by these women knowing what they know about him.

Becca: About his compost lifestyle?

Molly: About his compost lifestyle but they think garbage at this point. They think they're upset with him. Ooh, oh. Oh, my God. He comes in and Mrs. Dashwood is like, "I know Elinor would want me to be nice." So, she's like, "I wish you all the happiness in the world," and she shakes his hand, and it says, Edward stammers out an unintelligible reply, which I really can't wait to see in the movie, because [unintelligible sounds]. And I can picture it like him being like, Colin Firth being invoice say, "Is your family in good health?"

Elinor wishes that she had shaken his hand too, but the moment passes. So, she sits down and she's like, "Nice [unintelligible 00:43:00] there we're having." [00:43:00] Marianne doesn't trust herself to say anything. So, she just doesn't say anything, and Margaret meanwhile is like, "Everyone's being weird. So, I'm going to go sit on the opposite end of the room."

Becca: I love her for reading the room there. She's just like, "All right. I am going to sit far away from everything and just watch." But I love the notion that Elinor is just so, "How's the weather?" and Marianne just fully can't, just yeets herself out of the room.

Molly: It's so funny. Elinor keeps going about the weather too. It doesn't say for how long, but it does save it Mrs. Dashwood can't stand Elinor talking about the weather for one more moment.

Becca: Elinor Dashwood is a goddamn liar.

Molly: [laughs]

Becca: That's a great shirt actually.

Molly: We should get that on a shirt.

Becca: We should absolutely make 'Elinor Dashwood is a goddamn liar' t-shirts.

Molly: So, Mrs. Dashwood cuts in and she says, "Is Mrs. Ferrars well? And Edward, says yes, and then Elinor asked if Mrs. Ferrars is at Longstaple. Edward looks shocked and he says, "No, my mother is in town." My notes say, [00:44:00] dumb boy. Stop being a doofus dingle [crosstalk] question. And then, Elinor is like, "No, I meant to inquire after Mrs. Edward Ferrars." Everyone turns to Edward, and he goes, "Perhaps you mean my brother? You mean Mrs. Robert Ferrars?"

[music]

Molly: Oh, my god! Okay, now, I can say what-- Now, I can say, we just--

Becca: Ooh, wait. We just need a moment for this.

Molly: Okay.

Becca: Glass shattered.

[glass shattering sound]

Molly: Record scratch.

[record scratch sound]

[explosions, fireworks]

Molly: Bomb sounds, fireworks, the floor falling out from underneath you.

Becca: For those of you who might have missed this, what we are learning now is when Thomas ran into Lucy Steele in town and asked after her, she said she was married to Mr. Ferrars, she was, but she was married to a Mr. Robert Elon Musk Ferrars.

Molly: Oh. Okay, so, question. Let's air it all out. [00:45:00] I'm sure that we'll talk about it more in the study questions but question, was Robert Ferrars, the Mr. Ferrars that he ran into in town or was it actually Edward Ferrars? Did he actually see Robert with Lucy or was it Edward in the car being quiet with Lucy?

Becca: It was Robert in the car being quiet and Lucy, and Thomas thought it was Edward, because she said she was married to Mr. Ferrars.

Molly: Right. So, now, I can say that when we got to that point and Thomas was telling this story, I was like, "They are saying Mr. Ferrars a lot," and I thought to myself quietly, "It would be so funny if this was another misunderstanding, like how Mrs. Jennings thought that Elinor and Brandon were engaged for that whole chapter." It's like that would be so funny if this is actually Robert and Anne is what my thought was, but I didn't fully form this thought. I was like, "What if it's Anne?" Then, he said the youngest Miss Steele, and in my mind, I thought, "Okay, [00:46:00] if it's the youngest Miss Steele, there's no hope that that is Robert Ferrars and not Edward Ferrars." So, I just dismissed the notion.

Becca: But no.

Molly: But no, but no, but also though, Becca I offhandedly guessed this in a previous episode.

Becca: You did and I have to say maybe our listeners nearly crapped themselves the way I did. But that is the toughest I've ever had keeping a straight face for Molly on anything in this entire podcast.

Molly: Oh, my God, listeners, in case you don't remember, Becca asked me what I thought Lucy's game was, why she was staying with Edward when he had no money? I was like, "I don't know. Maybe she really loves him. Maybe she is using him to get close to Robert. I don't know." I said it like that.

Becca: And I just went eehp!

Becca: I cannot believe. And then, when I texted Becca when this happened because I read this over Thanksgiving break, I texted Becca and I was like, "Oh my gosh, I [00:47:00] guessed this earlier in the chapter." Becca was like, "You that guessed this earlier in the podcast."

Becca: Yeah, it was one of those moments where I was like, "Oh, oh, oh. I am going to have to keep neutral right now."

Molly: You did a great job. I had absolutely no idea.

Becca: Thank you. Oh, I'm proud of myself. I'm proud of you for guessing.

Molly: Thank you. Again, it was very like-- in this book, we've talked about this before, but--

Becca: You have made so many correct offhand predictions. It's like you're a wizard.

Molly: We were saying that it's like that theory that Ron is a seer because he, sometimes says things offhanded.

Becca: For those of you who don't know, fans of the *Harry Potter* books have a theory that Ron is actually a seer, because there's a bunch of times through the book series-- not the movies, but the book series where he makes accidental offhand predictions that turned out to be 100% correct later. So, just like that, Molly has made accidental predictions when she's trying to be offhand and funny [00:48:00] about how dramatic this book is, that turned out to be 100% correct, because this is Jane Austen being messy and dramatic.

Molly: And the thing is that this book is so outlandish that there's just a wider pool of things that I can say that weigh up correctly.

Becca: Yes. But anyway, let's keep going.

Molly: Yes, we did it. Mrs. Dashwood and Marianne are like, "Mrs. Robert Ferrars?" Elinor is just in shock. Eddie goes to the window, and he picks up a pair of scissors, and takes them out of their sheath, and starts cutting the sheath into little pieces while he talks, and I just wanted to note that I hope that in the movie, it's like one of those paper snowflake things [crosstalk]

Becca: [laughs]

Molly: But also, this is so relatable because you pick up things when you're nervous.

Becca: We've talked about how Edward Ferrars can't talk to people.

Molly: Yeah, he's such a freaking egg. Oh, my God, I don't know when I started falling in love with this stupid man.

Becca: Ah, this is a good time to tell you that I have had a crush on [00:49:00] Edward Ferrars since I was a small little girl.

Molly: Wow.

Becca: Yeah.

Molly: Oh, my God. Ah, ah, man.

Becca: Yeah. But keep going.

Molly: Okay. So, he says his brother has married Lucy Steele. They married last week and now, they're at Dawlish. At this, Elinor simply runs out of the room, and bursts into tears of joy in the other room, and I'm like, "Oh, my God, she's having her moment."

Becca: I think we need to read that. Last time I will read something but there's just happens to be a lot of quotes during this chapter.

Molly: This was an excellent chapter for quotes.

Becca: Elinor could sit no longer. She almost ran out of the room, and as soon as the door was closed, burst into tears of joy, which at first, she thought would never cease. Edward had till then looked anywhere rather than at her, saw her away and perhaps saw or even heard her emotion. For immediately afterwards, he fell into a reverie with no remarks, no inquiries, no affectionate address of Mrs. Dashwood could penetrate that [00:50:00] last without saying a word, left the room and walked out toward the village leaving the others in the greatest astonishment and perplexity on a change in his situation so wonderful and so sudden, a perplexity which they had no means of lessening, but by their own conjectures.

Molly: And that's this is the end of the chapter.

Molly and Becca: Ooh.

Molly: Wow.

Becca: Ooh.

Molly: What a good set of chapters.

Becca: Which brings us to Becca's study questions.

Molly: Wow. Okay, I'm ready. Let's do it.

Becca: All right. What do you make of Marianne's transformation, how about how she compares herself to Elinor?

Molly: Growth.

Becca: Yes.

Molly: Growth, first of all. The comparing to Elinor, on the one hand, you see how Elinor handles things, and you wish you could be more like her. But I almost don't want her to want to be more like Elinor, because Elinor was really sitting on a lot of things and in turmoil. I mean Marianne was in turmoil too and she was kind of increasing her own turmoil [00:51:00] by being more dramatic about it, and I think that she's found a good way to a good balance-- Well, no, she's gone the other direction. She's now not feeling her feelings at all, and being more like Elinor.

Becca: See, I actually think that Marianne's found herself a good balance here. She's feeling things still. She's still crying. She's still going up to her room when she needs to or leaving a room in a tizzy when she needs to, but she's also taking a very measured response to her heartbreak. And the combo is, I think, something very necessary for her. Because need we remind you that-- I don't know why I used the word 'we' there but I did. Need we remind you that just a few chapters ago, Marianne almost died of her own heartbreak.

Molly: True.

Becca: So obviously, she does need to find a way to actually deal with her feelings. Now, nowadays, we have things like therapy for those things. But in this day and age, just being able to [00:52:00] process your own feelings and deal with them instead of just projecting them all over the place turns out to be something very helpful for Marianne. So, a lot of people read this chapter in the book as sort of a chastisement of Marianne, of her wild sensibility, and her foolishness, and her selfishness, and that she basically gets punished out of her bad thinking and her stupidity, and learns to be more like her much more sensible sister. I think that's wrong. I don't think that's what Jane Austen is going for here. That's not how I read this book. Listeners can feel free to disagree with me on this, but the way I read this book is that Elinor and Marianne come from very different extremes and these chapters actually are a really good way that they find pieces of each other.

Molly: I was going to say they needed to learn from each other this whole book.

Becca: Didn't they?

Molly: They really did. One of them needed the other's sense and the other needed the other one's sensibility.

Becca: Yes. And [00:53:00] I think what really cuts off this argument at the knees is Elinor's reaction to Edward in this last scene.

Molly: She runs away and she bursts into tears that she thinks are never going to stop, and that is a very Marianne move of her.

Becca: Edward's in the other room and she even admits he can hear her crying. It's this moment where all this stuff Elinor has been holding inside for months just comes forward, because she can let it go. It's a release. From the very moment Lucy Steele said herself to be engaged to Edward Ferrars, until this very moment, Elinor has been tense, and heartbroken, and not even admitting fully even to herself how

bad this was. And then, when it's over, it just breaks her. For me, this is Austen saying, "Actually, both of these sisters were struggling and in desperate need of each other," and that's what we get in this scene.

That's my theory on the case. There are some people who [00:54:00] think differently about this book. Some people tend to think "Elinor Dashwood's perfect." But as we've established, Elinor Dashwood is a goddamn liar.

Molly: Elinor Dashwood is so not perfect.

Becca: I think, Jane Austen is a little bit smarter than just scolding Marianne for how she feels.

Molly: I agree.

Becca: And I've been sort of dropping little hints about that as we read the book-

Molly: Yeah,

Becca: -in [unintelligible [00:54:21] sized hints but I really think it comes together in these chapters.

Molly: I agree. Yeah. No, these chapters were honestly perfect.

Becca: You were so worried. You're like, "How is any of this going to end?"

Molly: I still am wondering how certain plotlines are going to end but at least Elinor and Edward, I'm like, "Oh, yes, this is very deus ex machina. Makina or Machina? Makina.

Becca: Deus ex Robert Ferrars.

Molly: Deus ex Robert Ferrars of her.

Becca: Yes. Ooh, yes, okay. So, what do you make of how Marianne reacts to Willoughby and what do you make of Mrs. Dashwood's reaction?

Molly: I am proud of our girl because she, like we've said a little bit, [00:55:00] is able at this point to separate herself from it a little bit, and think, "I would not have been happy with him in the long run." That's a really hard thing to do because if you really love someone, you want to be able to make it work. We all do. But she is able to say, "I don't think in the long run, I would have been able to because I know how it would have ended." Mrs. Dashwood, she was very pro-Willoughby at one point. I don't think that the letdown that he gave her could have been reversed by anything even if he had gotten to their house, and gone into Marianne's room, and proposed to her. I think that Mrs. Dashwood wants what's best for her daughters, and she knows that Willoughby is not what's best for her daughters. I think that her mom instincts probably kicked an extra with the whole Eliza thing. She was probably like, "This man's a creep."

Becca: Yeah, that really does cover it. I think it goes back to what we've talked about in other episodes [00:56:00] with love not being enough. Love not enough!

Molly: Love not enough!

Becca: It's not enough. There needs to also be a foundation of morals. Otherwise, you're fucked. I think what's really powerful about this is Marianne is so taken with romantic notions and the idea of first love and beautiful, passionate love, and men who love their passions, and she takes this and she basically says, "Yeah, he's a bad person, and I would have been unhappy" and she lets go of her first love. That is big for Marianne.

Molly: Can you remind me if Mrs. Dashwood married again?

Becca: No. Mr. Dashwood married again.

Molly: Mr. Dashwood married again. Okay. Having grown up in the-- we talked about this in Chapter 1, I mean really early on. Having grown up in this household, you would think that Marianne would understand a [00:57:00] bit more about the fact that you can love more than one person in your life but she really has been holding on to these romantic notions this whole time. And the fact that she has finally broken out of that-- and I mean maybe not, because she is saying like, "I'm going to be family first. I'm going to be in the house forever. I'm going to be hanging out with you guys I'm never going to love again." She doesn't say I'm never going to love again, but she implies that she's not going to chase it. So, maybe she hasn't fully given into the idea of a second love, but she's at least given into letting go of first love and that's monumental.

Becca: Yeah, she admits her love is a factor but she really does let her life go on from there. And Marianne makes a big point at the beginning of the book about how first love is it soulmates are it, like just one person and you either are in love with that person or they break your heart and you're broken forever. She said even at the beginning like, "Colonel Brandon's is too old to be the passionate love of my life" and all this stuff because she has such an ideal of it and she [00:58:00] lets that go in Willoughby in understanding that even though Willoughby fit every single archetype she wanted, he fundamentally couldn't be a person who was there for her.

Molly: Two things. One, the first cut is the deepest.

Becca: Baby, I know-- we're not paying for the song.

Molly: No. Number two, can you remind me, they first met Mr. Colonel Brandon sir, where?

Becca: At John Middleton's. They were visiting Barton Park while they were in Barton Cottage, and he was invited over to dinner, and they liked him, and they found him to be of better manners than the rest of the people they were dining with. But Marianne found him to be kind of too old and was so shocked that he was taken by her, and that John Middleton was pushing the match. She was basically like, "He's too old to be romantic. He's basically on the verge of death." [00:59:00] And Mrs. Dashwood was like, "Oh, you think I'm on the verge of death? I'm only a few years older than him." We had a whole conversation about age difference and about what it means for two people to be better suited to each other or suited to each other, and then Marianne met Willoughby falling downhill, and Brandon's chances were absolutely fucked.

Molly: So, Marianne has known this whole time that he has a thing for her.

Becca: Most of it. Yeah.

Molly: I forgot that to be honest, like everything you just said. I knew that we had talked about age difference and everything, but I forgot that she knew and was like, "No," and wrote him off. She's really been like rubbing it in his face this whole time and avoiding him whenever he comes into the room.

Becca: To be fair, I don't think she knew he was into her necessarily. I think she heard from John Middleton that it would be a good match and that he was into her. She wrote it off as John Middleton just being nosy and trying to make things happen.

Molly: I see, I see.

Becca: So, I don't think [01:00:00] she knew Brandon was super into her. Also, even om that case, she didn't know he was falling in love with her. She heard that he might have a thing for her in terms of being a nice match and her brain that was like, "Oh, he thinks I'm hot." Not necessarily know that he was like, "Oh, you remind me of my forgone love and you have a passion and zest for life I wish I could express."

Molly: [laughs]

Becca: So, I don't think she was being totally unfair. But Marianne is thoughtless through a lot of this book because of her own pain and the fetishization of her own pain. All right. Edward is free. Let's get those trumpets going like little ooms, ooms, ooms.

Molly and Becca: Ooms, ooms, ooms.

Becca: Yeah, yay, yay, yay, yeah. What do you think of this twist?

Molly: I didn't see that one coming except I did but I didn't.

Becca: You offhandedly saw it coming but you did not see this coming.

Molly: What do I make of this twist? Well, again, Deus Ex Robert Ferrars, [01:01:00] it makes sense that Lucy wants the money. Robert Ferrars has the money. She said, "Yeah, I'll stay with you" and then didn't stay-- I mean she didn't stay with Edward. Why didn't she just bob over to Robert Ferrars openly? Why did she keep up this ruse that she was going to stay with Edward? I don't know. But I imagine it went something like, "Invite me over to your house. Let me stay with you," because that's what she's good at. And she goes to their house and she stays with them and Robert's there, and they flirt, and then there was no commitment except there was.

Wait a minute, wait a minute. What do I make of this? Lucy Steele sucks because for four years, Edward Ferrars has not gotten married to anyone that he loves, namely, Elinor Dashwood because he believed that he had a commitment to this woman that he made when he was 19, and he honored that. And [01:02:00] then, as soon as he's poor, she says, "Nah."

Becca: And not only that, she's the reason for his poverty.

Molly: Oh, what a dick!

Becca: [laughs]

Molly: Oh, my God. I didn't even think of that. Oh.

Becca: We're going to talk more about Lucy Steele. I have a lot of thoughts about her. But we're going to save discussions for this, I think, for next episode.

Molly: Oh, okay.

Becca: But I will say very quickly, you're totally correct. She's a dick. I will say I kind of have to respect the hustle because this woman spun shit in her situation into gold.

Molly: That's true.

Becca: And I want to talk a little bit more about it next week because I love the Economics of Dating in Jane Austen. [Economics of Dating in Jane Austen stinger] It is going to close out this book with us. But--

Molly: Oh, my God, Is next week or next chapter our last episode?

Becca: It is our last episode of the book.

Molly: Oh, wow.

Becca: Yeah. We only have two chapters left.

Molly: Unbelievable.

Becca: Yeah.

Molly: Oh, my God. How is this going to-- [01:03:00]

Becca: How will this [crosstalk]

Molly: That's what I was trying to figure out. How shall this come to pass?

Molly and Becca: How will this pass?

Becca: Just to say this really briefly about Lucy Steele. We talked about the game women play to secure their financial situations in these circumstances, and Lucy was playing with a deck of cards far worse than any other player we have seen in this society.

Molly: But Edward wasn't as poor as he was after she got involved.

Becca: I'm not talking about Edward. I'm talking about Lucy herself.

Molly: Okay.

Becca: She is an illiterate, uncultured, poor girl who is poor in a way that no other character we've talked about has been poor or lower class. She made her way up, and up, and up, and up until she found herself attached to a very, very, very wealthy man [01:04:00] and she is set for life. Now, we're going to talk about this further again later, but you have to give props a little bit.

Molly: Oh, you have props except that she ruined Edward's life-

Becca: And Elinor's.

Molly: -and Elinor's life, and just left a trail of fire in her wake.

Becca: She absolutely did. She absolutely did and she should not be let off the hook for that. However, I just think that in a society where everything that can happen well for a woman is based on how well she can marry and in a society as rigidly classist as Regency Era England, it is shocking that Lucy Steele has managed so well for herself.

There's a lot of dire circumstances and it's like that Amy March quote in *Little Women*, the movie, not the book, because that book does not have this quote, but "I'm not a poet. I am a woman. As a woman, I have no way of making my own fortune, and I must support [01:05:00] my family." Lucy did her job with aplomb and no morals. That is all I'm saying. But we're going to discuss Lucy a little bit more later. All right. How do you think this happened? We talked a little bit about why, and what, and what you make of it, but I don't think she did it.

Molly: I think that she wormed her way in by saying that she was with Edward. I think she started going over to their house. I don't know, showed her boobs, what do you mean?

Becca: I just really want to hear you pontificate because we don't know the details.

Molly: Right. Blackmail? Oh, , blackmail? I mean, it's possible that she was like, "Edward and I banged at 19, and I'm going to tell everyone I have a child." I don't know. I think it's probably along the lines of going [01:06:00] over to their house a lot, saying that she's courting Edward, but then sleeping with Robert. I mean there's no limit to the ways in which this could have happened because we are in a different world from the one that we thought we were in because everyone is banging and having babies, and sleeping with their fiancé's brother maybe.

Becca: They probably had sex at this point. They're married.

Molly: Right. So, in my mind, it was just her going over there, flirting with Robert, and then being like, "Propose to me," and then him being like, "Will you marry me?" Then, her being like, "Yes. And Edward being like, "What the fuck?" That's what my head thought. However, because I've been right by throwing things out there before, I'm going to say maybe she slept with Robert and then got pregnant and was like, "You have to marry me." Maybe Robert has been in love with her this whole time. Maybe blackmail. [01:07:00] Maybe she got Mrs. Ferrars involved somehow. I don't know. I don't want to say

that it was all conniving and that she's this woman who doesn't care about the feelings of the men that she's with and is just doing it all for money but she kind of is.

Becca: We'll leave it at that. Last thing. We already talked about this because it came up in the Marianne question, but what do you make of Elinor's reaction?

Molly: Oh, Elinor, the utter just shutdown at first where's just sits back in her chair and doesn't say anything, and then he goes on, he's telling the whole story, and she just gets up and runs out of the room and cries. That part, well, it's a breaking point at long but like a happy one. I was happy when she ran out the room and cried because she hasn't gotten to do happy tears yet.

Becca: She hasn't gotten to any tears really.

Molly: She hasn't gotten to any tears yet. The closest she got was mourning over Marianne thinking that Marianne was going to die. Oh, and she cried-- Didn't she [01:08:00] cry also when she first heard that they were engaged or no?

Becca: No, no, she just morosely stayed up all night thinking about it.

Molly: Right. Relatable, relatable. Yeah, I'm just really happy that she's finally gotten a chance to feel her feelings in a good way. I am a little bit confused as to the whole her going into the other room, and then him leaving, and then not talking about what this means for them. Because she needs to know the details, so she's not getting herself into a complicated situation.

Becca: Okay, funniest quote.

Molly: When Marianne is sick and they're going back to Barton, and Mrs. Jennings and Colonel Brandon are going to stay as long as they are there, it says:

At his and Mrs. Jennings' united request in return, Mrs. Dashwood was prevailed on to accept the use of his carriage on her journey back for the better accommodation of her sick child. And the Colonel at the joint invitation of Mrs. Dashwood and Mrs. Jennings, who's active good nature made her friendly and hospitable for other people as well as herself, engaged with pleasure to redeem it by a visit at the cottage in the course of a few weeks. [01:09:00]

Becca: Questions moving forward?

Molly: Argh, well, a big one's been answered which is the whole Edward and Lucy thing, because now, it is Lucy and Robert. So, are Edward and Elinor going to get together? I assume the answer is yes. But also, it's kind of complicated, but yes. I want them to. Are Marianne and Colonel Brandon going to get together? I feel like I want them to just be friends for now and start dating, but I don't want to see a wedding at the end of this book, to be honest. Will we see a wedding at the end of this book? At least not between them but I would like to see a wedding between Elinor and Edward. I am curious because you asked me how Lucy did this and what are the details. I wasn't sure if we were going to get them. So, I'm looking forward to finding out in the next two chapters.

Becca: Who wins the chapters?

Molly: Edward.

Becca: [laughs]

Molly: [laughs] Oh, my God! Oh, my God! Oh, my God!

Becca: [01:10:00] Wow!

Molly: I think, Edward wins the chapters.

Becca: What a 180.

Molly: But with the caveat that he stumbled into winning them.

Becca: He tripped over his gold medal.

Molly: Yeah, he wins them because he made Elinor so happy. She really wins in terms of who's coming out happiest right now, but he wins for giving her that joy by accident.

Becca: All right, listeners, that concludes this penultimate episode covering the book version of *Sense and Sensibility*. For next week, we're going to read Chapters 49 and 50 and finish out the book.

Molly: Oh, my God!

Becca: Yes. Last book chapters. We're almost done. It's happening, we're almost done. All right. So, yes, that is thing number one. Thing number two, we have some movie content coming out for *Sense and Sensibility*.

Molly: Sure do.

Becca: So, get [01:11:00] strapped in. We are not leaving behind this content. Season 2 of Pod and Prejudice covering *Sense and Sensibility* is not wrapping up when we wrap up this book. But thank you so much for your joining on this journey with us. Also, listeners, we're going to be doing a Q&A to finish out the book as well. So, if you have questions for us, you can email us at podandprejudice@gmail.com. You can DM us @[podandprejudice](https://twitter.com/podandprejudice) on Twitter or on Instagram. We're going to put a little Instagram story with a little 'Ask Me Anything' question box on our Instagram. You can also respond to that there. We will collect all of our questions and answer a few. Molly, have I covered everything for rounding out *Sense and Sensibility*?

Molly: I think so. I'm so excited that we are almost done with this book because Becca said, as soon as we finish recording our last episode, we can watch the movie.

Becca: Listeners, we are going to get a bottle of wine, chill it in the fridge while we were recording that last [01:12:00] episode, and then, immediately afterwards, we are going to watch this movie.

Molly: So excited. I can't wait.

Becca: So excited. So, until next time, stay proper--

Molly: --and find yourself someone who you thought was married to someone else but then it turns out that he's not married to her, and then, you can marry him after all.

Becca: Yeah, do that.

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