

Molly: Hey everyone. Before we begin, we want to thank our newest patron, Sydney. Welcome to the team. Also, a huge shoutout to our patron, Marie, who upgraded their pledge. If you want to be like these awesome people and get access to our notes, outtakes, and more recently, videos of us making Jane Austen themed cocktails with Becca's boyfriend, head on over to patreon.com/podandprejudice. And now, enjoy this week's episode covering Chapters 37 and 38 of *Sense and Sensibility*.

Becca: So, first things first, I have tea here. You have tea here.

Molly: I have tea here.

Becca: We also have crumpets.

Molly: We have crumpets from Ghenet of The Book Was Better podcast.

Becca: Shouts to Ghenet. If you haven't gone to listen to Ghenet's podcast, you're missing out. So, check out The Book Was Better. She was in New York briefly and came to see me and Molly, and gave us some British snacks. So, Molly's going to have our first ever crumpet. So, you ready?

Molly: I am ready. I'm picking up my crumpet now. Oh my gosh, I'm so excited. **[00:01:00]**

Becca: It's exciting.

Molly: All right, cheers. Here we go.

Becca: Cheers.

Molly and Becca: Mm.

Becca: Listener, Molly's eyes bugged out of her head on that one.

Molly: Wow, what a texture.

Becca: Right. It's hard to explain but it's so much better than an English muffin. That blueberry jam though.

Molly: Becca picked up some blueberry jam when she was pumpkin picking.

Becca: Listeners, always go to your local farmers market to get your jams because they taste so much better.

Molly: So, the crumpets have holes going all the way in, they're very porous. The way that when you bite into it, you can see the jam has seeped down through it. Oh, oh, my God!

Becca: Ghenet, A+ gift.

Molly: [sound] So, listeners, Becca and I are recording in the same room right now.

Becca: Yes, this is our first non-Zoom record sesh since the beginning of the COVID 19 pandemic.

Molly: I know which episode it was. Episode 15 of Season 1. We are now **[00:02:00]** on episode, oh, this is Episode 15 of Season 2!

Becca: It's been a full season in Zoom, and now, Molly and I are in the same city at the same time, ready to record in a studio and by a studio, I mean my office/Molly's current bedroom.

Molly: Wait, not only did we record our first episode over Zoom, Episode 15 Season 1, I remember it because I was in my closet in Bed-Stuy, and it was just the beginning of the pandemic and we were both a little nervous. So, we were like let's not go to each other. Not only that, but also, today is October 16th, and our first episode ever was released on October 19th, 2019.

Becca: Oh, my God, what a poignant day.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

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

Molly: **[00:03:00]** In person.

[trumpet sounds]

Becca: [imitates trumpet sound] We are here specifically to talk about--

Molly: Chapters 37 and 38 of *Sense and Sensibility* or Volume III-- Wait.

Becca: This is the first two chapters of Volume III.

Molly: Really? Are there three volumes? Who knew? Not me when I was typing my notes because I definitely wrote Volume II. Anyway, listeners, if you're new here and you've just decided to pick up this podcast out of the blue, I, Molly, have never read any Jane Austens before doing this podcast.

Becca: I, Becca, have read many Jane Austen's before doing this podcast. If you want to listen to Molly's journey reading through *Pride and Prejudice* the first time, you can check out Season 1 of this podcast. But that is not what we're doing here today.

Molly: No, today we're talking about *Sense and Sensibility*. The most relatable of all of the Austens in my opinion.

Becca: Well, that is a bold statement from someone who has read one and a half Austen's.

Molly: [laughs] Listen, I [00:04:00] think the events in this book are so much more likely to come to pass than the events of *Pride and Prejudice* to the average layman.

Becca: Molly's like, "Yeah, heartbreak is much more real than witty flirting."

Molly: So, we're starting with Chapter 37. Where did we leave off, Becca?

Becca: We left off with Fanny taking in Lucy out of the "goodness of her heart," and you predicting that Lucy was going to tell Fanny that she and Edward were engaged.

Molly: I did predict that and let me say, listeners, on the record, I was very close.

Becca: You were.

Molly: Right now, Chapter 37. Mrs. Palmer is doing really well. She had her baby. Mrs. Jennings had been staying with her. So, Mrs. Jennings comes home because she's like, "Oh, she's doing well. I'll content myself with seeing her once or twice a day instead of staying there all the time."

Becca: Only once or twice a day.

Molly: Yes. So, one day she comes home after visiting, and she finds Elinor, and she starts gossiping. [00:05:00] She's telling her how the baby was crying, and so Charlotte thought the baby was sick, and then Mrs. Jennings said, it was just redgum, which I googled, and couldn't really find anything, but I'm assuming it's gingivitis.

Becca: Teething.

Molly: Teething. Oh.

Becca: Baby's quite young to teeth.

Molly: That's probably why Mrs. Palmer was like, "He's sick." So, they call the doctor and the doctor is like, "It's just redgum, teething." Then, Mrs. Jennings asks the doctor since he's there if there's any gossip in town, and he smirks and he says, "Don't worry, I think Mrs. Dashwood will be just fine." Elinor at this point in the story is like, "Is Fanny sick?"

Becca: Oh, all I'm going to say is Fanny wishes she were sick at this moment in time.

Molly: Oh, boy, does she? So, Mrs. Jennings is like, "That's exactly what I thought. So, I asked is she sick." He says, "No. She just found out that Edward is engaged to Lucy Steele."

[trumpet sounds]

Becca: [imitates trumpet sound] [00:06:00] Mind blown.

[bomb drop sound]

Molly: Yeah.

Becca: Graham, the sound effect for engagement. It feels appropriate.

[engagement sound]

Molly: Engagement, but also the bomb dropping thing that we had going on before like--

Becca: This is stopped being a Jane Austen podcast and just started being a podcast where we ask for Graham to create soundscapes.

Molly: My favorite so far is definitely the Regency Era Imperial March that Graham absolutely nailed, just knocked it out of the park.

Becca: Absolute shouts to Graham. He did text as well he got to that point in the recording and he was like, "Guys, fucking John Williams? I mean I'll try."

Becca: And he killed it. Anyway, back to Jane Austen though. Anne is the one who told them which makes a ton of sense to me. I thought it might be Lucy, but Anne obviously, has no filter. She thought nobody would care since they all like Lucy so much. And Fanny, of course, immediately just falls into hysterics, she's screaming. **[00:07:00]** John runs in, Lucy runs in, and then Fanny is like, "Out of my house, both of you."

Becca: All I will say is, this moment is just spectacular on screen.

Molly: Oh, I can't wait. Also, oh, shouts to our listener, Madeline, who sent me on Instagram, the stepsisters from *Ella Enchanted* and said, "These two remind me of Lucy and Anne Steele," because that is exactly the vibe.

Becca: That is the vibe. But like take it and make it like Regency Era as opposed to fantasy world.

Molly: Right. But even the fact that the person who plays Hattie, who is the Lucy Steele character, first of all, is played by a woman named Lucy Punch. So, shouts to Lucy Punch. Second of all, she even likes the same boy that Ella played by and Anne Hathaway likes and Ella-- Elinor, wait a minute. Is *Ella Enchanted* **[00:08:00]** based on *Sense and Sensibility*?

Becca: I think we've confirmed as much.

Molly: Whoa, whoa. Wait, is it really?

Becca: No, it's based on *Cinderella*.

Molly: Is it really based on *Cinderella*? It's loosely based on *Cinderella*.

Becca: It is about a girl named Ella, who is a servant to her wicked stepmother and sisters, who falls for a prince who does not know she is a servant?

Molly: He does know she's a servant.

Becca: Right. He does know she's a servant. But otherwise, come on. It's close.

Molly: It is close, but I think it's a combo play. I've started saying combo play a lot lately, but I really think it's a combo play of *Cinderella* and *Sense and Sensibility*. Listeners, you can let me know if you think that this is a stretch, but I think that I've discovered something new, and I'll talk to Tommy-- Oh, it's based on a book. I'll talk to Gail Carson.

Becca: Yeah. Have you not read the book?

Molly: No.

Becca: The book is great. It's a little darker but it's great.

Molly: Gail Carson Levine. [00:09:00] All right.

Becca: She's a prolific female fantasy writer for the young tween.

Molly: Wow, that's exactly my genre as an almost 27-year-old woman. So, anyway, shouts to our listener, Madeline who figured that out. Back to Jane Austen though. So, John Dashwood begs Fanny to let the girls stay at least until they've packed their clothes. So, she again falls into hysterics because how dare he, and then John sends for the doctor. Oh, that's how the doctor knows all of this.

Becca: You didn't gather that?

Molly: I did. I just was reading my notes and it says in parentheses that's how he knows and I was like, [singing] "Oh, that's how who knows. That's how he knows you love him."

Becca: Similar vibes to *Ella Enchanted* for sure.

Molly: Yes, actually, I was looking to watch *Enchanted* and accidentally bought *Ella Enchanted* on Amazon. So, then I watched *Ella Enchanted* and that's why it's very in my brain.

Becca: It's not bad.

Molly: It's [00:10:00] actually quite good.

Becca: Yeah.

Molly: So, yes, anyway, that's how the doctor knows. He finds them in such a state that none of the women can walk. Basically, they're all just on the floor crying. Mrs. Jennings feels bad for Lucy and she hopes that she and Edward will stay together despite Fanny's qualms.

Becca: Qualms being a word?

Becca: Yes. She tells them that Mr. Donovan, the doctor, has gone back to Harley Street, so he can be there when Mrs. Ferrars hears of it because they're pretty sure that she is also going to be in hysterics. I liked the quote that Mrs. Jennings said. She says, "And so she may for what I care."

Becca: Mrs. Jennings is actually in rare form this chapter. She's very pro-Lucy but she's also like, "Fuck everyone. Romance."

Molly: Yes. She says, "I have no notion of people's making such a to do about money and greatness. There is no reason on earth why Mr. Edward and Lucy should not marry."

Becca: It's also easy for her to say as someone with money.

Molly: Yes, [00:11:00] exactly like [bleat sound] but also [sound]

Becca: But also like, I love Mrs. Jennings for finding these people classes to monsters, which they are.

Molly: Yes, she is very much Molly Brown from Titanic.

Becca: Oh, man, Kathy Bates would play a great Mrs. Jennings.

Molly: Argh, I hope she does. I'm sure she doesn't, but I wish she wouldn't.

Becca: Only I neither confirm nor deny.

Molly: Oh, that reminds me, I came up with a prediction for who plays Mr. John--

Becca: Palmer?

Molly: No. John--

Becca: Middleton?

Molly: Middleton. Kenneth Branagh. I think he would be an excellent John Middleton. Becca is just staring at me.

Becca: It's way easier to stare at Molly blankly in person than it was over video chat.

Molly: I know because I was never sure did it just freeze?

Becca: I'm sure sometimes it just froze because of my Wi-Fi over there.

Molly: Yeah. So, okay, back to where we were. Mrs. Jennings thinks that Edward and Lucy would be fine. Even just a little money, Lucy would be able to make it stretch, they'd get a cute little [00:12:00] cottage etc., and then she starts planning out who their servants are going to be. She's like, "Oh, I know a guy who knows a guy." Elinor makes some light remarks just to appease everything. She is certain that Mrs. Jennings is convinced that she no longer has feelings for Edward. She thinks she can speak

of the whole thing without embarrassment or any feelings attached to it. Again, I say Elinor Dashwood is a goddamn liar.

Becca: Oh, yeah. This is like such a coup for Elinor because she kept her shit together long enough to disprove to everyone that she was ever involved with Edward which was so obviously the case. But this is the benefit of being Elinor, but also kind of the downside of being Elinor, because she went through all that trouble just to avoid being embarrassed.

Molly: Argh, yeah. You know what? Honestly, I can't with Elinor, and I know that we've been over this before. I can't with Elinor, I can't with Edward, I can't with any of the men. Honestly, sometimes, I can't with Marianne. I only relate to Colonel Brandon. **[00:13:00]**

Becca: Well, listen, everyone's flawed in this book. Colonel Brandon's flaws are that he sacrifices too much for others, which is barely a flaw. It's just kind of like, "Oh, honey, you're bad for yourself."

Molly: Yeah, and that's relatable content.

Becca: Yeah.

Molly: Yeah. I mean Elinor does it too, but she just seems to-- it doesn't seem as genuine.

Becca: No, no, it totally is. It's just Elinor, we're in her head, and Colonel Brandon's flaws are similar to Elinor's flaws, but we are only receiving it from an external perspective. We are in Elinor's head suffering with her. If we were in Colonel Brandon said suffering, we'd be like, "Dude, move on." Do you know what I mean?

Molly: I do. I do. That makes sense.

Becca: Yeah.

Molly: All right. Yeah, we should stand up for Elinor. We shouldn't blame her for being [crosstalk]

Becca: Or, we should also say Colonel Brandon like, "Come on, man. Get your shit together."

Molly: You're right. All of them need to get their shit together. But that's why I said at the beginning that this book is so relatable.

Becca: Yes, they're all disasters.

Molly: Yeah. So, **[00:14:00]** Elinor tries to stop herself from hoping that they won't get married. She's like, "This is inevitable at this point," but she is very curious about how Mrs. Ferrars is going to respond and also how Edward will then respond to Mrs. Ferrars. "For him, she felt much compassion, for Lucy, very little and it cost her pains to prepare that little. For the rest of the party, none at all." I really do love when Savage Elinor comes out.

Becca: It's the best part of Elinor that she has these absolutely brutal thoughts to herself.

Molly: Yes. Elinor, finally, at this point, decides to tell Marianne finally.

Becca: I was waiting for so long for this chapter.

Molly: When I read it first, Wait, I had to go back and reread it." I was like, "Wait, she's going to tell her at long last." So, here now, we find out how she responds. Elinor tells her, she really is she's nervous. She cares more about Marianne than she cares about herself really because she's worried that she's going to make Marianne sad because Marianne has been living vicariously through her.

Becca: Absolutely. There have been [00:15:00] circumstances. You know in a celebrity couple, you're obsessed with breaks up and it kind of breaks your world.

Molly: Yeah.

Becca: Yeah. So, that's how Marianne's vibing right now.

Molly: Yes, absolutely. That makes a lot of sense. So, she tells Marianne very calmly. Obviously, Marianne does not take it well, and Elinor has to comfort her. It says Elinor was to be the comforter of others in her own distress, which is really Elinor's whole shtick. That's her whole vibe.

Becca: Yes. And it's not even just selfless. It's deflecting.

Molly: Yeah. I hadn't actually even thought of that. I was like, "That's such classic Elinor putting others before herself." But it is really because she doesn't want the attention on herself.

Becca: Here's the thing. There are a lot of very selfless people out there who want to do good things, but a lot of the people who do selfless nice things are also deflecting taking care of themselves. It's not a healthy trait. It doesn't mean that the nice things they do aren't motivated by good things. It just means that they don't spend a lot of time dealing with their own problems because they're dealing with other people's problems. It's very Virgo energy. Very Princess Carolyn and BoJack Horseman if you watch that show.

Molly: That's a reference for our listeners and not for me.

Becca: [00:16:00] It's an iconic show.

Molly: So, Marianne, obviously, like I said, isn't taking this well. To her, Edward seems to be another Willoughby, which I first agreed with and now I'm like, "Argh, I guess, fine. Sure, I get it." Marianne doesn't understand how Edward could love someone like Lucy, which is what we've all wondered. Of course, but he was young. We've been over that before. At first, all Elinor does is just tell her about the engagement and Marianne just immediately is like, "What? No."

Becca: Let's get a deep like Darth Vader 'No' from Nooooooo! You know what I'm talking about, *Revenge of the Sith*?

Molly and Becca: Nooooooo!

Molly: Yes. So, she's comforting Marianne. Then Marianne calms down, and she asks how long Elinor has known, and Elinor is like, "I've known four months." Marianne is like, "Four months? Why didn't you tell me?" Why didn't she tell her? Why didn't you tell-- I said that while Becca was taking a sip of tea and she lost it a little bit.

Becca: No, it all went down the throat. None went up the nose. We're good.

Molly: Oh, good. But why didn't you tell her? She's angry at herself or Marianne is angry at herself because she realizes all of these four months, she's been so in her own head and she's like, "I'm so sad. Elinor, you're so happy. You have no right to be so happy or whatever." She didn't say that, but you know what I mean. She was like, "You're happy you don't understand basically." She asks Elinor how she's been so calm. Elinor says she was just doing her duty and keeping Lucy secret, and that gave her a purpose. She didn't want to create a solicitude, which means care or concern for herself. She didn't want people to worry about her. Marianne's like, "Four months, and yet you loved him?" [00:18:00] Elinor says, "But I did not love only him," because she cares about all of her friends and family too.

Becca: Yeah, basically, Elinor was like, "Yeah, he wasn't my whole world. So, even though I was in pain, I understood there were other things more pressing at the time," which is bullshit, because Elinor, you're doing this so you could avoid it.

Molly: Right. I guess, the Willoughby thing was a tad more pressing.

Becca: Yeah, but Willoughby was absent at the time, not engaged in someone else.

Becca: So true. Mm, mm. Elinor Dashwood is a goddamn liar. So, she says she's okay now, again, lying. She says she fully forgives Edward, and she thinks that he will be very happy with Lucy because "Lucy does not want sense and that is the foundation on which everything good may be built." We got a nice little titular line there. It's in the title.

Becca: It's in the title.

Molly: She says it is nice as it would be if everyone just had one true love, that is not how people are built. In time, Edward will forget [00:19:00] all about her which is against everything Marianne stands for obviously.

Becca: Yes. But I think this is also a crucial moment because we've been really in tune with Marianne's theory on love, and we actually have not heard Elinor's yet.

Molly: That's so true and now we find out that Elinor doesn't believe in just one love. She believes in second detachments.

Becca: Well, we had a conversation months back now, when we were first talking about Marianne's take on second loves about how love is a journey and you build towards it with people. It's more like a train coming than a blue moon. You can find other people you love as long as you're on the right train. Do you know what I mean? And that's how Elinor sees love. It's very different than Marianne's all or

nothing approach to love. Marianne has had her notions of that shattered. So now, we're turning to Elinor's theory.

Molly: Yes. Elinor's theory, I will say, is more similar to Colonel Brandon's [00:20:00] theory.

Becca: I mean Colonel Brandon's theory is-- Colonel Brandon is so drawn to who he's drawn to. He can't really help himself. I think Colonel Brandon believes in second loves because he's obviously in the midst of one. But he loves the girl who believes in a soulmate.

Molly: Yeah, I guess he is more of a romantic than Elinor, who is more practical.

Becca: Yes.

Molly: So, Marianne says she thinks maybe Elinor's feelings weren't as strong as she thought, like Marianne. Then Marianne thought, she's like, "Oh, I guess if you can get over it that fast, it wasn't as real as I thought it was." Elinor claps back. There's like two pages of Elinor going into detail about how hard this whole thing has been for her. We had to hear her whole side of it. She talks about how Lucy told her she wasn't able to say anything. She had Edward just being as [00:21:00] good as ever. So, he never did anything to make her love him less. But she knew she couldn't have him.

Becca: I actually wanted to read this passage, because even though it's long, for me, it's a climax to the understanding of these two girls together like this paragraph.

Molly: Read it. It's beautiful.

Becca: "I understand you. You do not suppose that I have ever felt much. For four months, Marianne, I have had all this hanging on my mind without being at liberty to speak of it to a single creature, knowing that would make you and my mother most unhappy whenever it were explained to you, yet unable to prepare you for it in the least. It was told to me, it was in a manner forced on me by the very person herself, whose prior engagement ruined all my prospects, and told me as I thought with triumph.

This person's suspicions therefore, I have had to oppose by endeavoring to appear in different where I have been most deeply interested. And it has not been only once. I have had her hopes and exultation to listen [00:22:00] to again and again. I have known myself to be divided from Edward forever without hearing one circumstance that could make me less desire the connection. Nothing has proved him unworthy nor has anything declared him indifferent to me. I have had to contend against the unkindness of his sister and the insolence of his mother, and have suffered the punishment of an attachment without enjoying its advantages. All this has been going on at a time when as you know too well, it has not been my only unhappiness.

If you can think me capable of ever feeling, surely, you may suppose that I have suffered now. The composure of mine with which I have brought myself at present to consider the matter, the constellation that I have been willing to admit have been the effect of constant and painful exertion. They did not spring up of themselves. They did not occur to relieve my spirits at first. No, Marianne. Then, if I had not been bound to silence, perhaps nothing could have kept me entirely, not even what I [00:23:00] owed to my dearest friends, from openly showing that I was very unhappy."

It's just like this waterfall of Elinor's emotions comes out onto her sister who has had no problems her entire life, showing how she feels. Now, she's understanding for the first time that her sister feels as she feels, but has no capacity to show it or open it. Very tragic for both characters.

Molly: Yeah. It just reveals so much about who they both are, about the sense and the sensibility of them both, if you will.

Becca: Yes, and really the sense of Marianne to know sort of how toxic this is for Elinor but her sensibility of being incapable to hide her feelings at any point, even to a fault, counters Elinor's deep, secret sensibilities masked behind a vast amount of sense.

Molly: They both have [00:24:00] both.

Becca: It's in the title!

Molly: Ay! Wow! Just such a good passage. So, Marianne feels terrible. They hug. Marianne promises to be nice to Lucy and Edward, and not hint that she is bitter about any of it. She does an okay job mostly by just keeping her mouth shut.

Becca: I love this passage, because Elinor is like, "I'm actually surprised how good Marianne is at keeping her shit together."

Molly: Yeah. She's okay about it. Someone brings up Edward and she just gets up and goes to the other side of the room which is, for her, pretty tame.

Becca: Yep, she does the trick.

Molly: So, the next day, John comes by to discuss it with them. John Dashwood. Sorry, I've got to specify.

Molly: So many Johns.

Becca: He comes by, he says Fanny has born at all with the fortitude of an angel. [makes retching noises] He says that they only invited the Steeles to stay because they seem so harmless, otherwise they would definitely [00:25:00] have invited the Dashwoods, and they both wish they had invited the Dashwoods instead of the Steeles deals after all this.

Becca: Nice save. Elinor feels so much better now that she is just not the worst of their issues with Edward.

Molly: True. She must feel so vindicated.

Becca: It's hard to tell him this part. How do you think Elinor is feeling right now?

Molly: Actually, she probably doesn't. I as the reader feel vindicated for her because they were like, "Oh, man, this was the real problem." But she also still doesn't get the guy.

Becca: Yeah, I think it makes it all the more real, but also at the same time, the secret that she's had pressing against her is finally out in the open at least. So, I think it's mixed, and I don't think she takes any pleasure in the downfall of Edward.

Molly: No, absolutely not. I loved this part also, because it basically says that John holds for applause after he says that he wished that they had invited them. He waits for them to thank him. Then, he goes on, and he tells them [00:26:00] that Mrs. Ferrars heard the news, and she was totally blindsided. Now, there was a quote in here that said, "If she suspected any preposition elsewhere, it could not be in that quarter." I think I'm reading too far into this, but I was reading that, I was like, "What does that mean? Did she think he was gay?"

Becca: I'm on board with that reading. I think the original intent is Elinor.

Molly: That makes a lot more sense.

Becca: My God, I didn't think he'd marry a [unintelligible 00:26:26]. I thought he'd be a queer.

Molly: That's exactly what I thought it was going for. I was telling Becca this the other day listeners, but sometimes-- I read each chapter twice, because I read it once to take notes in the book, and then once to type my notes. I just skim it the second time. Every time I type my notes, I notice things that were weird about my notes. The first time, I was like, "That didn't make any sense, Molly. Are you going to really say that on the podcast?" Some things, I don't catch, and I say them on the podcast anyway. This being one of them. As I was saying and I was like, "That probably [00:27:00] means Elinor." Then, when I'm listening back to the episode editing it, I catch even more things, that I'm like, "Molly, what are you thinking? That doesn't make any sense at all. Of course, it's this other thing," and then when I listened to the episodes, I realize even more because I've already read past the point at that. So, it's just like, there's so many layers.

Becca: Molly's reading experiences are like onions.

Molly: Ogres are like onions. That was so bad. That was not a good accent at all.

Becca: Well, if you can do a good *Shrek* impression, why?

Molly: *Shrek* is a perfect film.

Becca: I'm about to spill the tea. I'm about to lay down a hot take. I think *Shrek 2* is better.

Molly: That's not a hot take. That's universally known. That's universally acknowledged. It is a truth universally acknowledged that *Shrek 2* was a better film than *Shrek 1*.

Becca: Listen, there was a night where I was like, "You know what film I'm really in the mood to watch? *Shrek 2*." Mike looked at [00:28:00] me like I had said like cult videos on YouTube. He was like, "What is wrong with you?" I was like, "I want to watch *Shrek 2*. It's a great movie."

Molly: Does Mike not like *Shrek 2*?

Becca: He likes it. He even agrees that it is the better film.

Molly: Oh, good.

Becca: He was like, "Why would you want to watch that?" I was like, "It's a good movie."

Molly: It's really funny that you should say that because throughout most of the pandemic, at like 5:30 or 6:00, I would pour myself a glass of wine, I go downstairs to make dinner for my mom and I. I would like start cutting up my veggies, and without fail every single night, I would just get a sudden urge and craving to watch *Shrek*. I would go to my mom and I would say-- and not every day what I say this. Every day I had the craving not every day, I said to my mom. "Hey, do you want to watch *Shrek*?" She would be like, "No."

Then, one day, I said, "I want to watch *Shrek*." She said, "No." My brother asked if he could come over [00:29:00] for dinner, and I was like, "Yeah, do you want to watch *Shrek*?" He was like, "Hell, yeah. I want to watch *Shrek*." So, we ordered Chinese food, and my mom was like, "Fine, if you both want to watch it." So, we watched *Shrek*, and then it was great, and then the next night I asked my mom do you want to watch *Shrek 2*?" She said, "Actually yeah, that was pretty good." I was like, "Great." So, we watched *Shrek 2* and it was better than the first one.

Becca: You heard it here first, folks. *Shrek 2* better than *Shrek*. Apparently, not at all a hot take.

Molly: Not a hot take. I think that's a truth universally acknowledged, and now, I want a t-shirt that says it is a truth universally acknowledged that *Shrek 2* is better than *Shrek 1*.

Becca: Listeners, if you want to make us any fan art regarding Molly and *Shrek 2*., please send it to us on Instagram. We will post it to our Insta feed because I think it's very important.

Molly: Wow, wow, wow. Yes, call for fan art. Oh, my gosh, wait. Fan art. That's Shrek and Fiona but as Lizzie and Darcy.

Becca: Wait, Donkey as Bingley?

Molly: Donkey as Bingley way to *Shrek* based on-- [00:30:00]

Becca: We need to move past *Shrek*!

Molly: Oh, no. We've been talking about *Shrek* for 15 minutes. Okay, where were we? [laughs] Yes. So, then Mrs. Ferrars at this point in whatever she's going through, she calls Eddie in, and she basically disowns him. She tells him if he stays with Lucy, he won't get any of his inheritance, and she will actively keep him from getting a good job. If he gets any kind of living or anything, she will actively work against him getting that living. So, it's bleak for our boy, Edward Ferrars.

Becca: Yes, and this is actually very difficult to do. But luckily for Mrs. Ferrars, she has another son to move the entailment to. So, basically, it's like Eddie died in the family fortune arena and all of it is irrevocably just cornerstoned in onto onto Robert.

Molly: Yeah. She just completely erases him from her will, basically.

Becca: Oh, yeah, it's worse than that. Everything about his life is [00:31:00] gone. Every ounce of potential for wealth he has is absolutely dissipated. He has a small allowance and that's it.

Molly: It's bad.

Becca: Much like the Dashwoods at the beginning of this book.

Molly: Yeah. And still, Eddie does not agree. He says he's going to stay with Lucy. So, Mrs. Jennings at this point is like, "Yeah, he's an honest man. That's good for him. Lucy is the best kind of girl. She deserves a man like Edward." When she says this, it said, "John Dashwood was greatly astonished, but his nature was calm, not open to provocation, and he never wished to offend anybody, especially anybody of good fortune. So, he is like, "Oh, yeah, I'm sure Lucy's great. But given the circumstances, Edward is in a pickle." And they all agree that yes, our boy, Eddie, is indeed in a pickle.

Becca: This book could be called Edward and his pickle, and how he followed it to worst pastures

Molly: Ew, Becca?

Becca: [sound] [00:32:00] Anyway, *Shrek*. Let's go back to *Shrek*.

Molly: Yes. In the end, Edward left the house and no one knows where he went. John wonders what will become of him. He thinks it's a pickle. It's a terrible situation to be born so rich and to get disowned. He was so close to marrying so well. I just have to say that again. There's more to life than money, John Dashwood, but he doesn't understand that. This is very much a commentary on class, which we've talked about a lot.

Becca: Absolutely.

Molly: Mrs. Jennings says if she knew where he was, he could totally come stay with her. Marianne is so stressed at this point, she's just gets up and she's pacing, because she can't talk shit. She's like, "Argh, mm," and she's pacing the room.

Becca: We stan a drama queen.

Molly: Yeah. We do.

Becca: [laughs]

Molly: I really liked this quote about Mrs. Ferrars giving the estate to Edward. It said, "Can anything be more galling to the spirit of a man than to see his younger brother in possession of an estate which might have been his own?" That made me think [00:33:00] about our boy, Brandon.

Becca: Second sons, baby!

Molly: Baby! Oh, man, Edward like, " huh? And that--" It's just all very sad. It is sad. I feel bad for him.

Becca: He is the first person in the book series we have seen really like, in real time topper, class wise.

Molly: Yeah. Oh, man, it's fascinating. Well, it's fascinating because of things we'll get into soon. But John Dashwood leaves. As soon as he's gone, Marianne, just bursts open and she's like, "Guys, we have to talk about this," and the three of them just start gossiping, and I loved this scene, because it says, "Her vehemence made reserve impossible in Elinor and unnecessary in Mrs. Jennings." Basically, the fact that Marianne is so upset means they can all just let loose.

Becca: I want to be part of that bitch sesh so badly.

Molly: Yes.

Becca: Can you imagine the face masks, the wine?

Molly: Mrs. Jennings, man, she would be a great person to have a [00:34:00] ladies' night with.

Becca: God, she would bring the home-cooked honey roast, and the cards.

Molly: Salt and vinegar chips.

Becca: These are all my like Regency Era ideas of a girl's night. In real life, well, actually Molly and I had a great girl's night. The other night we made banana bread.

Molly: It was great. So, that brings us to Chapter 38 or Volume III, Chapter 2. It starts out by saying, only Elinor and Marianne know how small a constellation Edward has for losing all his friends and family. Basically, he's not losing it for love.

Becca: No, he's losing it for duty because he made a mistake four years ago.

Molly: Yeah, and I feel bad for him, I guess. I am starting to feel bad for him, listeners.

Becca: Well, yeah. No, he's literally lost everything now over a girl he doesn't even like.

Molly: Yes. So, even Marianne at this point forgives all of his offenses in compassion for his punishment, which is being with someone who he does not love. But Elinor and Marianne don't like to [00:35:00] talk about it together, because Marianne feels guilty when comparing how Elinor dealt with heartbreak versus how she did. Seeing how Elinor is so composed, is our girl Marianne starting to feel some sense?

Becca: Well, it's in the title.

Molly: It's in the title.

Becca: It's in the title.

Molly: But instead of seeing this comparison and trying to get her shit together like Elinor would hope that Marianne would do, she just beats herself up about it. So, she just tunnels down into the ground. They don't hear anything about him for three days, and they have more visitors than usual. So, Mrs. Jennings can't go visit the Steeles to find out more. But on the third day, Mrs. Jennings and Elinor are out at Kensington Gardens. Marianne stays home because she's worried that she'll run into the Willoughbys which I honestly, at that point, I was like, "I forgot about them," but they're back.

Becca: I love how this book bounces between the two plots, because like *Pride and Prejudice*, really, it was Lizzie-Darcy was the through-line. But [00:36:00] this book bounces between the Edward drama and the Willoughby drama back and forth, and back and forth.

Molly: Yeah, totally. So, when they're there, Mrs. Jennings runs into a friend. So, Elinor is just by herself thinking and she runs into Anne Steele. Mrs. Jennings turns to Elinor and she goes, "Get it out of her, my dear. She will tell you anything if you ask," which I loved because it's true.

Becca: [laughs] Anne just tanked everyone's lives because she thought it would be chill. She was like, "I'm just going to share this because it's been a secret for a long time, and I feel they like Lucy is not a big deal. And you know what? It is going to be great."

Molly: I just realized if it weren't for her, Edward would not have just tumbled out of his hole, everything.

Becca: She ruined his life.

Molly: And she's just chill about it.

Becca: She's like, "Whoops"

Molly: Oh, man. Anne, yeah, she is so much like Olive from *Ella Enchanted*.

Becca: And what's the other one [00:37:00] named?

Molly: Hattie. Olive is the dumb one.

Becca: Hattie is the mean one.

Molly: Yeah.

Becca: Gotcha.

Molly: So, Elinor wasn't planning on asking her but luckily, Anne will also tell you anything, even if you don't ask. So, she just goes into it. She asks Elinor if Mrs. Jennings was angry and Elinor's like, "Not with you." Then, Anne asks about Lady Middleton, and Elinor is like, "Yeah, she's also not mad about it." They're kind of separated. I feel like everyone was friends for a couple of chapters, and now they've all dispersed.

Anne says that Lucy was furious with her and said she would never make her a new bonnet again, but she then she got over it, and Anne's like, "Look at my new bonnet." Then she goes, "So what if pink is the doctor's favorite color? I didn't even know that it was his favorite color."

Becca: "Stop. You wouldn't associate this color with the doctor, the sexy doctor. I could see why you would think I got pink because it's his favorite color. But no, I just thought it would be nice. Oh, do you think I like it? Not that I did that to make it like it."

Molly: Is this the same doctor?

Becca: Oh, yes.

Molly: [00:38:00] Wait, but I mean, the doctor that went to the house?

Becca: Oh, no, not necessarily, no.

Molly: Oh, okay. Do we remember what this doctor's name was?

Becca: He's just the doctor.

Molly: I think he has a name. This is important to me.

Becca: Okay.

Molly: Sir John, the Steeles. About this time, the Steeles. Dr. Davies, different doctor. Then, Anne rambles about the doctor for a little bit before coming back to Eddie, and she says, "People can say what they want about Edward saying he wouldn't have Lucy. It's not true." Oh, Elinor says, "I haven't heard anything of the sort." So, Anne tells her that there's a rumor going around that he couldn't give up an opportunity like Miss Morton. Since he didn't come to see them for three days, people assumed and they had given up on him that maybe he had given up on Lucy. But he came to them that morning and said he loved only Lucy, and he would only have Lucy, and he had gone away to think and get his [00:39:00] bearings, but then he came to his senses, and he thought now that he has nothing, he thinks it would be unfair to condemn Lucy to a life of poverty.

Becca: You see what he's trying to do there?

Molly: Oh, I see exactly what he's trying to do there. It's the classic. It's not you, it's me.

Becca: Very much, "I couldn't possibly marry you, now that I don't have this money anymore. Oh, no."

Molly: Which, I have to say, was Lucy's primary aim in my opinion. She is, in my opinion, a bit of a gold digger, though she doesn't give up on him. So, maybe not. Maybe she really does love him.

Becca: That's the question, isn't it?

Molly: That is the question.

Becca: You would've thought Lucy would have just hightailed right out of there once Edward lost his fortune.

Molly: Right. That's what I thought would have happened. That's what he thought would have happened.

Becca: And yet, here we are. That's part of the reason he's like, "Oh, yeah, yeah, disown me. I can go get Elinor." Actually, well, I don't know if he would marry Elinor without any prospects because he cares about her, but he'd be free.

Molly: Right. So, he comes in, he's like, "Hey, I don't have any money. I don't want to [00:40:00] marry you and condemn you to this life." In my notes, I'm like, "OMG, OMG, OMG." Because I'm like, "Yes, it's going to work, it's going to work." But Lucy's like, "No, I am okay with that. It's fine. We can be together. I love you. Blah, blah, blah." There's a funny bit where Anne is-- I can't repeat the things they were saying. It was too spicy. So, they agreed that he will take orders directly, and then they'll get married once he has a living. Anne says that at this point, Mrs. Richardson came to take one of them to the gardens, and she didn't want to interrupt them. So, she went to the gardens. Elinor was like, "Wait, what do you mean interrupt them? Were you all hanging out together sitting in the same room talking about this?" Anne's like, "No, I was listening at the door." Elinor's like, "Oh, my God, why would you tell me any of this? I don't want you spy intel."

Becca: [laughs]

Molly: Except she absolutely does.

Becca: Oh, my God, she totally does. But there's just this moment of like, "Wait a minute, no, you're not supposed to know this, and you're telling me?"

Molly: Right. Which is like classic Anne. Because she's already ruined everybody's lives. So, she's going to do it some more.

Becca: You know what? We got to respect Anne. The chaotic energy coming off of this woman.

Molly: [00:41:00] Chaotic neutral.

Becca: Chaotic evil.

Molly: Chaotic evil.

Becca: Oh, my God. Well, Anne's not evil per se. She's just mind-blowingly stupid.

Molly: True chaotic? Is that a thing, or no?

Becca: I don't know. She's just like Pandora. She opens up a box and everything's just like [box bursting sounds]

Molly: Yeah.

Becca: She's like, "Oops."

Molly: So, Anne's like, "No, no, no. It's fine. This is just what we do. We always listen at the door when the other person's having a personal conversation." Elinor's like, "Can we change the subject?", but Anne goes on. She talks about how they were kicked out, how Fanny asked for their huswives back.

Becca: I don't know what a huswife is. Let's look at it.

Molly: Yeah, I Googled it, and it was like servants or something that she couldn't hide behind her back. So, I don't know what it could possibly be.

Becca: Maybe housewife, like needle and thread thing.

Molly: Oh, maybe. Listeners, you can let us know, because I feel a lot of you know a lot about Regency Era stuff.

Becca: Yeah. Can someone tell us what a huswife is? I think my theory on the case is that it's a [00:42:00] housewife, which is like it's a housewife, but it's also like a needle-thread kit.

Molly: Oh, that would make sense. Yeah. So, she says that Edward is going to go to Oxford and then she starts giggling about how her cousins were if she told her cousins all of this they would tell her to go ask the doctor to get his help to get Edward his living, and then she just dissolves into giggles about the doctor, and then the Richardsons reappear.

Becca: "I don't know why anyone would tell me to go approach the doctor about the living. Me and the doctor? No, no. I could see why people would ask that. But no, not me and the doctor, not me and the doctor."

Molly: Exactly. She tells Elinor if she and Marianne leave London that they should let Mrs. Jennings know that the Steeles would come and stay with her for as long as she likes. Then, Mrs. Jennings comes back and she wants the hot goss but Elinor doesn't want to spread the spy intel that she has just gained.

Becca: I'm pretty sure, it says that right after that, Mrs. Jennings and Anne go off and talk, and Elinor's like, "Great. I didn't have to do it."

Molly: [laughs] [00:43:00] Yeah, well, Elinor, she tells her the bare minimum. She tells her that the engagement is happening, and he's looking for a living, and they are going to wait to get married until he had a living. So, Mrs. Jennings starts thinking about when they will have children, and how much money they'll have, and where they'll have to make cuts because of the new poverty that they found themselves in etc., etc.

Becca: She says like, "Oh, damn. Those that servant setup I was thinking about for them before couldn't work. Maybe just like two servants."

Molly and Becca: Yeah.

Becca: Not Betty's girl.

Molly: Yeah, she's like, "No, I'll pick someone else, someone cheaper," yeah." The next day, Elinor gets a letter from Lucy. Actually I'm reading a book right now where one of the characters is named Lucy but it's short for Lucifer, the devil incarnate.

Becca: Same here?

Molly: Yeah, exactly. The letter is just basically, we're so in love, we've been through so much. If you know anyone who has any living to bestow, just remember us, [makes haughty noises] give me love to [00:44:00] everyone, especially, Lady Middleton's children. [makes haughty noises] Elinor knows that this letter is really meant for Mrs. Jennings, because she's like, "Give my compliments to Mrs. Jennings. Ask her if she knows, blah, blah, blah." So, she gives it to Mrs. Jennings and Mrs. Jennings is very happy with the letter. She thinks Lucy is just the bee's knees, and she wishes she could help get Eddie a living, but she doesn't know anyone.

Becca: And that is the end of that chapter which brings us to Becca's study questions.

Molly: [imitates trumpet sounds]

Becca: All right, Eddie, disowned. It's over. What does this mean for the rest of the book and for his character?

Molly: Well, okay, two things. For the rest of the book, it complicates matters because first of all, he thought this would get him out of the whole debacle with Lucy, but actually, he is pickled, is still pickled. No cucumber for-- I tried.

Becca: Do you want to start that over?

Molly: [laughs] Yeah, basically, he thought that he was out of it. He thought he was in the clear because he is poor now, but he's not. He's still [00:45:00] stuck with Lucy. Meanwhile, he also still can't have Elinor. Something that I was thinking about when you said for his character is that he has said, he was uncomfortable with his class this whole time. Now, I think he's a little bit lower than what he was expecting to be but maybe, he will feel more comfortable being himself.

Becca: Yeah, you definitely picked up on what I was laying down. Eddie has been uncomfortable with his class level this entire time. Now, he's free, but it comes at a huge cost to him. His brother, the second son, is the ultimate beneficiary and becomes what he was always supposed to be in the eyes of his mother, the first son, because Robert, as I believe it says in this chapter was the favorite the whole time anyway. Eddie was the black sheep of the family, so to speak.

But the other thing that's true is that early on in this book, Eddie said one of the big debates he had with his mother is that, she wanted him to do politics or law, and he wanted to take orders and she thought that was too simple for him. [00:46:00] So, now, it's not ideal, but Eddie is now getting the chance to do the thing he actually wanted to do in the first place, which was take orders and have a working life. His

life is more complicated now, but not everything about this situation is as desperate as it should be considering how far he just fell in class terms.

Molly: Yeah.

Becca: So, it's complicated for Eddie, especially because he's free in terms of the constraints of his family, and his class position, but he is not free romantically anymore. It's not like he can go shopping upwards anymore, because he's saddled with a girl who has even less than him. So, he's free in a lot of the ways that were unexpected, but not free in the way that he wanted to most desperately be free. So, Eddie, still in a pickle, but it's pickle in a different way now. We were like eating bread and butter pickles. Now, we're eating a dill pickle.

Molly: Yeah.

Becca: Kosher dill. All right. Let's talk about the talk Marianne and Elinor have over the Eddie thing. I think [00:47:00] that's actually a pretty pivotal moment in the book. Let's talk dynamics. Let's talk focal point. Let's talk the words exchanged between these two sisters.

Molly: Their dynamic has definitely shifted, because we've been waiting for them to actually talk about their feelings for so long. Now, they've talked about it. Marianne's been talking about her feelings all time. Elinor has finally talked about her feelings, stood up for herself, which she has not really done yet. She's been very letting things happen to her, and I think that surprised Marianne, but she was also surprised that Elinor didn't say anything up until this point. But I think that also, Marianne's worldview has been thrown to the dogs so many times in this book because first she was like, "One love true love, everything is awesome, and blah," and had that shattered.

Then, she got her image of her sister [00:48:00] shattered because she thought her sister was this perfect happy person who was so in love and everything was great, that she had her one true love, and then that was something to hold on to for Marianne. Now, that's been shattered, and her conception of how her sister deals with these things is shattered because she didn't realize that Elinor was going through something that would have had Marianne down for the count, and Elinor just didn't react out loud. So, I think Marianne's whole worldview has been just shaken up, and she's really having to reckon with that, and put her sister's actual feelings above how she expects people to behave.

Becca: Yes. I've said it many times and I'll say it again. This story is Jane Austen, so it has romance elements, but this is ultimately a story of sisters. These chapters are very important for seeing that story hit a new place. Because this whole book has been Elinor taking care of Marianne. We've [00:49:00] been getting a lot of it from Elinor's perspective, and what we do get from Marianne's perspective is Marianne thinking Elinor is too stuffy into herself and not sharing with her. Finally, we get Elinor sharing with Marianne and revealing she is not stuffy necessarily, but she can't speak of these profound and deep emotions she has. And on top of that, you have Elinor finally, finally opening up to one person about how she is actually feeling. I don't know if you've noticed this through the entire book, Elinor has spoken to the reader. She has not spoken aloud about anything she actually feels. The closest she has gotten is telling Marianne that she is steams Eddie.

Molly: I remember that. We talked about that in the beginning. I was like, "Steams him?" Marianne was like, "Steam him?"

Becca: Yeah, exactly. This is just a moment where the sisters are really starting to understand what the predicament is for the other sister. Well, I guess that's Marianne's journey here. Elinor's journey is finally being seen by her sister and [00:50:00] it is a very important moment for the development of both of them. For Elinor acknowledging just how painful this has all been, and Marianne acknowledging her world, the one that she's been living in, exists outside of her own personal experience and exists very strongly for her very brave older sister.

Molly: Yeah.

Becca: Very important stuff.

Molly: Yeah.

Becca: It's a story about sisters. It's a sister tale. It's no longer a seaside tale. It is a city tale and a sister tale. Sisters.

Molly: That's alliterative. It's a *Sense and Sensibility* about sisters by the sea.

Becca: And then the city.

Molly: And then the city.

Becca: And some sexual deviance and some Steeles. All right. The different characters, you see the reactions to the Lucy and Edward pairing, and you also see the reactions to Edward being disowned by his family. What does it tell you about this time period, these characters, and Jane Austen's comments on class and the Economics of Dating in Jane Austen? Graham, sound effect. [00:51:00]

[Economics of Dating in Jane Austen effect]

Molly: So, we have on the one hand, we've got the John Dashwoods, who are like, this is the worst thing that could happen to this person. He's fallen in class, and he's fallen in status and money and everything, this is terrible. We also have Mrs. Ferrars who believes that this is the worst punishment that she can bestow upon a person and also that she values, estates, and money, and everything more than she values the life of her own son, because she's willing to just disown him. We see the Eddie who saw it as an opportunity, and I think will continue to take it as an opportunity even if he has to stay with this person that he doesn't love to maybe, like you said, at least try to have a life that he-- he wants to be more working class, and I think he's going to try. So, there's the Eddie's.

Then, we have the Steeles, who-- [00:52:00] I really am confused right now. I don't know. Because one thing, I thought they were really in it for the money. I thought they were con artists. But maybe that's something you know that Jane Austen wanted us to think. Mm, I don't know. Maybe Lucy does love him, but I don't know.

Becca: We're going to touch on Lucy in the next question. So, skip over the Steeles for now. We're going to the other characters for sure. I think starting with Fanny and Mrs. Ferrars, absolutely, they see marrying someone of a lower class as an ultimate betrayal of the firstborn son is supposed to

accumulate wealth. That's his only job. You look at John Dashwood, who doesn't understand why anyone would sacrifice money at any point in time. You have Mrs. Jennings who has never had to think about money.

Molly: Oh, right. I forgot about Mrs. Jennings when I was going through them.

Becca: Absolutely, and sees just the romance and doesn't understand the deeper dynamics underneath. So, [00:53:00] she immediately goes on, "Oh, of course, they're in love. This is correct. They'll be fine. They'll be a little poor, but they'll deal." Then, you have Elinor and Marianne who see how this is the end for Edward in a lot of ways. But also, they can't believe that people would be so shallow and classist as to leave behind their son, because he has chosen someone of a different class. So, there's a lot of class narrative going on here and I think it's interesting, Jane Austen really chose to make the man at top fall. This book starts with the Dashwoods losing their wealth, because a man dies. Now, we see a man who should be secured for life and has his wealth not contingent on whether or not he can find a marriageable partner toppled, because he couldn't live up to family expectations. It's a very interesting commentary from Austen. So, ultimately, this [00:54:00] is all to say that in a classist world, anyone can fall.

Molly: Yes. There's a line in the book that I think encapsulates the contrast between how the different characters, just to jump back for a minute, how they respond to this, because right after John tells the Dashwoods that Eddie has been disowned, it says, "Here, Marianne, in ecstasy of indignation, clapped her hands together and cried, 'Gracious God, can this be possible?'" John says, "Well, you may wonder Marianne at the obstinacy which could resist such arguments as these. Your exclamation is very natural." She's saying, "Oh, my God, she took away his whole inheritance and everything?" He's saying, "I know, how could he still stay with Lucy after that threat?" It's like, "No, that's not what she's saying." They have their priorities all mixed up.

Becca: They do and Jane Austen is definitely [00:55:00] showing how certain people in the high points of society, really, it's all a game of economics for them. And if you're not being a good economic player, you get pushed out, like you're fired as a CEO of your family.

Molly: Mm-hmm.

Becca: Wild shit. Last question before the standbys. What is Lucy doing? Do we finally have an answer? What's her plot twist? She actually wants to stay with Edward now that he's penniless?

Molly: I have no idea what her endgame is. Maybe she is in love with him, and maybe she's been in love with him for four years. Maybe she's not a liar and she's just annoying. I don't know.

Becca: Well, I'm not going to tell you either way.

Molly: I know. I'm sure that I'm going to be editing this, and I'm going to have read the next couple of chapters, and I'm going to be like, "Oh, I have a clear answer now, but right now, I feel maybe I was making assumptions about her." They were definitely assumptions that Jane [00:56:00] Austen wanted me to make. She's not a likable character.

Becca: No, Jane Austen is purposely playing with your expectations here.

Molly: I wonder, Eddie's still more wealthy than her even without anything, right?

Becca: He doesn't have much. He has more than she has, but they don't have enough to live comfortably in society.

Molly: Okay, a farfetched plan. Thoughts on-- she knows Robert, right or no?

Becca: She knows of him. She called him a coxcomb.

Molly: Okay. Because she could be trying to get close to him trying to-- oh, man, I don't know. I think she wants to stay near the family. Either that or she just really hates Elinor? I don't know. I don't know. She's evil, but I just can't figure out what her game is.

Becca: I am not going to confirm or deny any of it.

Molly: I wasn't expecting you to.

Becca: So, we take your predictions and we do not react to them. Funniest quote.

Molly: [00:57:00] Aha. I had plenty to choose from.

Molly: It's a good set of chapters for that.

Molly: Mm-hmm. I think, I'm going to go with the first one. I already read a few of them out loud. So, I'll just go with my first one, which was after Marianne promises not to be mean to Lucy or anything, it says, "She listened to her praise of Lucy with only moving from one chair to another. And when Mrs. Jennings talked of Edward's affection, it cost her only a spasm in her throat." Because I like picturing Marianne being like, "Mm-hmm. Mm."

Becca: Just literally melting on the spot being like, "I'm fine. This is fine."

Molly: Yes.

Becca: "This is just juicy gossip."

Molly: [giggles]

Becca: Questions moving forward.

Molly: All right, well, what the fuck is Lucy doing? What is up? Why does she want to stay with him? Does she love him? Curious about if we're going to leave London now, because I think that it's getting a little stressful for these Dashwood sisters to be there.

Becca: It's getting stressful for you too.

Molly: I'm stressed as well. I also am curious because the Willoughbys did [00:58:00] make a brief reappearance in this episode. I'm curious if they are coming back or if now that he is married, he is gone, because, yeah, that was pretty shitty of him but I want him to have to reckon with it. Oh, and there's the whole thing about Brandon's daughter being knocked up by Willoughby. So, there's that like, he has to reckon with a lot of things. So, I think he's got to come back. So, I'm curious about when he'll be back.

Becca: Who wins the chapters?

Molly: Elinor. Right? I mean, she finally said something.

Becca: Yes. I think that's a very good choice of winner for the chapters. All right, listeners. That concludes this episode of Pod and Prejudice. For next episode, you've got to read the next three chapters. So, that is Chapters 39 through 41 or Chapters 3 through 5 of Volume III. Until next time though, stay proper--

Molly: --And find yourself someone whose favorite color is pink, so that you can wear your favorite pink [00:59:00] bonnet in front of them and just show it off.

Becca: I love 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.