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Yo, while we're getting into talking about Jane Austen, I absolutely, and we'll get into this when we actually start the episode, but what is happening? What is she doing?

Becca: You seem compromised.

Molly: Yeah. Well, first of all, I thought that Eddie wasn't coming back and we'll get there. Second of all, what the fuck is he--? What is going on? Why is he being this way? We'll get into it. [00:02:00] I just felt I had to say that before we begin.

Becca: A mixed signals came.

Molly: Yeah. Listeners, it's evening right now and we're recording. I am fully wrapped up in a blanket, ready to dive in.

Becca: I'm wearing my wolf shirt. They're howling at the moon.

Molly: Love that. I really like that shirt. It does have the vibes of the Twilight t-shirts. I like the color scheme. It's got three wolves howling at the moon.

Becca: Twilight has really coopted the whole wolf--

Molly: Motif.

Becca: --in a way I don't appreciate. Twilight has coopted wolves. They've coopted vampires. There was a time when Angel and Spike were the sexy vampires.

Molly: I'm missing the reference.

Becca: Okay, when we finish our Jane Austen podcast, which is all very intellectual and shit, some time, we'll watch *Buffy*.

Molly: Oh, it's *Buffy*.

Becca: Yeah.

Molly: I really do want to watch *Buffy*. Isn't Kristen Bell in *Buffy* or did [00:03:00] I make that up?

Becca: You made that up, but what you're picking up on is that *Buffy* is a very-- It's a show about a perky blonde who kicks ass, and goes through trauma, but still holds onto her inner strength. Kristen Bell stars in *Veronica Mars*, which is a similar vibe.

Molly: *Veronica Mars*!

Becca: Yeah.

[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 Chapters 16 and 17 of *Sense and Sensibility*. Listeners, in case you're new here, I would recommend going back to the beginning of this season and starting there, but just in case, I, Molly, have never read any Jane Austen except for *Pride and Prejudice*.

Becca: I, Becca, have read many Jane Austen, including *Pride and Prejudice*. If you want to hear Molly read through *Pride and Prejudice* for the first time, go check out Season 1 of the podcast, but that's not what we're doing here today.

Molly: No, today we are talking about these chapters [00:04:00] in which Jane Austen really just changed her mind about what this book was about in my opinion. [laughs]

Becca: Okay, wait. Unpack that for a second. [laughs]

Molly: We were on such a path.

Becca: Okay, we were on a path in the first set of chapters and then, we were on another path, and the next set of chapters-

Molly: That's true.

Becca: -now.

Molly: Now, we're on a third path.

Becca: We're kind of returning to path A.

Molly: We are. Well, the thing is, all right. Well, we'll get to my predictions at the end, but section 1 for me was like money issues, got to marry our daughters off, got to find a house to live, all of these things, statistic things that we had to deal with and logistics. Section 2 was the drama. The high drama.

Becca: [laughs]

Molly: Colonel Brandon flipping like, "Oh my god, did he have a child out of wedlock? I want him to be with Elinor so bad. That's so random that this is happening to me that I'm thinking this way." [00:05:00] That was Section 2. Section 3, [laughs] Eddie comes back, and it's like, "What's happening?" So, I guess we should just get into it.

Becca: Yeah, we should. So, listeners, pick up your books, let's get started. I don't know why I said that, but here we are. It happened.

Molly: Pick up your book. Let's get started. I need to pull up my notes, so I need to pick up my book. Listeners, where we left off, Colonel Brandon had just disappeared on business to town. Shortly thereafter, Willoughby also disappeared on business to town with no explanation whatsoever. We're dealing with the aftermath of that. So, Marianne has expectations for how she should behave in this situation. It said something along the lines of she would be very disappointed in herself if she had woken up and been fine the next morning, and luckily, she didn't wake up and was not fine. But she's really wallowing.

Becca: Oh, she's reveling in the drama.

Molly: She's exacerbating her own drama.

Becca: Yes.

Molly: She's making it hard on herself. [00:06:00] She's got a constant headache, she can't sleep she can't eat, she spends every day walking around Allenham and just crying.

Becca: [laughs]

Molly: When she comes home, and she plays all of Willoughby's favorite songs on the pianoforte and she cried [crosstalk]

Becca: [sings *Someone Like You* by Adele]

Molly: Someone like you! [laughs]

Becca: It really has vibes of that first scene in *New Girl* when she's like, "I'm totally chill," and then it flashes to her, dealing with her breakup and watching *Dirty Dancing*.

Molly: Yes, yes. Oh, my gosh, that's going to be the meme.

Becca: [laughs] Just balls of tissues on her face sobbing, bund hair, sitting on the floor, just surrounded by a photos of him. That's what Marianne is vibing at right now?

Molly: Yes. It's like that. Then, later on when she and Nick break up for the first time, and she's like, "I want to listen to Taylor Swift alone.

Becca: Then, he's like, [00:07:00] throws her tissues outside the door, and she catches them, because they're both upset, and he is drinking in his room alone, and she's watching *Dirty Dancing*.

Molly: What a good show.

Becca: Spoilers for people who don't watch *New Girl*, I guess. But it's been a while.

Molly: It's another show you don't really watch for the plot. So, Marianne is having a hard time. After a few days, she goes from that state of being to just melancholy, and Mrs. Dashwood has explanations for why Willoughby hasn't written. Her theory is that since the engagement is a secret, he can't write and risk John Middleton opening letter or intercepting it. John Middleton-- Well, I was going to say he's not going to say anything, but he would say something, and he does all the time.

Becca: He certainly would, but it's a pretty convoluted explanation on the part of Mrs. Dashwood, which Elinor agrees with.

Molly: Yeah, Elinor thinks there's one way that we could find out. [00:08:00] We could ask Marianne.

Becca: I feel like in my old age, I used to give my friends advice that was just so out there, and poetic and romantic, and now I'm just like, "Just talk to them. Just talk."

Molly: Literally, what I've been saying this whole book is, you want to find out if they're engaged? You want to find out if she knows why he left? Why don't you ask her? Ask her!

Becca: Ask her!

Molly: But Mrs. Dashwood won't do it. She has good reasons. Honestly, she says, "What if they're not engaged?" That would make Marianne so sad to have that question. Two, if they are engaged, it would be rude to force her to confess it, and her reason on that is that she knows Marianne's heart and she knows that she loves her, and if she's going to tell her, she knows that she'll tell her when she's ready. So, that was sweet.

Becca: Mrs. Dashwood's flawed, but she loves her daughters a lot.

Molly: Yeah, I don't even think that she's flawed. [00:09:00] I mean she's flawed but I think that all of her flaws stem from just believing the best in people and wanting what's best for her daughters.

Becca: You're not a Marianne. You're a Mrs. Dashwood.

Molly: I'm Mrs. Dashwood! Yay!

Becca: I kid, I kid. You're a Marianne a little bit.

Molly: Here's the thing. More and more Elinor is coming out as I read this book, I actually relate to Elinor a little bit more, but some of the things Marianne does, like when she goes on-- we'll get there, but when she talks about dead leaves, I'm like, "Yes, girl. Yes."

Becca: Yes. Some people, there's a lot of Elinor, Dashwood worship out there, because she's so practical. I have feelings about that, that we'll get into later through the book, but I am a staunch Marianne lover, and I will never apologize for it. I think she's fantastic. Even though, she is high drama and makes some choices, she is like-- you know what? I'm not going to say more, because I don't want to give away any more of the book.

Molly: Fair enough. My question out of all of this, though, is why [00:10:00] can't Elinor asked her?

Becca: I don't know if you missed it, but Elinor has been trying.

Molly: Then, I missed it.

Becca: Basically, Marianne's avoiding Elinor.

Molly: Oh, yeah. Because she like-- [crosstalk]

Becca: Here, let me see if I can pull up the passage--

Molly: I think it comes in later. They say that she goes on her own walks, she doesn't go on walks with her sisters. She takes the high road, they take the low road, etc. That comes in a little bit later, but yeah.

Becca: Elinor is trying to talk to Marianne, but Marianne's not so responsive.

Molly: I'm feeling bad for Elinor in these chapters.

Becca: I would vouch that you should feel bad for Elinor for every chapter we've read so far.

Molly: I do.

Becca: She's dealing with a lot of bullshit.

Molly: She really is. The family, she and Mrs. Dashwood mostly, Margaret, I don't know. They are careful not to mention Willoughby for the first couple of days whereas Sir John and Mrs. Jennings mention him all the time and piss Marianne off. However, one night, Mrs. Dashwood's flips up [00:11:00] and she picks up *Hamlet*, and she's like, "Oh, we never finished reading this with Willoughby. I'll set it aside till he comes back. That may be a couple months though." Then, Marianne is like, "Ah, no. It won't be months, it'll be weeks." Mrs. Dashwood feels comforted by this.

Becca: Do you?

Molly: No.

Becca: [laughs]

Molly: I don't. I don't think he's coming back. Something is afoot.

Becca: Something is afoot.

Molly: Something's truly afoot.

Becca: That's just going to be your theme through this book, though. He's just not coming back.

Molly: Yeah. Well, I really thought Eddie wasn't coming back, and look where back got me. So,--
[laughs]

Molly: Oh, boy.

Molly: One morning, like we said a minute ago, Marianne has been not walking with her sister. She's been walking, going on walks by herself. One morning, Elinor finally convinces her to go on a walk with her and Margaret. So, they go on a walk, and they reach a place where they've never been before. So, they stop to admire the view. Marianne sees a man approaching on horseback. The drama, I was so excited. Becca is doing shimmying motions.

Becca: Yeah, it's just the drama. Man comes on [00:12:00] horseback.

Molly: This is how we first met Willoughby. A man, although I think he was on foot.

Becca: She might have been on horseback, but I think it's also just like, he tried to get Marianne a horse. There's something about a man, coming forward on a horse. It's very romantic. Especially, if it's two men on a horse.

Molly: Especially, if it's two men on a horse.

Becca: Callback to Season 1. [laughs]

Molly: Marianne gets very excited, thinking, this must be Willoughby. It's him. It's him. It's him. She starts running-

Becca: [laughs]

Molly: -towards him, and I really like picturing this whole scene. Marianne's running towards him full speed with her skirts and everything going, "Oh, my God, it's him! It's him! It's him!" Elinor is behind her like, "No, no, that's definitely not him. It doesn't even look like him. What are you doing? Turn around." Then, Marianne pulls up short and turns back around, and she's like, "It's him! It's him! It's him! It's not him! It's not him!"

Becca: Yeah! Yeah! Yeah! Nope! Nope! Nope!

Molly: No, no, no, no, no.

Becca: No, no, no, no, no.

Molly: Then, guess who it is? Guess who it is, listeners?

Becca: I think they know, because we've said it many times.

Molly: It's Eddie. He's back.

Becca: [00:13:00] [heralding trumpet] Mr. Edward Ferrars, yes.

Molly: Yeah, it's like a [imitates not a womp-womp-womp sound] Not like a womp-womp-womp sound but more like a [subdued womp-womp]

Becca: Graham, can you recreate that? Waa, waa.

Molly: [laughs] Yeah, it's like, "Oh--" it's you, but Marianne is thrilled to see him. In fact, it says that he was the only man who could have been forgiven for not being Willoughby in this moment.

Becca: Yeah. Because in her mind, he is Elinor's Willoughby.

Molly: Yes. That is a very sweet concept, but he's being weird.

Becca: Let's talk about it.

Molly: He's being super weird. So, let's get into it. He walks with him back to Barton, and Marianne is being super, super nice, and it really excited to see him, and she notices a coldness between him and Elinor, especially on his part, which is very weird. All of my notes at this point have question marks next to them, because I'm confused.

Marianne starts to get annoyed at him, [00:14:00] because he's so different from his "brother elect," which I liked this terminology, but it's making a lot of assumptions that he's going to be Elinor's future husband, and Willoughby is going to be her future husband. She asks him if he's come straight from London, and he tells her that he has been in their neighborhood for literally two weeks and has not come to call on them. So, something's afoot.

Becca: Yeah. There's a lot to unpack here. It's like your friend showing up in your town and not telling you that they're coming, and then, you see the Instagram photo and you're like, "The fuck, you're here?"

Molly: Yeah, like, "Oh, my God. Why didn't you tell me? We could have gotten coffee?"

Becca: To be fair, I have 100% stealthy gone to cities before, but it's usually just because I'm only there for a day and I don't have time.

Molly: Yes, it's different if you're only there for a day or a weekend. If you were there for two weeks, at least reach out and be like, "Hey, I am in town. If you don't have time, be like, 'Hey, I'm in town. I don't think I'm going to have time, but like next time around. I would love to see you or something,'" but he was there for two weeks, and [00:15:00] he's only just now coming to see them.

Becca: Yeah. How are you feeling about it, Molly?

Molly: Well, I was excited at first-- Well, actually, here's the thing. Now, I'm shipping Elinor and Brandon so hard, that I was disappointed to see Eddie, to be honest.

Becca: Do you want me to tell you anything about this or not?

Molly: Not yet, because I have another wild theory, [laughs] and I don't know if you've read my notes yet, but--

Becca: I'm so excited.

Molly: Okay. He's been there for two weeks. Marianne asks how Norland looks and Elinor's like, "It probably looks the same as it always does at this time of year, covered in dead leaves." Then, Marianne waxes poetic about dead leaves, and I need to read this to you guys. Actually, I think I might save this for my funniest quote, because the following line is very funny. So, I might put a pin in it for the end of the episode.

Becca: All right, cool.

Molly: So, Marianne does that, and then she tries to get Eddie to admire the scenery around them on their walk, and he says that the road they're on is very dirty, and that's rude. Then, he asks if they've liked living [00:16:00] at Barton, and Marianne immediately is like, "No, we could not be more unfortunately situated," which is rude. Elinor says, "That was rude, Marianne. We've enjoyed many pleasant days with the Middletons." And then, I think this is Marianne basically being mad at them for them bringing up Willoughby, when she's been depressed, because she says they've also caused us much pain.

But as I was typing these notes, I thought, wait a minute. She's mad at the Middletons and Willoughby's gone, did he tell her more than we thought? Is he gone because of the Middletons? Did the Middletons send him away, because they wanted Marianne to get with Brandon? But that doesn't seem like them, but also maybe they did? But he-- uh, uh, I don't know. Anyways, so, she's mad at the Middleton's about something. I'll just leave that [00:17:00] on the record.

So, that is something that happened. Maybe lots of thoughts running through my head. Then, the rest of the walk, Elinor tries to just be nice to Eddie, but she's also being mad at him for being so cold, and that's the end of that chapter, which brings us to Chapter 17, which is where I make my wacky prediction.

Becca: Oh, yes. Okay, I'm ready.

Molly: So, Chapter 17, they arrive back at Barton Cottage. Mrs. Dashwood is very hyped to see Eddie, and she gives him so warm a welcome that his coldness and reserve melt away, and I really liked this quote. It says, "Indeed a man could not very well be in love with either of her daughters, without extending the passion to her, and Elinor had the satisfaction of seeing him soon become more like himself." So, basically, Mrs. Dashwood rocks.

Becca: Oh, yeah, absolutely. She is the cool mom to a tee.

Molly: I'm not a regular mom. I'm a cool mom.

Becca: I'm a cool mom. What is your read on how Eddie's acting right now? What do you picture him being? Because if they say he's cold, they don't really like-- [00:18:00] Hey, I'm talking about Jane Austen. She says, he's being cold, but she doesn't really clarify what she means by that.

Molly: I don't think he's being mean. I think he's awkward and shy like he's going to say in this chapter. But I don't think it's reading, his affection for the family is not coming through, and I think that they are all going to be offended in the end, or at least Elinor is feeling pretty offended.

Becca: Yeah. I think what we saw when he was with them in Norland was this real intimacy form between Elinor and Edward. They really got each other. They would confide in each other. They'd spend time together. There was a language between them. And what Elinor is experiencing now is that Eddie is just not tuning into the language. He's not being mean. He's not being rude. He's not tuning into that intimacy.

Molly: Mm-hmm. So, the way that I'm reading it is probably incorrect.

Becca: Is this all part of the grand theory I shall hear about?

Molly: My grand theory, [00:19:00] which I will get to soon. But the way that I'm reading into it is, something's changed in Eddie, and he doesn't know how to express himself. In order to make conversation, Mrs. Dashwood jokingly-- I read this all as a joke. I hope it was a joke. Otherwise, it's a very awkward conversation, but she jokingly asks Eddie like, "So, what are your mother's aspirations for you right now? Are you still going to be a great orator in spite of yourself?" He's like, "No, definitely not." She asks then, how will he become famous? He must be famous to make her happy.

Becca: She's kidding.

Molly: Okay. Great, great, great, great, great, good. It's a very funny conversation, because he says, he's not even going to attempt to become famous. He says, "Thank heaven." I cannot be forced into genius and eloquence. Then, Mrs. Dashwood says that, he has no ambition, his wishes are moderate in life, and he says that, that's true. He only wishes to be happy, and greatness will not make him happy. Then, Marianne says, it would be strange if greatness would make him happy, what have wealth or grandeur to do [00:20:00] with happiness. Elinor says, grandeur has nothing to do with it, but wealth does. Marianne, of course is shocked. She's like, "Beyond being comfortable," the word that she uses is competence, beyond a competence, which I think means, [unintelligible [00:20:14] the base level of

comfort, one does not need wealth to be happy.” Elinor says, Marianne's competence and Elinor's wealth may be very similar, and she asks Marianne how much she considers competent. Marianne's like, “1800 or 12,000 a year. No more than that.”

Becca: Marianne's basically just like, “Oh, I don't really need money to survive. As long as I have a three-bedroom home and two cars and enough money to go on vacation once a year, I'll be sad.”

Molly: Exactly.

Becca: [laughs]

Molly: Exactly. Elinor is like, “Are you kidding me?” She's like, “Okay, Marianne. One thousand will be wealth for me. So, take a step back,” and Marianne's like, “No, no, but I need that money for a carriage, and a hunter, and servants.” [00:21:00] Elinor is thinking like, “These are the things she'd need at Willoughby's estate.”

Becca: Yep, she's basically doing a Rolodex of all the things that would be in her life if she married Willoughby.

Molly: Exactly. Eddie interjects that not everybody hunts, and Marianne's like, “Well, most people do.” Then, Margaret just decides to join in the conversation, and she's like, “I wish that somebody would give us all a large fortune apiece.”

Becca: Girl, same. I love Margaret here. [laughs]

Molly: Same. She's not involved in the conversation, and then she's like, “I wish we would all just randomly get a big sum of money.”

Becca: I get this, though.

Molly: Oh, yeah.

Becca: This is such a resonant thing. This is so shameful. But what I was not am I wealthiest, right after college, I used to walk around and fantasize, what if I just had a geriatric stalker, and he was obsessed with me, but he was too old to be dangerous. He just watched me all the time. He was super rich, and then he just died, and left me his whole fortune, and I was like, “That'd be ideal,” because I would [00:22:00] never have to deal with having a stalker, but I'd get all this money that would be left to me, and I wouldn't be attached to the person who left it.

Molly: I have to say, the funniest thing about this conversation is that I'm pretty sure, this is not the first time this has come up on the podcast.

Becca: Okay, oh, Jesus Christ.

Molly: No, it's so funny. It's so funny. I think it came up when we were talking about Daddy Bennet in the beginning, when I was saying that he was really hot, and then you were like, “This is my fantasy.”

Becca: I've always had this fantasy. Now, I actually I don't need that fantasy anymore, because I'm an attorney.

Molly: Yeah, but listen, the rest of us need something to aspire to.

Becca: Oh, yeah, but the rest of you can steal my stalker fantasy.

Molly: Yeah. Becca just wants her sugar daddy.

Becca: I don't know, because I don't want to talk to him.

Molly: Fair. Fair. Fair. Fair. Fair. Yeah, it would be nice to just one day receive a sum of money.

Becca: Stumble upon a huge fortune that's just yours, and you don't have to do anything to get it.

Molly: Someone sent us a TikTok that really encapsulates this moment for Mary. [00:23:00] I don't remember what else happened in that TikTok, but everyone was labeled as a character, and then Margaret popped up and was like, "I wish I was a cat." That was this moment, basically--

Becca: Yeah, she's a kid. It's great. She's And Peggy.

Molly: Yeah, she's, literally I wrote that in here, the Peggy of the Dashwoods.

Becca: [laughs]

Molly: And Peggy, the Dashwood sisters.

Becca: Frankly, Elinor's a lot like Angelica and--

Molly: Oh, interesting.

Becca: Eliza's like Marianne. Did Lin-Manuel Miranda just read *Sense and Sensibility* in rap form?

Molly: Ooh, that would be something, wouldn't it?

Becca: Listeners, if anybody out there is a playwright or a songwriter, let us know.

Molly: Truly, let us know. We will gladly have you on the show.

Becca: Listen, if you send in a recording of yourself doing a very good *Sense and Sensibility* themed rap, we will put it on this podcast.

Molly: Ab-so-lute-ly. All right. Moving on, they then go on all about what they do if they [00:24:00] suddenly came into a lot of money. This is a nice section, because-- all right, listeners. So, Eddie says that that would be a happy day for the booksellers, music sellers, print shops, etc., in town if the Dashwoods came into a lot of money, and then I wrote in all caps read this. So, he first says that Elinor would give a general commission for every new print of merit to be sent to her, and then-- I just want to

say before I tell you all my theory and before I preface it with this section, I don't think that this theory is entirely unfounded. So, you can come for me at the end of this book, but I really think that there are hints dropped throughout this chapter. This one being the one that actually made me turn my head, but as we've been going through, I've been like, "Hmm, Eddie's interjecting at weird times in this conversation." So, he says, "And as for Marianne, I know her greatness of soul. There would not be music enough in London to contend her. And books! Thompson, Cowper, Scott, she would buy them all over and over again. She would buy up every copy, I believe, to prevent their [00:25:00] falling into unworthy hands, and she would have every book that tells her how to admire an old twisted tree. Should you not Marianne? Forgive me, if I am very saucy, but I was willing to shew you that I had not forgot our old disputes."

So, my question is, are they going to do a little swapsies, in which Marianne ends up with Eddie and Elinor ends up with Colonel Brandon, and Willoughby is gone forever? I don't really don't know where he went off to, but because then, I do absolutely feel that meme of the guy in the mailroom pointing at stuff, because I got my-- [crosstalk]

Becca: Charlie from *It's Always Sunny in Philadelphia*. But yes, you are that.

Molly: I've got my book, and I've got my phone with my notes and I'm climbing around in my room.

Becca: I think at some point in time on our Instagram, you do have to post the meme just like Molly trying to understand *Sense and Sensibility*.

Molly: Absolutely. As you can tell, we at Pod and Prejudice love Jane Austen, and we wish we could take her books everywhere with us. [00:26:00] Good thing that 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 of June, you'll get 10% off your order when you use the code, 10PODANDPREJUDICE21, at checkout. So, head on over to www.wellreadcompany.com. That's, W-E-L-L-R-E-A-D company dotcom, read as in the past tense of reading, and use our code, 10PODANDPREJUDICE21, at checkout. That's the number 10 Pod and Prejudice and the number 21.

Pod and Prejudice is also sponsored by Snacklins this week. Snacklins are pork rinds, but they're vegan, gluten free and grain free. The best part is, they're made from simple ingredients, just vegetables. So, they're both delicious and healthy. I won a [00:27:00] box of Snacklins and an Instagram giveaway, and immediately knew we had to team up. They are just that good. Right now, you can use our code, PODANDPREJUDICE20, for 20% off your first order. I know I always need a Snacklin while I'm reading. So, if you're reading along with us, you'll definitely want to get in on this deal. Go to snacklins.com, that's S-N-A-C-K-L-I-N-S dotcom and use our code, PODANDPREJUDICE20, for 20% off your first order. And now, back to the show.

Okay, because they go back and forth about how she'd spent her money, and then he says after she's been like, "Oh yeah, the books sure, this, that, and the other thing," he says, "Perhaps then you would bestow it as a reward on that person who wrote the ablest defense of your favorite maxim that no one can ever be in love more than once in their life, for your opinion on that point is unchanged, I presume." What a thing to bring up. What a thing to bring up if you are not hoping that this person might be in love

with you, or [00:28:00] that she might accept your love for her after you've been in love with her sister, because she knows that he was in love with her sister, but then he's bringing this up now and acting weird towards her sister and talking about how Marianne loves books, and then, earlier on in Chapter 2, in my notes, there were points where Marianne is agreeing with him about wealth and greatness making you happy and you don't need them, and he--

Okay, so that's all-- Hoo! All right.

Becca: You are flustered.

Molly: I'm flustered because there's so much happening. Elinor's like, "What's going on here?" She says, "Marianne is as steadfast as ever, but that's still her opinion." Then, he says, "Yeah, well, Marianne's more grave now," like she's grown up, I guess. Marianne then says, "Well, Eddie is not so gay himself," and then he says he was never very good.

Becca: You would beg to differ by the way.

Molly: I would beg to differ. I would love everyone to be gay.

Becca: What if this book just ended with Edward and Colonel Brandon getting together?

Molly: I would be fine with that. I would be happy with it. I'm sure there's a fanfic. So, [00:29:00] Elinor says Marianne is also not very gay or lively. He says he's always thought of her as lively. He's always thought of Marianne is lively. Then, Elinor goes into this whole thing about misperceptions of character, and how she's often made assumptions about people's characters, and she has no idea, why only that maybe they were influenced by other people's opinions. I feel there's a lot to unpack here.

First, she says that Marianne is not very merry. My mom always gets on me pronouncing Mary and merry the same.

Becca: It's Mary, marry and merry.

Molly: Yes. I say them all the same because I'm from Syracuse, New York. He says, "I believe you are right, and yet I have always set her down as a lovely girl." Then, Elinor says, I have frequently detected myself in such mistakes in a total misapprehension of character in some point or other. Fancying people so much more gay or grave or ingenious or stupid than they really are, and I can hardly tell why or in what the deception originated. Sometimes, one is guided by what they say of [00:30:00] themselves, and very frequently by what other people say of them, without giving oneself time to deliberate or judge."

Now, on the one hand, she's making statements about character and judgments of character and all of this stuff. On the other hand, is she trying to get Eddie to not have a crush on her sister?

Becca: Do you want me to tell you?

Molly: No.

Becca: All right.

Molly: [laughs] But yeah, there's a lot going on in that statement. It's so true. Often, I know that I characterize people as being a certain way without actually really getting to know them.

Becca: Everyone is a protagonist in their own story. Because we're all protagonists in our own story, we cast people in our lives through the story. If you're not careful, people fall into certain boxes for you, and they don't belong in that box, necessarily. I think we've all been put in somebody's box incorrectly, you know?

Molly: Mm-hmm.

Becca: Generally, every person thinks they're very complicated. I might be wrong here. I've met people who are like, "No, [00:31:00] my life is pretty chill and normal," but almost everybody I know thinks that their life is complicated and weird, and that they are a person with a lot of layers.

Molly: Yes.

Becca: Ogres are like onions. Therefore, nothing feels less enjoyable than being misread. Nothing feels more enjoyable than really feeling like you're being seen. That's really what makes you understand a person, feeling like the person saw you the way that you see yourself.

Molly: Yeah.

Becca: Is that too deep?

Molly: No, I think that's exactly what I was hoping to get out of talking about this section. I wonder if anyone's seeing each other yet in this book. Elinor is seeing Marianne, always.

Becca: Yeah. Elinor always sees Marianne. I think that's a very good insight.

Molly: She's very perceptive. I think Marianne sees Elinor for the most part. However, I think that Marianne really wants what's best for Elinor. She wants her to be happy. She loves her sister. But I think that sometimes she puts a [00:32:00] washed perception over her of like, "My perfect sister is going to be with this perfect man, and she's going to be happy," even when things aren't exactly working out there right now.

Becca: To be fair to Marianne on this, there's a very deliberate move on Elinor's part where she hides aspects of herself from her family. So, it's not that Marianne isn't searching for those things. Is that Elinor is deliberately keeping them away from her. You know what I mean?

Molly: Mm-hmm. I think that Colonel Brandon sees Elinor and he sees those aspects of her that she hides from her family. Is this based on anything that's happened in the book? Maybe not, but that's what I think.

Becca: [laughs]

Molly: However, Marianne's response to this is very rude. She turns it around and goes, "But I thought it was right to be guided wholly by the opinion of other people. I thought our judgment were only given us merely to be subservient to those of our neighbors. This has always been your doctrine." That's a mean response, but Elinor is very calm, and [00:33:00] she's like, "Marianne, I only wish you to behave--"

They're obviously talking about something else. She's like, "I only wish you to behave nicely to our neighbors. I've never asked you to conform to their way of thinking." Then, Edward is like, "Oh, have you not been able to convince Marianne to be more civil?" Elinor is like, "No." Then, Eddie says, he agrees with Elinor's judgment mostly, but in practice, he's more like Marianne, because he's so shy and awkward, sometimes he comes off as rude. Then he says, he thinks he must have been intended by nature to be fond of low companies, since he's so uncomfortable among the gentility. Is he calling them low society?

Becca: No.

Molly: So, why does he say that?

Becca: When he says society, he's talking about larger society. It's not them in particular, because he has an intimacy with them. He has a rapport with them. It's comfortable. It's like people who talk about hating parties with people our age, but when they're hanging out with a group of three people they really like, that's really nice. You know what I mean?

Molly: Yeah. [00:34:00]

Becca: Basically, what are you saying here is that he doesn't feel like he fits in. He doesn't feel like he belongs in his class level. I think it's palpable in everything he says and does, because he hates the expectations put on him. He doesn't get along with his mother and his sister, and their ideas of who he should be. He's much more comfortable around the Dashwoods whether they're in Norland or whether they're in their little cottage, Barton Cottage. He doesn't like that part of society and civilization. He doesn't have the tools for it. He feels like he watches it from an outside perspective, even though he was born into it.

Molly: That is a much more forgiving stance on him than I had been giving him.

Becca: What were you thinking about him?

Molly: I was just feeling really annoyed at him for showing up out of the [00:35:00] blue and not having come to see them, and generally being cold and awkward, but I guess he's awkward and he says that.

Becca: Well, I think cold and awkward are two different things. He's certainly being cold right now. Actually, he's not really being cold right now, he's just bummed out, and they don't know why.

Molly: Mm.

Becca: He's being warm to them, like he's talking.

Molly: He is now. But when he first saw them, he was being kind of mean.

Becca: He wasn't being mean. He was just being distant, which is mixed signals.

Molly: Distant. So, he said that their new neighborhood is gross, like dirt on the roads, and it must get really muddy here when it rains. Let's just enjoy the scenery, man. I don't know. Yeah, he's definitely, he is the king of mixed signals, as you said at the top of this record set. I don't know if it made it into the episode or not, but mixed signal bitch.

Becca: We've got mixed signals galore right here.

Molly: Yeah.

Becca: Absolutely.

Molly: Yeah.

Becca: That I think that's what he's saying, when he [00:36:00] says he doesn't like society and that he comes off as rude. It's like Darcy in that way, just can't people so well.

Molly: Yes, but nicer than Darcy.

Becca: Much sweeter than Darcy.

Molly: Yeah.

Becca: Like how Darcy's servants see Darcy.

Becca: Mm-hmm. So, at this point, Elinor says, Marianne-- So, he had just said that he is really shy, and that's why he doesn't mix well with society, and then Elinor is like, 'Well, Marianne isn't shy. She's just rude.' Then, Eddie is like, 'That's because she's too confident to doubt herself, and if I had her confidence, I wouldn't be shy,' which again, does Eddie like Marianne? Then, Marianne says, 'Well, you'd still be reserved even if you were confident, and that's worse than being shy,' which is basically like Darcy. That's like Darcy. He's reserved, but not shy. He's just rude.

Becca: Yeah. [laughs]

Molly: Then, Eddie gets flushed, and stumbly, and he's like, 'What do you mean? What do you mean reserved? Why do you think that?' [00:37:00] Elinor is like, 'Why? Whoa!' she's watching this happen from over on the other side of the conversation, and she tries to keep the tone light saying Marianne thinks everyone is reserved, who isn't on her level of Marianness. Then, he gets all quiet and cold again, because Marianne called him reserved, and he flipped out, and then what's happening? What is happening? That's the end of those two chapters.

Becca: All right. Do you have anything you want to add to the whole theory before we go into the study questions?

Molly: This last bit really sold me on it. When Marianne called him reserved, and he got upset, visibly flustered, I was like, "He wants Marianne's approval."

Becca: You don't want me to give you any answers on any of this.

Molly: Unless I'm so wildly off that it's going to color my perception of the rest of the book, if I am that off, and I'm missing the point in the book.

Becca: I'm going to make a judgment call.

Molly: Make a judgment call.

Becca: I'm going to share only enough **[00:38:00]** to frame you.

Molly: Okay.

Becca: On this, I'm not going to tell you who ends up with him.

Molly: Okay.

Becca: I am going to tell you, your perception of the tensions in the book is a little off. [laughs] I want to discuss because it's actually it's interesting. So, with Eddie and Marianne, there is no tension.

Molly: All right.

Becca: Zero tension. [laughs]

Molly: It's okay. We had a good 40 minutes of me thinking that, listeners--

Becca: Hey, you know what? It's going to make for phenomenal content.

Molly: Yeah.

Becca: Incredible content. So, what you're witnessing here is sibling bickering, and it's like, if you read, frame how those chapters go, the relationship between Edward and Marianne is one of a lot of warmth and friendship.

Molly: Okay.

Becca: But the way Marianne sees it, is that he is her sister's uncool boyfriend.

Molly: Right. Oh, yeah, because at the beginning, that was her whole thing.

Becca: That's her whole perception of **[00:39:00]** Eddie. So, when Marianne's saying these things, she's trying to poke at him a little bit partially, Marianne's trying to wingman a little bit. She's trying to get Edward out of his shell for Elinor.

Molly: Then, he's only responding in relation to her, though. They're only talking about her.

Becca: Yeah, and it's weird.

Molly: It is weird, right?

Becca: Yeah.

Molly: That's why I was picking up that he had a thing for her, because he was only responding to her.

Becca: Nope. Something about his thing with Elinor is making him profoundly uncomfortable.

Molly: Yeah.

Becca: And it's not clear what.

Molly: Okay, but it's probably not a crush on Marianne.

Becca: It's not a crush on Marianne.

Molly: All right.

Becca: Are you mad I told you?

Molly: No, I'm not mad you told me. I don't know if our listeners will be mad, but listeners, it's okay. I'm still spoiler free. I still don't know what's going to happen, and I think this is probably for the best moving forward, because I was really--

Becca: Yeah, no, the reason I told you is just because it's starting to color a lot of our discussion and I want you to buckle back into the plot. [laughs]

Molly: That's fair. That's very fair.

Becca: Now, [00:40:00] the other piece of the puzzle, Colonel Brandon and Elinor.

Molly: If he and her don't end up together, I don't know who's going to end up with who.

Becca: Do you want me to tell you?

Molly: You're guiding me through the book. So, I feel that is up to you.

Becca: I'll disclose a little bit. So, the relationship between Brandon and Elinor is one that is very close and very platonic.

Molly: Nooooooooooooo! I feel like Luke Skywalker. That's impossible!

Becca: The reason I'm bringing it up, and again, listeners, this is a spoiler-free pod for Molly. She still doesn't know what happens at the end of this book. I again share these thoughts so we can frame the discussion going forward.

Molly: Mm-hmm.

Becca: You would not be the first to pick up on that, though.

Molly: That makes me feel a little better.

Becca: The Eddie and Marianne thing, no, not a thing.

Molly: Okay.

Becca: But the Colonel Brandon and Elinor thing, there's a lot of scholarship about it.

Molly: Oh, okay. [00:41:00] That's good.

Becca: So, it's not as though you're picking up on something that's not there. It's just something that I think what's clear at this point in the book is where each of their affections lies is not with each other but they're forming a very close bond together, and it's a very interesting relationship for those reasons.

Molly: Cool. I still ship it, and if I were to read fanfic, it would be that.

Becca: Hey, you know what? When we finish *Sense and Sensibility*, we'll read some Colonel Brandon-Elinor fanfic.

Molly: Excellent.

Becca: Because I do want to emphasize to you, there's a lot of philosophical discussion about this that we are going to have.

Molly: Great. Good.

Becca: Do you feel like I ruined things for the listeners? Listeners, let us know if you feel I spoil the fun thing that was going on for Molly. I just feel like if we're going to keep going in the books, we need to-- I felt like there were going to be a lot of episodes where you're like, and then Colonel Brandon and Elinor going to start kissing and--

Molly: There would definitely be a lot of that, and I can definitely see why you wanted to reel me in. Because I feel it's [00:42:00] been all I've talked about the last two episodes.

Becca: Yeah, that's why I was like, "This was really funny for the first episode, but I feel, this is just going to become a thing, and I want to nip it in the bud."

Molly: Because I was pretty sure that I was right.

Becca: So sorry.

Molly: It's okay. I still don't know what's going to happen, but I'm disappointed in Jane Austen, to be honest, for not writing a saucier novel.

Becca: Hey, you have a lot of this novel left.

Molly: Yeah, okay.

Becca: So, don't worry yet about it being saucy, okay?

Molly: Okay.

Becca: I promise.

Molly: Okay.

Becca: The sauce is in the lasagna. We're mixing metaphors. It's fine.

Molly: Okay. All right.

Becca: Study questions.

Molly: Yeah, let's do them.

Becca: All right. What do you take from Marianne's current state of mourning over Willoughby? What does it say about her? And what does it say about her relationship with Willoughby at this point?

Molly: I still don't trust Willoughby. Still don't like him. Marianne's digging her own grave here. She's truly like, "I'm going to be sad. I'm not--." It's very on brand for her. She likes to feel everything to the utmost degree, but honestly, it feels a little bit like she's a caricature of herself.

Becca: It feels like a performance.

Molly: Yes. She even says at the beginning, Marianne would have felt very embarrassed had she woken up, and not been in tears. Like, "Marianne, you need to just take it." Everyone's sad when they get broken up with but--

Becca: We've all had that breakup though where we wallow for a long time, but there's wallowing, and then there's also being just broken, and I think at this point in time, it's interesting that Marianne is wallowing.

Molly: Yeah, especially since we don't know if he actually broke up with her.

Becca: I'm not going to comment on that. What do you make of Edward's sudden cold this to Elinor, and I said, do you have theories? Now, that I've reframed things for you.

Molly: I really don't know. My only thought up till this point was that he had changed his mind about which sister he had a thing for. So, maybe his mom told him to come and tell her that he couldn't be with her, maybe?

Molly: Who knows?

Molly: Maybe something money wise? Yeah. Who's to [00:44:00] say?

Becca: Who's to say? Whomst?

Molly: Whomst?

Becca: All right. So, I said, wealth comes up a lot in this chapter, and it's tied to discussions of happiness, and each of the three characters really featured in Chapter 17 discusses wealth and happiness together. I wondered what you learned about the characters from their discussions?

Molly: Marianne is a little spoiled, thinking, "Oh, I don't need money. I just need three horses, two carriages, and a large home like I roll." She's a little spoiled. As much as she likes to wax poetic, I think it's a little bit surface level. Elinor is practical. Practical Elinor, as always. She's like, "We need a little bit of money, a little bit of money to be happy." She doesn't need grandeur. How do you pronounce that word?

Becca: Grandeur. I don't know.

Molly: The only time I've ever heard it used used-- not the only time, but the main times that I've heard it [00:45:00] uses in *Star Wars* Episode V, and *Star Wars* Episode VI. First C-3PO says, "You've got delusions of grandeur." Then, Han Solo in Episode VI says, "Geez, I go away for a little bit. Now, everyone's got delusions of grandeur," anyway.

Becca: George Lucas, if you'd like to come on this podcast, I have mixed feelings about it, but come on.

Molly: That was such a tangent, just to say that Elinor doesn't need too much. But I also don't think that Elinor has the same expectations of happiness. I don't know, Marianne wants wild happiness, and Elinor is like, "I want to be comfortable." Eddie wants to be comfortable. So, I guess they [unintelligible [00:45:41] there on what they want.

Becca: Yeah. The context also is that Eddie, he's inheriting a crazy amount of money. These women are poor, [unintelligible [00:45:54].

Molly: Yes, yes.

Becca: Look at how Eddie is right now. Does he seem happy?

Molly: No. Eddie, [00:46:00] like you said, he doesn't feel like he fits in with his class. I don't think that money is going to make him happy. I think he would rather live somewhere like Barton Cottage maybe.

Becca: So, we didn't really get to know Eddie until now, because in the first few chapters, they just mentioned that he's got a thing with Elinor, but you don't really see it. But now, we get a little peek into who he is as a person a little bit and how he speaks. Wonder if you have any insights.

Molly: He doesn't thrill me. He is pretty boring. He is not the most exciting character, and maybe that's why I'm a Marianne, because he seems like my sister's boring boyfriend. We don't get like-- you ask have we gotten to know him better and I'm like, "Not really?"

Becca: Well, he's still shrouded in some mystery.

Molly: Mm-hmm.

Becca: So, just keep that in mind. The last question I have is, the last few chapters, we've been spending with Willoughby and the Dashwoods as a unit. Now, we're getting Eddie and the Dashwoods, which sounds like a band-- [00:47:00]

Molly: [laughs] Yes.

Becca: --hanging out, and I think the interactions are a little different, and I wondered if you had any comments comparing those two?

Molly: When Willoughby is there, I feel everyone's a little bit trying to impress him, like Mrs. Dashwood too, and I feel like it was very lively home for a little bit, but to me, it felt fake. With Eddie there, I mean, as much as Eddie is boring, it does feel they're all comfortable together, and the conversation flows easier, and it's not just Marianne and Willoughby taking up everybody's time and playing piano for everyone. Elinor and Eddie are like, including other people, their conversation. Not that Eddie is actually speaking to Elinor, it's very weird. But yeah, it seems like a nice family gathering.

Becca: Yeah, one part of it is that we talked a lot about the Marianne-Willoughby PDA that was going on?

Molly: Yeah, it was gross. Made everyone uncomfortable.

Becca: Exactly, and this, we have a total opposite with Edward sitting six feet away from Elinor, [00:48:00] before it was required.

Molly: He was sitting six feet away before it was cool.

Becca: Exactly. Eddie was still very much not cool. And also, I think you touched on the comfort this family feels with Eddie, where at least you get a lot of it from Elinor's perspective, just the lack of comfort with Willoughby. I think there's an argument to be made, Mrs. Dashwood was fairly comfortable with Willoughby.

The other thing is what they're bringing out in the family, Marianne was her meaner self when Willoughby was around.

Molly: Hmm.

Becca: Everyone's calmer and happier and a little bit more gentle with Eddie there.

Molly: Yes, but Marianne's being a little bit rude, I feel, to Elinor right now. I don't know why she's being sassy.

Becca: I think it's partially, her frustration with how little Elinor's putting in effort to make that lasagna grow with Eddie.

Molly: Oh, because she's trying to live vicariously?

Becca: Also, just because she cares about her sister's happiness. The one way you could read this is that Marianne's like, "How does [00:49:00] Elinor ever expect to get what she wants, if she just insists on a sitting repressed cold fish all the time?"

Molly: Hmm.

Becca: Elinor's like, "How does Marianne expect to make her way through our society, if she doesn't learn to conduct herself with a little bit more propriety?"

Molly: Yeah, that rhymed.

Becca: So, that's the tension between these two sisters.

Molly: Got it. Yeah, that makes sense.

Becca: It's this difference of philosophy and Marianne's like, "You'll never be happy," and Elinor's like, "You will be spurned from society."

Molly: Right.

Becca: All right. This leads to our standbys, funniest quote.

Molly: So, I'm going to read to people's lines. We've got Marianne, okay. "Oh," cried Marianne, "With what transporting sensations of I formerly seen them fall." This is about the leaves. "How I have delighted as I watched to see them driven and showers about me by the wind. What feelings have they the season, the air altogether inspired. Now, there is no one to regard them. They're seen only as a nuisance, swept hastily off and driven as much as [00:50:00] possible from this sight."

Then, Elinor says, "It is not everyone who has your passion for dead leaves."

Molly: Elinor is a queen of sass.

Molly: Yeah.

Becca: Questions moving forward.

Molly: Okay. What's up with Eddie? Why is he being weird? Is he just that boring? Where is Willoughby? Is that he being weird, because of something having to do with Willoughby and Brandon? Why are they all coming and going and what's happening? What? Yeah.

Becca: What's happening?

Molly: What's happening? Last episode, or two episodes ago, the question was whomst? And now, it's what's happening?

Becca: That's fair. Who wins the chapters?

Molly: Margaret?

Becca: Yeah, I think that's a fair win.

Molly: Yeah.

Becca: I think that's a fair win.

Molly: Margaret had a good shining moment. We all could relate.

Molly: Everybody else was tap dancing around this chapter, and doing weird shit. Margaret was just thriving.

Molly: Yeah.

Becca: Justice for Margaret.

Molly: Justice for Margaret.

Becca: All right, listeners, that concludes this episode of Pod and Prejudice. [00:51:00] Molly, how are you feeling now that I shattered your dreams?

Molly: Honestly, I'm feeling a little bit shattered.

Becca: [laughs]

Molly: I'm feeling a little bit-- because I was so certain, and again, I understand why I had to, because we are a podcast that is trying to discuss literature, and I was way far off, however.

Becca: [laughs] You were really fooled.

Molly: I really thought that this was going to be a rom com, swapping lovers sitch. The Eddie thing, I felt farther off, I was like, "Maybe, this is not rooted in anything," but Colonel Brandon and Elinor, I was really certain about that, and I'm really sad that that's not going to be a thing because I don't want Elinor to end up with this boring man. I don't want Colonel Brandon to end up with someone who doesn't love him, and deserve him. So, I'm like, "Someone else better enter the scene for him." Yeah, so that's a

little bit, and yeah, disappointed in Jane Austen for not making the decisions that I would have made.
[00:52:00]

Becca: [laughs] Well, hey, you have a lot of book left and a lot more happens.

Molly: I'm sure, and I'm a writer. So, I can be mad at her, but then I can go write my own.

Becca: [laughs]

Molly: So, we'll see what happens there. But I feel now not having that as a guidepost, because it was my--

Becca: Yeah, that's why I was like, "I have to take that away from her. We're going to be down a weird path."

Molly: Yeah. I need a new guidepost. I need a new thing to latch on to, because I think that the reason I latched so hard on to that is because the economics of dating in Jane Austen are historically a hard thing for me to grasp. [laughs] So I was like, "Ah, rom com vibes," and latched on. So, I'm going to have to start paying attention to the book.

Becca: [laughs] The benefit here, I think you're only seeing the downsides. There are upsides to this.

Molly: No, absolutely. That's not a downside. It's a good--

Becca: Oh, yeah, no. What I'm what I'm saying is like, you [00:53:00] do lose that we don't know we're love with each other while we think we're in love with other people vibe that you think is happening.

Molly: It would have been so good. It just would have been so good.

Becca: It would have been great. but I would put in an argument for the point Jane Austen makes in this book later, and we'll get there.

Molly: For platonic friendship between people of different genders?

Becca: Oh, 100%. That's definitely part of it, and I think they have a very modern friendship, and this way, you'll see.

Molly: I'll see.

Becca: But what I was going to say is, if you look outward, then what you see instead of these two people, as two people lost and pining and not able to deal with their own feelings, and that means there's a lot of tension, weirdness, and mystery going on in this book, a lot unresolved.

Molly: That makes me also-- another instance in which I'm siding with Marianne. I'm feeling angry at Elinor for being lost and pining because, I mean, this man is right here, but he's being weird, too. So, that's fair.

Becca: Yeah. [00:54:00] There's a lot here. There's a lot here, but that's what makes you-- Honestly, thinking that Elinor and Colonel Brandon should get together is such a Marianne move.

Molly: Well, someone tweeted at us, saying hearing Molly, hearing me shipping Elinor and Colonel Brandon was very validating for them, and I was like, "Good. It's not just me." I should have taken that as a hint, perhaps that--

[laughter]

Becca: No, this is something people talk about a lot. I have a lot of feelings on it. We're going to get to down the line, because it's not the time yet. But we're going to get there, and I think this story is very interesting, and I think it would be, dare I say it, slightly less interesting if Colonel Brandon and Elinor got together.

Molly: Really?

Becca: That's my take.

Molly: Really? All right. Well, you said that there was some scholarship on this. When we're done, I think we should find one of those authors, and get them on the show to discuss this ship, [00:55:00] because I will go down with it.

Becca: Oh, yeah. When we finish this book, don't worry, we'll do that. Then, we're going to watch the movies, and we'll see how you feel about it, too.

Molly: Ah, oh, what a good-looking man, Alan Rickman is.

Becca: All right. Listeners, thank you so much for joining us. Next week, we're going to be reading Chapters 18 and 19. Not next week, but two weeks from now. So, until next time, stay proper.

Molly: And find yourself someone who's going to leave you a large sum of money unexpectedly.

Becca: Hey! [laughs]

Molly: Hey!

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