

**Molly:** Hey, everyone, before we begin today, we want to give a huge shoutout to our newest patrons, Linda, Rebecca, Sydney, Anouk, and Claudia. Welcome to the team. And a very special shoutout to our patron, Gigi, who upgraded their pledge. It's a really exciting time over on Patreon right now, because we just launched a brand-new benefit. We now have a super-secret patron-only finsta, where I'm posting behind-the-scenes content, including stuff about meme creation, editing episodes, and obviously, lots and lots of dog pictures. That's available to Estate and Pod Squad level patrons. So, if that sounds interesting to you, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice) and join our team. And now, enjoy this week's episode covering Chapters 9 and 10 of *Emma*.

Sometimes, during *Bake Off*, they do vegan week or "free from" week.

**Molly:** That's your favorite.

**Molly:** Well, yeah. It's always fun. But it's also annoying, because some of them are like, "Well, I can't cook without eggs?" And I was like, "Shut up."

**Becca:** [laughs] You [00:01:00] should take it up with the nice people in *The Great British Bake Off*. To be fair, it is way harder to bake without eggs.

**Molly:** That's true. Although, Freya, who was in the last season did pretty well, and she was vegan baker, and she made it pretty far. She made all of the challenges without using eggs or milk.

**Becca:** I gathered as much. That's very impressive. I have this memory of watching an episode of *Chopped*, where there's a very successful, trendy vegan restaurant in Philly. I don't know, if it's still there, but the head chef went on *Chopped*, and he made the whole thing vegan-

**Molly:** Ooh.

**Becca:** -except when there was a non-vegan ingredient in the baskets. But he got lucky that they were vegetarian baskets for the most part. And I remember Alex Guarnaschelli specifically going, "As someone who thinks butter and cream make the world go round, you've really impressed me today."

**Molly:** Wow. Yeah, I love that.

[Pod and Prejudice Podcast theme]

**Becca:** This is Becca. [00:02:00]

**Molly:** This is Molly.

**Becca:** We are here to talk about Jane Austen.

**Molly:** We are here specifically to talk about Chapters 9 and 10 of *Emma*.

**Becca and Molly:** *Emmmmmmaaaa.*

**Becca:** Listeners, if you are new to this podcast, I, Becca, have read many Jane Austen books.

**Molly:** I, Molly have never read any Jane Austen books or rather had never before starting this podcast.

**Becca:** If you want to hear Molly read through *Pride and Prejudice* for the first time or *Sense and Sensibility* for the first time and that Seasons 1 and 2 respectively of this podcast, where I help guide her through those books. But that is not what we're doing here today.

**Molly:** No. Today, we are talking about *Emma*. We are on Chapters 9 and 10. Should we just get into it?

**Becca:** Oh, yeah. There's a lot to talk about in these chapters, even though nothing happens.

**Molly:** It's weird. Yeah, I was thinking about it, because I was reading these the other day and it was long. So, I texted you and I was like, "These are long. Do you think that's enough content?" And then, going back with it today typing up my [00:03:00] notes, I was like, "This is a lot of content."

**Becca:** Oh, yeah. If we're being honest, listeners, I had a busy week at work. So, I was like, "Ah, sure."

**Molly:** I had no time to read more than two chapters.

**Becca:** Yes, it's been a busy week. But next week, we are also reading two chapters and I'm saying that definitively at this point, because *Emma* chapters, I forgot, are so long.

**Molly:** Yeah, this first one was 14 pages. The second one was only eight, which is a short chapter for Jane Austen. Yeah, they're long. And again, nothing happens and yet, a lot happens.

**Becca:** Oh, we'll talk about it. I have so much to say.

**Molly:** Let's tell them where we left off before we get into it.

**Becca:** Yes. So, where were we when we left off? How do we put this? A little spat between Knightley and Emma over Emma's decision to influence Harriet away from Mr. Martin, who had made her a proposal of marriage.

**Molly:** Yes. And Mr. Martin is a farmer and Emma [00:04:00] hates farmers.

**Becca:** Emma likes-ish.

**Molly:** Rich people?

**Becca:** No, she loves rich people.

**Molly:** She likes Mr. Elton.

**Becca:** Yes-ish.

**Molly:** Poor Harriet-ish.

**Becca:** Yeah. She makes it clear in these chapters. She's like, "Not for me, ew. But for you, perfect."

**Molly:** There's a few moments where that comes up where I clocked it, I was like, "She is settling." Anyway, let's get into it. Chapter 9. Mr. Knightley stays mad at Emma post spat and she feels bad that they're in a fight, but she isn't sorry for what she's done, because she feels pretty certain that these two are falling in love. Mr. Elton brings back the picture. I like that the picture was capitalized in my copy. I don't know if that's the case in all the copies, but it was very Gen Z.

**Becca:** The Picture TM.

**Molly:** Yeah. [laughs] He brings the picture back, and they hang it over the mantel, and Emma watches Elton just swoon over it. Harriet's feelings, Emma thinks, are only as strong as her youth and [00:05:00] "sort of mind" admitted. Emma had all these plans to improve Harriet's mind by reading, but they never really get past the first few chapters of a book saying like, they're going to come back to it tomorrow.

**Becca:** Okay. So, this is really relatable. Despite the fact that you and I have now literally made careers out of talking about books together that we both read, how many times have you been in a book club, where you're sitting around and being like, "Let's talk about the book." And then you're like, "So, what's the drama?"

**Molly:** Yeah, exactly. And also, the fact that there's one book that I've been reading for four years.

**Becca:** Which book?

**Molly:** I started *The Great Believers*, not four years ago, but probably eight months ago. And I keep coming back to it and reading a couple pages, and then putting it down, and then being like, "Oh, this book is so good," and then bringing it back, and then starting a rom-com, and then-- It's heavy. It's about AIDS.

**Becca:** Very tough stuff. I have a similar thing happened with the book, [00:06:00] *The Power of Geography*, which is really in bulk about the way in which geography forms our form relations internationally and the way that different economies will grow in relation to their trade routes over time, and it's very smart. But also, I'm like, "Or--"

**Molly:** Or.

**Becca:** "Or I can read this other thing."

**Molly:** Or you can pick up another TJ Klune book.

**Becca:** I can pick up a YA.

**Molly:** Exactly. Yeah. I love the differences in our reading habits in terms of what we're picking up to read.

**Becca:** Listen, no, here's the thing. It's because I audiobook nonfiction and I print-read fiction, because I'm print-reading fiction and don't carry it everywhere with me. When I'm audiobooking, I'm doing chores and listening to people droning on about things. Literally, I was coming back from a bachelorette party this weekend, and I had the bride in my car, and she was so hung over, and she was like, "I really just want to sleep." [00:07:00] And I was like, "That's fine. If you want to do that, I'm going to turn on an audiobook I've been listening to while I drive." And she was like, "That was the most boring thing. It really helped me close my eyes."

[laughter]

**Molly:** Amazing. So, yes, it's relatable. But she does have Harriet doing one mental project, which she refers to as a mental provision she is making for the evening of life, which I thought was deep and dark for Emma. Is she saying to prepare her mind, so that when she gets old--? Well, okay, I read it and I

was preparing her mind for death, but I think that what it means is, when she gets old, so, she won't be dumb?

**Becca:** Yeah, it's basically saying like, she wants to keep her mind sharp well into old age. So, she's training in and honing it, so that it doesn't happen.

**Molly:** Gotcha. Harriet is collecting riddles into a little book and writing them down. And Mr. Woodhouse wants to contribute a riddle, but he just can't remember it. So, he tells his [00:08:00] friend at the apothecary, Perry, to be on the lookout for riddles since Perry gets around town at work from sick people.

**Becca:** This friendship has the vibes of you know Mrs. Maisel, the way her mom is with the psychic?

**Molly:** Is that in the new season?

**Becca:** No, it's in-- [crosstalk]

**Molly:** Oh, oh, oh, oh, oh, yes, yes, yes, yes, yes.

**Becca:** Yes, that.

**Molly:** That took me a minute. Mm-hmm.

**Becca:** That sort of energy is very Mr. Woodhouse and his apothecary friend, Perry.

**Molly:** Yeah, I also love to think about Perry the Apothecary, going into sick people's houses. [laughs]  
Becca almost just spat out her wine, listeners.

**Becca:** Perry the Apothecary.

**Molly:** Perry the Apothecary. I can't not think of him that way.

**Becca:** I'm just picturing Perry the Platypus as apothecary.

**Molly:** Exactly.

**Becca:** Oh, that's perfect.

**Molly:** This guy has a blue coat with orange hair. That's what I'm picturing.

**Becca:** This is unhinged, by the way, at this point. [laughs]

**Molly:** Yeah, I'm so sorry.

**Becca:** That's okay. We were leaning into unhinged tonight.

**Molly:** Yeah. [00:09:00] Perry, the apothecary going into people's houses and they're like sick people and they're like, "What should we do with our sick child?" And he's like, "Do you have any riddles?"

**Becca:** [laughs]

**Molly:** Emma, meanwhile, didn't exactly want the "intelligence" of Highbury helping, because she doesn't really think anyone has good riddles or smart minds in Highbury. The only person she really

wanted help from was Mr. Elton, obviously. And he gives them lots of very well-known polite riddles. Emma asks him to write one of his own for them and he says, "Oh, no, he had never written, hardly ever anything of the kind in his life. The stupidest fellow. He was afraid, not even Miss Woodhouse--" He stopped a moment, "Or Miss Smith could inspire him." What does the pause mean? Well, I think I know what it means, but I won't say yet. The next day, he comes by with a riddle and he says his friend wrote it. [00:10:00] He's unhinged.

**Becca:** Mr. Elton is a mess.

**Molly:** A disaster.

**Becca:** This is what you find out in this chapter is that Mr. Elton is just sloppy.

**Molly:** Yeah.

**Becca:** Let it out, let it out.

**Molly:** We'll keep going because it gets worse.

[laughter]

**Molly:** He comes in and he's like, "My friend wrote this poem. Don't put it in the collection, because it's my friend's poem, but maybe you might like to read it." He says this all to Emma, not to Harriet, which Emma takes as him being modest. He runs away and Harriet is too nervous to read it, so Emma reads it first. And the poem says, "To Miss \_\_\_ Charade" or charade, if you're British. "My first displays the wealth and pomp of kings, Lords of the earth! their luxury and ease. Another view of man, my second brings, Behold him there, the monarch of the seas! [00:11:00] But ah! united, what reverse we have! Man's boasted power and freedom, all are flown; Lord of the earth and sea, he bends a slave, And woman, lovely woman, reigns alone. Thy ready wit the word will soon supply, May its approval beam in that soft eye!"

**Becca:** Thoughts on Mr. Elton's poem?

**Molly:** Well, I didn't try too hard to parse out what it meant, because I knew Emma was going to do that for me and she does. But the thing that stood out to me the most was wit, because obviously, that's about Emma and not Harriet. If he's saying, she's got wit, no offense to Harriet.

**Becca:** That sounds like offense to Harriet.

**Molly:** But she's not known for being witty and Emma is known for being witty, like, being quippy, and smart, and mean. So, I underlined wit and I was like, "Mm, mm." And again, I [00:12:00] made up my mind pretty early that Mr. Elton had a thing for Emma and not Harriet, because I live for the drama. But it seems it's pretty obvious at this point. And there are a bunch of things throughout this chapter and the next one that lead me to believe further that he might have a crush on Emma and not Harriet. But we shall see. That's my thoughts.

**Becca:** We shall see who's to say.

**Molly:** Whomst even.

**Becca:** Whomst, if you will. I just meant from a perspective of barf.

**Molly:** Oh, of being gross.

**Becca:** [laughs]

**Molly:** Yeah. Well, he was trying to write a riddle and that's hard and it is-- They had Shakespeare to look up to you and stuff. He was all like, "All are flown." That's very Shakespearean thing to say. It's not good, but it's not bad. I think it was bad.

**Becca:** All right.

**Molly:** It's just flowery.

**Becca:** It is very flowery.

**Molly:** Which will come up later.

**Becca:** Oh, yes, it will.

**Molly:** Emma thinks that he must be very in love with Harriet to see wit in her, which is the opposite of what I see [00:13:00] in this poem. Emma thinks to herself that even Knightley would be convinced of Elton's love, if he were here and things must come to a crisis soon. Crisis, I don't usually see used in that way. So, I wrote down a definition of it that I think works, which is a time when a difficult or important decision must be made basically coming to a head.

**Becca:** Oh, yeah. Oh, yeah. When is he going to kiss her face?

**Molly:** When is he going to kiss her face or propose in this time?

**Becca:** Or kiss her face?

**Molly:** Harriet can't figure out the riddle and she's wondering who the friend was that wrote it. She's also wondering, if it might be about woman in general, or maybe Neptune, or a trident, or a mermaid, or a shark. And Emma is like, "Why would he actually bring us a riddle from a friend, first of all. Second of all, why would it be about a shark or a mermaid?" And then she breaks it down for Harriet. The first two couplets lead to court and ship, because they were talking about lords and kings and then-- [crosstalk]

**Becca:** King of the sea. Yeah.

**Molly:** King of the sea. So, courtship. [00:14:00] Then she says, "Now for the cream," which I thought was just a funny way of putting it.

**Becca:** Got to say like a 2019-2020s as journalist, "Now for the cream." [laughs]

**Molly:** Yes, exactly, which I think because he said, "This is very plain. Now for the cream for your coffee."

**Becca:** Yeah. No, it's the delicious part.

**Molly:** Yeah.

**Becca:** Like the meat of it.

**Molly:** Yeah.

**Becca:** But let's say one more time, now for the cream.

**Molly:** Now for the cream.

**Becca:** I'm definitely going to use that.

**Molly:** Now for the cream.

**Becca:** Now for the cream on "Emma Woodhouse." [laughs]

**Molly:** Oh, my God.

**Becca:** Now for the cream.

[laughter]

**Molly:** Then next part of the poem is saying that he loses his power as a man in courtship and become slave to a woman. And the last part is his application saying, please accept my cording. Harriet is speechless. So, Emma goes on about how there could be no doubt that the riddle is for her. How she has wanted Harriet and Elton to get together since she met Harriet and how she didn't know whether it was a more desirable or a completely natural [00:15:00] match, which is what she was saying at the beginning when she was like, "This is so obvious that nobody's going to think that I actually did anything to get them together." She congratulates Harriet and says, it's an excellent match financially and societally, and also it will keep her close to Hartfield, and to Emma, and confirm their intimacy forever.

**Molly and Becca:** Gay.

**Molly:** Harriet says that "Emma is always right. So, it must be true." But she finds it hard to believe because Elton is so superior to all other men. Emma thinks, it's not even a question and she thinks, soon this riddle will be followed with a matter of fact, pros, AKA, a proposal. Harriet says, she would never have expected this and Emma says that it is strange that something everyone wanted to have happen should actually happen, but it has.

Emma says that this match is equal to Mr. And Mrs. Weston and there does seem to be something in the air at Hartfield, which gives love exactly the right direction for everyone but Emma. That's my addition. She didn't say that. But to me-- [crosstalk]

**Becca:** A little addendum on there.

**Molly:** Yeah. Harriet thinks back to the [00:16:00] first time she saw Mr. Elton, she was peeping through the blinds when he walked by Mrs. Goddard's arm in arm with Mr. Cole. I had to just add another gay.

**Becca:** [laughs]

**Molly:** We heard a lot about Mr. Cole in this chapter.

**Becca:** Yeah, he's featured widely in this chapter for some reason or another.

**Molly:** Yeah, because gay or because best friends. Emma says that any of Harriet's friends who have common sense will be happy for her and "we are not to be addressing our conduct to fools," which is just slipping in a little lesson there.

**Becca:** Mm-hmm.

**Molly:** She says Harriet will be both happily and sensibly married and Harriet says, she loves to hear me talk about this stuff, because she's so smart and she thinks Emma and Mr. Elton are equally clever. And then they go back and forth about how good the letter is. Or-- not the letter. Oh, my God, I said the letter, because I'm going to compare it to the letter.

**Becca:** Oh, yeah. Let's get there.

**Molly:** Yeah. They go back and forth about how clever and good the poem is. And then Harriet says it's as long as all the others they've had. And Emma says, "Well, the length [00:17:00] is actually not in its favor, because riddles should be short," which is a throwback to the letter, where Harriet was like, "And it's short too," and Emma's like, "Well, that's actually a good thing in this case," because Harriet is more focused on the appearance of these things, rather than the content of them.

**Becca:** Yes. And also, let's remember how Emma first reacted and this is in the study questions, but we'll talk about it again how Emma reacted to that Robert Martin letter when she first read it, which was-- [crosstalk]

**Molly:** She was like, "This is a very good letter."

**Becca:** Yes. She was like, "I'm surprised. This is shockingly great" and this straightforward little piece of writing that just says, "Listen, I love you. I'd like to marry you. It's as clear as day." That's it.

**Molly:** He expresses himself well.

**Becca:** Exactly. And on the other hand, you have this riddle from Mr. Elton, which--

**Molly:** Which is like by nature of what it is beating around the bush.

**Becca:** Obviously beating around the bush. He hands it to her like he's an eighth grader handing her, "You like me? Check yes or no," [00:18:00] in class, in middle school. If the language is not particularly verbose, it's Jane Austen. She wrote some of the most brilliant words in the English language. The riddle is fine. It's, "Anyway, here's *Wonderwall*."

**Molly:** Yeah.

**Molly:** It's like a cheesy song.

**Molly:** Then though, Harriet says, "It's one thing to have good sense in a very average way and be able to say what you have to say in a short letter and another thing to write versus like these." So, she's like, "Oh, this beautiful, flowery thing is more valuable than that short, concise letter."

**Becca:** Well, here's the thing. She's saying that partially, because Emma's being like, "Oh, yeah, you want Elton so much more than you wanted Mr. Martin." And Harriet's like, "Oh, Emma said it. So, it must be right." And the thing is with Emma is she's trying to shoehorn [00:19:00] that fit a little, because



the poems only okay and the letter was really good. So, if going based on their writing alone, Emma's actual view is more in line with Mr. Martin's writing being better.

**Molly:** Right, right. She believes that it's better for someone to be able to express themselves well than to be able to write something that's flowery and beats around the bush. But she's trying to make it seem like he's writing something skillful, as opposed to actually being able to express himself well as a good thing and Harriet's just eating it right up.

**Becca:** Indeed.

**Molly:** Harriet is wondering how she will return the paper to him or what she'll say when she does. And Emma's like, "Just leave it to me for now. You'll have your moment." And Harriet wishes she could put the riddle in the book and Emma's like, "Well, take out the last two lines. It's the same idea, but it doesn't have the profession of love." And she says that he probably wouldn't like to have his charade or poem slighted. And so, she will [00:20:00] write it into the book and that will leave Harriet guilt free.

Harriet can't view the riddle as anything less than a declaration of love. Even without the last two lines in her head, she can't separate it now. She's like, "Well, I'm never going to let anyone else see the book. It's too precious." But then Emma's father enters and Emma's like, "Well, it's fine, if I read it to him, right?" And Harriet's like, "No, no." And Emma's like, "Well, if you act too attached, you're going to betray your feelings improperly. So, calm down." She actually belittles it a lot here. After just all of that she starts being like, "Okay, but it's not that big a deal. It's just a little tribute." If he had wanted it to be a secret, he would have given it directly to Harriet and not handed it to Emma. However, again, he handed it to Emma.

**Becca:** Guys, you can't see this, because it's a podcast. But Molly's brain is exploding a little bit in front of me.

**Molly:** I have pins dropped in all of the times when Elton very blatantly flirts with Emma and [00:21:00] Emma thinks that he's flirting with Harriet. The end. She says that Elton has encouragement enough to proceed without them signing out their souls over his poem. Harriet's embarrassed and she's like, "Fine, do whatever you want with the poem." And so, Emma reads it to her father saying, she doesn't know who left it with her and she doesn't read the last two lines. Mr. Woodhouse says that nobody could have written that so well, but Emma. So, she must have written it noting that it's fully about women and being overpowered by women and he's like, "Emma, you must have written this." [laughs]

**Molly and Becca:** Gay.

[laughter]

**Molly:** He starts thinking about how Emma's mother was great at riddles, but he can't remember this one that she used to tell and that he wanted to get in the book. Emma reminds him that they already have that one down and reminds him what it is. The poem, which is about a fair but frozen maid named Kitty makes him think of Isabella, who was almost named Catherine, which reminds him that she's coming to visit the next week and [00:22:00] he asked Emma if she knows where they will put them. Emma's like, "Well, she's going to have the same room she always has and the children will have the same nursery they always have." I was wondering, do we think that Mr. Woodhouse might have a little bit of dementia?

**Becca:** Ah, well, it's complicated to answer that question, because it's not like Jane Austen had the vocabulary for that thing when she was-

**Molly:** True.

**Becca:** -in her time period. I think one of the truths of aging in general, and this is not to knock on incredibly sharp minded people I know in their 90s, there are people when they age who just they lose facts. They're not demented, they don't have Alzheimer's, but things fall into their heads a little bit. They get a little cloudier so to speak. And that doesn't happen to everyone, but it does happen to some people. I think that's more what we are supposed to assume for Mr. Woodhouse that he's a little bit soft around the edges. He's a very cushy life. He's always been a little bit of an anxiety.

**Molly:** Yeah.

**Becca:** [00:23:00] He's not perfectly with it all the time and we'll talk about this a little bit more in the study questions.

**Molly:** Oh, there you go. Mr. Woodhouse says it's been so long since they've been there. And Isabella will be so sorry not to see Miss Taylor. Emma says, "Well, she won't be surprised though." She knows that Miss Taylor got married. And then she says, "Well, they should invite the Westons to dinner when they're there," which is also the same thing as Miss Taylor just pointing that out.

**Becca:** Oh, yeah.

**Molly:** He says that they're only there for a week. So, there probably won't be time. And Emma says, they should be thankful that they're actually spending the full week with them and Mr. Knightley has even given up his claim on Christmas, even though it's been longer since Isabella and John Knightley visited him. Though, I will point out that he did more recently see them, because at the start of this book, he was coming from visiting them.

**Becca:** Well, yeah, but you'd like to host people at your place. It is different.

**Molly:** I guess so. In my mind, I was like, "What does she mean longer since he's [00:24:00] seen them," but since he's hosted?

**Becca:** Yeah.

**Molly:** All right. Also, this all points to the fact that it's almost Christmas. Mr. Woodhouse thinks Isabella should stay after John Knightley goes back to work. And Emma says, Isabella has never done that and will never do that, which makes Mr. Woodhouse sad. So, Emma changes the subject saying, Harriet should stay with him as much as she can while the Knightleys are visiting, so she can hang out with the children. Then we hear about the children.

Mr. Woodhouse tells them that Henry is the eldest and named after him, and John is the second child and is named after his father, which surprised everyone, because the first word is usually named after the father, but Isabella wanted to name him after her father, which is very sweet.

**Becca:** It's very sweet.

**Molly:** He says, Henry once asked him for a knife and he told him that, "Knives are made for grandpapas," [laughs] which I just thought was funny.

**Becca:** It's such a grandpa thing to say too.

**Molly:** Like, "No, knives are for grandpapas."

**Becca:** Yeah, because can't you hear a grandpa saying that?

**Molly:** Exactly. I can. He says that John Knightley is too rough with the kids and Emma's like, [00:25:00] "No he's not. You're just gentle." And he says that their uncle throws them up to the ceiling in a very frightful way and Emma's like, "Well, the kids love that."

**Becca:** Mr. Knightley is so hot.

**Molly:** Mr. Knightley is so hot. He's coming in and throwing the kids in the air and they're like, "Yeah, do it again, do it again." I melted.

**Becca:** Oh,

**Molly:** I'm a mess. I love him.

**Becca:** Yeah.

**Molly:** We've got my new crush.

**Becca:** Yes.

**Molly:** [laughs]

**Becca:** Yes. Yes on Mr. Knightley.

**Molly:** Later, Mr. Elton comes back and Harriet turns away blushing. Emma goes to talk to him. And she can tell immediately that he knows they figured out his riddle. He asks if they'll be okay without him that night as he promised his friend, Cole, that he would have dinner with him. And Emma's like, "You don't need to come here and ask permission. I know what you're trying to do, but you don't need to come here and ask permission to go to dinner with your friend." Emma says that he should go to dinner and he says, he can cancel, and she's like, [00:26:00] "No, really go." And then, she gives him back the riddle and she says that she wrote it into the collection, minus the last two lines.

He is speechless at this saying something about honor under his breath and Emma is like, "Sorry to your friend, but I thought it was too good not to include in the collection." She then says, "As long as he writes like that women are going to flock to his friend." He says hesitantly that he has no hesitation in saying that his friend would consider this the proudest moment of his life and then he turns and runs away. A disaster child. Emma has to leave the room in a fit of giggles. She just can't take him seriously.

**Becca:** She cannot. Something about our heroines and rector's other than Elinor. It's just like we have Lizzie and Collins, Marianne and Edward, and now we have Emma can't take Elton seriously.

**Molly:** Yeah. It's something about their overpiousness which he's not, but he's so proper.

**Becca:** Like they're very stern and proper [00:27:00] and they're also just a little-- In this case, Elton's a little lower class than Emma and we know how she feels about that thing. So, she like, "[scoffs]"

Hello, hello. Hello, I am so sorry to interrupt, but it's me, Molly, from the future here to bring you a segment that we are now calling The Economics of Podcasting about Jane Austen. So, Graham, the sound effect, please. [The Economics of Podcasting about Jane Austen effect] This week on The Economics of Podcasting about Jane Austen, I'm going to tell you a little bit about Athletic Greens. They have a product that I use literally every day, it's called AG1. As a lot of you know, I'm a vegan and I have to take a bunch of different vitamins and supplements all the time. I started drinking AG1 by Athletic Greens, because I wanted to try one that actually tastes good. And it really does. It's kind of sweet, kind of fruity, and it doesn't really taste like a nutritional drink. What I do is, I like to fill my AG1 bottle with water every night and put it in the fridge to get really cold, and then in the morning, I add one [00:28:00] scoop of AG1, shake it up, and drink it. It's super easy, you just take one scoop and you're absorbing 75 high-quality vitamins, minerals, Whole Foods source superfoods, probiotics, and adaptogens to help you start your day right.

I've been drinking it for a couple of weeks now, and I found that I have more energy throughout the day, and I'm able to focus better while I'm at my day job. And right now, Athletic Greens has a special offer for you guys, our listeners. They're going to give you a free one-year supply of immune supporting vitamin D and five free travel packs with your first purchase of AG1. All you have to do is visit [athleticgreens.com/whomst](https://athleticgreens.com/whomst). Again, that's [athleticgreens.com/W-H-O-M-S-T](https://athleticgreens.com/W-H-O-M-S-T) to take ownership over your health and pick up the ultimate daily nutritional insurance. And now, let's get back to talking about Jane Austen.

**Molly:** That brings us to Chapter 10. It is now mid-December and Emma and Harriet are going to pay a charitable visit to a poor, sick family.

**Becca:** That is what you do in the [00:29:00] winter in the 19th century as we learn from *Little Women*.

**Molly:** Yes, yes, exactly. They walked down Mr. Elton's street like stalkers just to admire his house and imagine Harriet's life there together.

**Becca:** I will be honest. I definitely knew a friend or two who did this in high school.

**Molly:** I've done this. We've all done it.

**Becca:** [laughs]

**Molly:** As soon as someone gets their license, you drive to the person you like and you're like, "I wonder if they're in there."

**Becca:** [laughs] Yeah. Oh, Jesus.

**Molly:** Is that not? No? You haven't done that?

**Becca:** I was weird in high school about my crushes. There was a lot of deep shame involved in all of it. I was like, "If anybody finds out that I even close to like this person, I'm going to be ruined," the Elinor of at all. So, no, I didn't do that, but I definitely had friends who did that, and we would talk about it, and I would do it with them, and I'd be like, "Okay, he's not home. Let's go."

**Molly:** Yes, that's what they do. And Harriet really wants to go in. She's really curious about the inside and Emma's like, "I [00:30:00] can't actually think of a good reason for us to do that right now. That

would just be awkward." So, they do not do that. But Emma does think that her wanting to go in so badly is proof of love, like, Elton calling Harriet a wit.

**Becca:** When in reality, it could just be the Harriet's like, "Wow, that's a nice house."

**Molly:** Right, which Emma also thinks it's not that nice of a house.

**Becca:** Yeah. And Harriet's just like-- What does she know?

**Molly:** She doesn't know anything.

**Becca:** Exactly. [laughs] Harriet doesn't know anything is really the second title of this book.

**Molly:** Yeah. After a pause, Harriet says to Emma that she is too charming not to be married, which is very random. And Emma says, she first must find other people charming to get married. I wanted to point out the possibility of some ace representation, where I know Emma simply doesn't have to fall in love or get married, because she's rich enough not to, but she doesn't have any desire too. But I just thought was interesting.

**Becca:** Oh, and we'll talk about it.

**Molly:** Ooh, fun.

**Becca:** Yeah.

**Molly:** She tells [00:31:00] Harriet that she has no intention to ever get married and Harriet doesn't believe her. So, she goes on and she says that she would have to first find someone superior to everyone else, Mr. Elton being out of the question, which I think she has to say out loud, because she doesn't want Harriet to think that she doesn't think Mr. Elton is superior, where she clearly does not. And she doesn't even want to find someone superior, because she likes her life as it is and she likes herself as she is. Harriet thinks that's a weird thing for a woman to say.

**Becca:** And then, we have a monologue.

**Molly:** And then, we get in monologue. Emma goes on saying, "If she fell in love, she might think differently, but she doesn't think she'll ever fall in love." She says, "It would be dumb to change her situation, because she has money, she has status, her dad loves her more than any man ever could." And Harriet is like, "But you're going to end up like Miss Bates." And Emma says if she thought she turned out as silly as Miss Bates, she'd get married tomorrow, but she knows she's nothing like Miss Bates. She tells Harriet there's a difference between being a poor single [00:32:00] person and being a rich single person. Because if you're poor and single, Emma thinks you deserve all the ridicule you get. And if you're rich and single, you're respectable.

She says, "A very narrow income has a tendency to contract the mind and sour the temper." Miss Bates is the only exception to that rule, because she's good natured and silly. And if she had a shilling, she'd give away half of it. She's got, as Emma puts it, real charm. But I think Miss Bates is the only happy, poor single person is so privileged. This whole speech, obviously.

**Becca:** Oh, it's super privileged, but also, it's complicated, because on one hand, Emma, as we know is classist.

**Molly:** Yes.

**Becca:** But on the other hand, she's not entirely wrong about all of it. She's well aware she has the right to do something societally that not everyone has the right to do and that is stay unmarried.

**Molly:** Mm-hmm. [00:33:00]

**Becca:** Miss Bates actually doesn't really have the right. She was unfortunate. And poor people don't generally have the right especially poor women, because you don't have any other way of supporting yourself in this time period. Emma doesn't need to support yourself. But there's a reason why rich people can stay on married and it's okay. With poor people, it means something's gone wrong.

**Molly:** Right.

**Becca:** With Miss Bates, it's a miracle, because she's in a town that supports her and loves her. She has a mother who she adores and loves as you will learn in a few sentences, a niece as well.

**Molly:** Yes.

**Becca:** Miss Bates is so sweet and charming that people, even though they pity her situation like her anyway. But that's a rarity.

**Molly:** Right.

**Becca:** The time that it's a social pariah sort of situation. They don't shun them, but it's considered incredibly "ewugh" to see a woman unmarried after a certain age, if she doesn't have money.

**Molly:** That's because [00:34:00] of the way the society is set up, which is a woman, her only purpose is to marry. It's cyclical, because her only purpose is to marry, because she needs to have money to survive and she needs to have money to marry and have children. You don't need to have money to get married but is rich man going to look at Miss Bates and marry her, I don't know. I suppose that's something that could happen.

**Becca:** Who's to say?

**Molly:** Who's to say? But Harriet, we don't know if Harriet has any money, because we don't know who her family is. She's got a terrible background. And Emma wants Harriet to get married. And so, she's making her act like a higher class than she is and making her hang out with a higher class than she's actually a part of based on her background, so that's the only way that she's going to get a guy. It's very complicated.

**Becca:** It's extremely complicated. [00:35:00] I think that you could read it as Emma being malicious, and stupid, and classist, and there's an element of that there. But you could also read it as her saying like, "I have this one privilege that no one else really has and I want to take advantage of it."

**Molly:** Yes. That's self-aware. It's self-aware of her to say, "Well, I'm different." It's self-aware and it's annoying, and classist, and horrible, because she's saying, "I'm different, because I'm rich." But then she's also saying, "But all of these poor people, fuck them."

**Becca:** She's saying, I don't have to get married. It's the equivalent of someone's living off a trust fund, I guess, as opposed to working nowadays.

**Molly:** Right.

**Becca:** It's a little annoying to say out loud, but they can technically do it and they're not wrong that other people do need to work.

**Molly:** Right. It's not their fault.

**Becca:** Exactly.

**Molly:** Because that's just the situation that they are born into.

**Becca:** Exactly. Emma's lucky circumstance.

**Molly:** But we'll get into it in a little bit of [00:36:00] how she uses her privilege, because I think that she could do better. We'll get into it.

**Becca:** We'll see. We'll see.

**Molly:** Yeah. Harriet then asks Emma what she's going to do when she gets old. And Emma says she's going to do the same things she does now. Drawing, music, etc. And she's going to be the cool (gay) aunt to her nieces and nephews. The cool single aunt, who is usually gay.

**Becca:** Yes, almost always. [laughs]

**Molly:** Yeah. Harriet asks if she knows Miss Bates is niece and Emma tears her to shreds. She's like, "Yes, I've been forced to know her," because Miss Bates loves to show her off. And every time she writes, nobody can hear the end of it. She says, "I wish Jane Fairfax very well, but she tires me to death." So, now we have a new character, Jane Fairfax.

**Becca:** We do have a new character named Jane Fairfax.

**Molly:** I've heard that name before. So, I have a prediction that she's going to be important.

**Becca:** I will neither confirm nor deny.

**Molly:** All right. They approach the cottage, so [00:37:00] their conversation is cut short. Emma is able to go into their house, the poor people's house with sympathy for them rather than having expectations of intelligence or virtue, because she knows how poor they are. And so, that way, she's able to go in and be like, "Oh, you poor things," instead of being like, "Oh, I need to change you." After the visit, she was like, "Oh, those poor darlings. I feel really affected by them and changed by them." And she's self-aware again. She says, "But who knows how long this is going to last. They might be vanishing from my mind in an hour."

**Becca:** [laughs] Exactly. Emma has a knack for saying out loud the thing you're not actually supposed to say out loud.

**Molly:** Yeah, she does. Well, it's frustrating. It makes me respect her, because she is self-aware.

**Becca:** It's so fun to hear you talk about Emma, the character.

**Molly:** She's so complicated.

**Becca:** She's such a weird character to discern and peel back.

**Molly:** Yeah. As they walk away, [00:38:00] she even looks back at the house and she thinks this impression is really going to last. But as they walk on, they see Mr. Elton. And Emma says, "Okay, that's enough being sad. We've done all we can for those people. No use worrying about them." Very performative activism. This is what I was saying earlier about her privilege and how she could use it better. She goes and she does the thing performatively. She's like, "Oh, I've seen their house. I know how they live now." And then she leaves and she's like, "All right, enough of that. Shake it off."

**Becca:** Yes. It's also part of what they did in the time is, visit the poor and donate things.

**Molly:** Yeah, which is not a bad-- They like monarchy does.

**Becca:** It's very much like the people we know who do charity work for a college application.

**Molly:** Mm-hmm.

**Becca:** It's just what you do when you're building a college resume. There are people who genuinely love and are involved in activist activities, and relief activities, and charity activities. But there are [00:39:00] also a lot of people who do it for the clout.

**Molly:** She's Paris Geller.

**Becca:** Yes. She is a huge Paris Geller energy coming at you live.

**Molly:** Listeners, if you don't know who Paris Geller is, go watch *Gilmore Girls*, because it's fall now.

**Becca:** We've already comped so many people in *Gilmore Girls* to this story.

**Molly:** I know. It's time. If you haven't seen it, go watch it. But also, there's this whole chunk, where Paris is doing her college applications and she's like, "I need to do charity work," and she signs up to build a house for this housing development. And Rory goes with her and she brings her little pink hammer and she's like, "Here I am ready to do my thing for my college application." And meanwhile, Paris is trying to build the whole house herself. Anyway, she's Paris.

**Becca:** Yeah, very much and also Rory, because those girls were doing their charity work to get into Yale, not to help people.

**Molly:** Exactly.

**Becca:** [laughs]

**Molly:** They run into the [00:40:00] Mr. Elton and he says that he was actually just on his way to visit the poor sick family too, but he'll walk with them instead. Are we ever going to find out who this family is or are they just "the poor sick family"?

**Becca:** No, they're just a nearby poor sick family. I love that Elton is like, "I am the pastor in this town."

**Molly:** Yeah. [laughs]

**Becca:** "The house of poor sick people who need my help is over there. But these two hot ladies are walking. So, I'm just going to ditch the poor family and walk with the ladies." [laughs]



**Molly:** Yes, exactly. Because he is a disaster.

**Becca:** A mess.

**Molly:** Emma thinks to herself that running into each other both on a charitable mission will definitely make Elton and Harriet fall in love. And if she were in there, they would probably declare it to each other. That's not how that works, Emma. They're like, "Oh, you were on your way to visit the poor sick family too? I love you. Marry me." That's my how that works. She wants to give them space. She goes up to walk on this narrow path that's [00:41:00] off to the side of the road. But Harriet immediately follows her and Elton immediately follows Harriet. So, Emma just stops and bends down and is like got to tie my shoe and she blocks the path.

**Becca:** I had this experience once where one of my best friends was on a date and it was like, she was visiting me and she met up with this guy while I was doing a show, and she was like, "Oh, he's in the area. I'm in the area now." I texted her after the show. I was like, "Where you at?" She's like, "I'm at this restaurant. Come join." I showed up there, and they both were still there on their date, and then they wouldn't let me leave the date.

**Molly:** No.

**Becca:** This is what's happening.

**Molly:** Yeah, that's exactly what's happening. They're like, "Wait, Emma, come back."

**Becca:** It was basically me being like, "I'm going to go, I'm going to go, I'm going to go." And they kept being like, "No, Becca, we love you." We're getting a little tipsy and they were like, "No, Becca, we love you. Stick around, stick around." I was like, "Guys, I'm clearly not supposed to be here."

**Molly:** [00:42:00] [laughs] Oh, no. Yeah. Emma goes to tie her shoe, they go back on the other road, and they walk ahead. When Emma stands up, the child from the sick's poor house is walking by to come yet broth from Hartfield. Emma's like, "Well, perfectly natural that I will walk with this child. Therefore, not walking with Harriet and Elton." But unfortunately, the child walks very fast and Elton and Harriet walk very slow, and eventually, they meet up again. I'm doing this from memory now.

**Becca:** It's quite the little leg. Do doo doo, doo doo doo doo doo, doo doo doo doo. [laughs]

**Molly:** Yeah, exactly. She enters the conversation right when Elton is telling Harriet about all the different kinds of cheeses that were at Cole's house last night.

**Becca:** It was a gouda.

**Molly:** [laughs]

**Becca:** It was a cheddar. It was a camembert.

**Molly:** It was a yogurt dip.

**Becca:** A little bit of goat.

**Molly:** A potato chip.

**Becca:** Just one potato chip.

**Molly:** [laughs] Yeah.

**Becca:** Oh, man. We are **[00:43:00]** unhinged.

**Molly:** Emma thinks to herself that, when people are in love, any topic of conversation will interest them.

**Becca:** I love the fact that Emma says all this brutal shit out loud, but then when you get in her head, it's worse.

**Molly:** It's worse. What's funny about it is that the way this is written, I keep thinking she's talking out loud when she's having these internal thoughts about them. I'm like, "Are you really saying that in front of them?" But no, it's all in her head.

**Becca:** Mm-hmm.

**Molly:** She thinks they're in love. This topic must interest them. If I had been gone for longer, they might have gone on to more deep subjects, but alas. Then they keep walking until the vicarage is in sight, and Emma gets an idea, and she goes to tie her shoe again, which is, Emma, we all know your shoe is not untied. But while they're not looking, she snaps the lace off, and she's like, "Oh, my God, Mr. Elton, I'm so sorry. I can't walk home like this. Can we come in, **[00:44:00]** so that your housekeeper can fix my shoelace?" And he's like, "Oh, sure. Yeah, of course."

They go in. It's this one big room, and then another big room through a wide-open door, and that's where the housekeeper takes Emma. Elton doesn't close the door behind her. She can't give them any privacy. She just keeps talking to the housekeeper hoping that them being involved in their own conversation will force Elton and Harriet to have a conversation in the main room, but she can hear that they are not having a conversation. And after 10 minutes, she goes back into the main room.

Elton and Harriet are standing together by a window looking potentially romantic and Emma's like, "Oh, this is good. I've schemed successfully." She finds out that Elton has told Harriet that he saw them go by and he was actually coming to follow them. And little nuggets like that that imply that he might be in love with Harriet, but he hasn't **[00:45:00]** given her a declaration of love. Emma thinks that he's just being cautious and he's not going to do anything until he's certain that his feelings are requited. She thinks that even though no declaration of love was made, she counts the afternoon as success, because everyone had a good time and she thinks her scheme is on the right path.

**Becca:** I love that she gave herself credit. She was like, "You know what? Still an A from Emma."

**Molly:** A for Emma.

**Becca:** Yeah.

**Molly:** She tied her shoe twice. So, that was a success in her book.

**Becca:** She helps the poor vaguely.

**Molly:** She went to the pores house. Yeah.

**Becca:** Now to the cream.

**Molly:** And now to the cream.

**Becca:** Becca's study questions.

**Molly:** Oh, my God, I love it.

**Becca:** Okay. We've gone through a little bit of this, but we'll go deeper on these as we talk. What do we get from Elton's couplet? We talked a little bit about this.

**Molly:** The couplet for our listeners, "Thy ready wit the word will soon supply, May its approval beam in that soft eye!" The wit thing really gives it away to **[00:46:00]** me that this is about Emma and not Harriet. But I read that as him wanting her approval, wanting the subject of this poem's approval for his courtship. Or, at least, that's how Emma reads it and therefore, that's how I read it.

**Becca:** Yes, I think that's correct. But also, you get so much-- We've talked a little bit about this. It's so floral, it's so wordy, it's delivered in such a weird little overt way. I think you've definitely noticed there's something off about his courtship of Harriet here.

**Molly:** Yeah. I think what I was trying to say before in a section that we cut, because I couldn't figure out what I was trying to say, but the floweriness of this piece is more like he's trying to be Shakespeare, then is necessary for what the assignment was.

**Becca:** Yes. That's what I'm getting at, is that he overworded this.

**Molly:** **[00:47:00]** Yeah, exactly.

**Becca:** It's Jane Austen. You've read her words now and you've been struck in reading her words by how simple she writes.

**Molly:** Right.

**Becca:** The thing that she does is write simply, but also at the same time, what does she want meant to do write even more simply.

**Molly:** Yes.

**Becca:** She's telling you something about Elton through this poem and how she feels about him through her literature, which we haven't got-- We've haven't talked about the words in a minute.

**Molly:** Yeah.

**Becca:** Like talking about the words.

**Molly:** Yeah, like talking about the words. Yeah, and then there's something off about his courtship of Harriet being that it's a courtship of Emma, in my opinion.

**Becca:** What do you make of Harriet's change of heart from Martin to Elton?

**Molly:** Well, it's not her change of heart. It's Emma's doing. She can't have an opinion of her own. It's frustrating and it makes me-- I feel bad for her, because she's so easily swayed away from what she

actually wants. But I also don't have a lot [00:48:00] of respect for her, because she is so easily swayed away from what she actually wants.

**Becca:** Yes, I think that's all right. I think there's also something to be said again about the class element of it, where she says she never thought a gentleman like Elton would ever go for her.

**Molly:** Sure. It's hard. It's very well done on Jane Austen's part, the switch, because you see how happy she was about Mr. Martin at first. The minute something was said against him, she was like, "Oh," downing herself. Then Mr. Elton comes in and it suggested that he likes her and she's like, "No, no way. He would never go for me. I'm me and he's a gentleman." The more it's hint[?] to that the more she starts to develop a crush.

**Becca:** There's also something to be said for the flattery of getting attention.

**Molly:** Yes, which she loves. She loves attention.

**Becca:** We all do.

**Molly:** [00:49:00] Sure. Yeah.

**Becca:** You've given someone a second look when they say they have a crush on you and you're like, "Oh, okay."

**Molly:** Yeah, that's true.

**Becca:** It's happened to the best of us. All right. What do we learn from the scene with Mr. Woodhouse other than the fact that Mr. Woodhouse gives so much comedy to this book?

**Molly:** I love Mr. Woodhouse. We learned that Emma's mother was a good writer.

**Becca:** Another similarity marked between Emma and her dead mother.

**Molly:** Mm-hmm. Who I think we forget about sometimes or at least, I did. I knew that her mother was dead, but she doesn't think about her a lot. We learn that-- [crosstalk]

**Becca:** There's something in the relationship between Emma and Mr. Woodhouse, you start to discover here. It's a little in the first chapter as well.

**Molly:** She has a little caregivery for him?

**Molly:** Yeah, she is. It's more than a little. [00:50:00] There's a gentleness and a closeness in this relationship. They dote on each other quite a bit. But you really see her supplanting and making up for his gaps a little bit, which also, if we're being generous, it is part of Emma's reluctance to get married.

**Molly:** Yeah, we see him being like, "Oh, they're coming, Emma. Where are they going to stay? Where are you putting them" is what he says?

**Becca:** She's gently reminding him of all these things.

**Molly:** She's really good with him.

**Becca:** When he gets upset about something, she lightly changes the subject to something she knows will make him cheer fall. She jokes with him, she lightly taps at him. It's one of Emma's better qualities how she is with her father.

**Molly:** Oh, my God, oh, my God. Oh, no. Oh, no.

**Becca:** [laughs]

**Molly:** I'm having feelings for Emma. She's got a widower father, who is older and she's the only one left in the house. His oldest daughter [00:51:00] has moved away. Her governess has moved away. It's just her and him in this massive fucking house--

**Becca:** With Mr. Knightley visiting.

**Molly:** With Mr. Knightley visiting occasionally and she can't leave her dad. Oh no, I'm crying.

**Becca:** Molly. [laughs]

**Molly:** I just got really sympathetic for Emma, all of a sudden.

**Becca:** It's really like that you're not wrong about her bad qualities. She's classist, she's self-centered, she's arrogant, and she's blind in certain circumstances. But it's important to also see these little nuances Jane Austen puts into her character that also show her softness, the kindness that does exist there.

**Molly:** Yeah.

**Becca:** She showcases it a lot through her interactions with Mr. Woodhouse, who is comic relief, but also in a lot of ways, Emma's heartbeat through the story.

**Molly:** Yeah. Oh, God. Point for Jane Austen.

**Becca:** Point for Jane Austen. All right. Elton's being a shifty hoe. Let's talk.

**Molly:** I don't know, if I would say that he's being shifty, per se. [00:52:00] To me, it's reading more that he doesn't know what he's doing. And he therefore, he's not making a move and he's leaning people on, but not necessarily intentionally. I think he's just dumb, but I could be reading that wrong.

**Becca:** I will neither confirm nor deny.

**Molly:** All right.

**Becca:** But [unintelligible 00:52:21] getting your Elton predictions on the record.

**Molly:** I don't hate Mr. Elton. I think that he is just a little bit spacey.

**Becca:** And a mess.

**Molly:** Yeah.

**Becca:** All right. Let's talk about the marriage monologue. I wanted to read a particular passage from it for this part of the discussion. "I have none of the usual inducements of women to marry. Were I to fall

in love, indeed, it would be a different thing! but I never have been in love; it is not my way, or my nature; and I do not think I ever shall. And, without love, I am sure I should be a fool to change such a situation as [00:53:00] mine. Fortune I do not want; employment I do not want; consequence I do not want; I believe few married women are half as much mistress of their husband's house as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's."

There is a lot tied up in Emma's feelings on marriage, but we get a really clear picture of it. We've talked about the fact that Emma doesn't need to marry. We're getting to the fact that he doesn't necessarily want to marry. You've talked a little bit about the classist undertones of everything she's saying in they are there. But there's also something great in this passage. It's almost Jane Austen popping in there, because this is a book she wrote later in her life and being like, "I don't need to marry. I don't want to marry at this point in my life."

**Molly:** Yeah. It's a little empowering.

**Becca:** I think it's pretty revolutionary, actually.

**Molly:** Yeah, I guess I can take out the little. It's empowering. She would be downgrading [00:54:00] if she married someone, because to marry someone, you then become second to them in this time period. You are not the head of that household. The man is.

**Becca:** You've ceased to exist as a legal person, if you get married in this time period, which is crazy. But she's basically saying, "Why would I do that when I don't need to?"

**Molly:** Right. She's like, "I actually have it pretty good."

**Becca:** She's saying, "I have so much power in my own self and self-worth. I have people around me who love me. Why would I leave the home I love?" Because remember, we've talked about how when women get married. They really leave their homes. Why would I leave the place I love or surrounded by the people I love when I don't need to do that to eat or to live well?

**Molly:** She would have to leave her dad.

**Becca:** She have to leave her dad whom she loves.

**Molly:** He would be all by himself.

**Becca:** Yes.

**Molly:** Oh man. Yeah, so, okay. Revolutionary, for sure.

**Becca:** [00:55:00] Yeah, and then we talked about this at the beginning by classism. I think it is really prevalent in this as well, where she basically says, "I get to be above society, because I've hit a certain point in society." That's not her most flattering statement to herself, because she's basically acknowledging that she's taking advantage of a route that's closed off to most people.

**Molly:** Yeah.

**Becca:** Then, there's the Miss Bates of it all. The difference between a single woman at the top of society and the single woman at the bottom of society.

**Molly:** Mm-hmm.

**Becca:** The excruciating cringe that comes with Miss Bates is as a person for everyone around her.

**Molly:** Yet, they all love her.

**Becca:** Yeah, because she's lovely.

**Molly:** I understand that there's a societal attachment to her status and them knowing like, "Oh, well, we feel bad for her." But everyone loves her and she's happy. So, why is that the worst [00:56:00] thing you can be?

**Becca:** Because it's pitiable.

**Molly:** But it's pitiable and they love her.

**Becca:** Here's the thing. Today, in our society, women who are older, who are not married are still hit with that, "Ew, why not? Why didn't you do it?"

**Molly:** Right.

**Becca:** "You'll find a man, or a woman, or someone."

**Molly:** But it's usually, you'll find a man.

**Becca:** It's usually, you'll find a man.

**Molly:** Then it's like, "Well, I don't want a man."

**Becca:** And so much of how we cognize womanhood, even in the 21st century is this notion of being a bride and then a wife. It's so crucial to what the female experience is societally, but it does not capture the internal life of actual women.

**Molly:** Mm-hmm.

**Becca:** In this book, what we're seeing is Emma gets the privilege of capturing her own internal life.

**Molly:** Right.

**Becca:** But it's not even it's weird nowadays to look with pity upon a poor, [00:57:00] older, single woman who lives with her mother. People still do that nowadays. And this is the 19th century.

**Molly:** Yeah, you're right.

**Becca:** I'm not saying it's right.

**Molly:** But it's true.

**Becca:** I'm saying, this is commentary on how our society is terrible in these ways.

**Molly:** Totally.

**Becca:** That's definitely, it's not surprising that people are embarrassed by Miss Bates's circumstance. They just like her, because she's an enjoyable person and she doesn't remind them of her circumstances all the time.

**Molly:** True. And I also, like I said before, see some ace representation in the way that Emma talks about love and marriage. I don't think that Emma's going to end up single at the end of this book based on how Jane Austen tends to write.

**Becca:** [chuckles]

**Molly:** I think that there's potential for an ace person to read this book, and see themselves, and how she's describing her relationship to love and marriage.

**Becca:** I think you're correct to say that there is something empowering about [00:58:00] a person who does not seek romance for joy.

**Molly:** Mm-hmm.

**Becca:** I think that's representation that is sorely needed.

**Molly:** Totally.

**Becca:** If that is what you take away from the story, then I think that's beautiful.

**Molly:** Yeah.

**Becca:** All right. Jane Fairfax predictions. Why does Emma hate her? [chuckles]

**Molly:** Well, I think Emma hates her because she just hears a lot about her. Probably like, "Oh, my gosh, my beautiful niece, Jane Fairfax, look what she did." They talked about her sending knitting. I don't know, if it was knitting. They called it like the stomach or something. I don't know what that is, but I'm guessing it's like a sweater. I could be wrong. I'm sure we'll get an email or two about it.

**Molly:** [chuckles]

**Molly:** I think if you're the most beloved person in town and all you hear about when you're in town is how much this person loves another person, you'll probably hate them. But I don't know. I think that she will end up with one of our men that we've heard of so far.

**Becca:** I will neither confirm nor deny that [00:59:00]. All right, that brings us to our standbys. What do you think of Emma?

**Molly:** Oh, my God. There's so much happening. I again will say what I have said to the last couple of times, which is that she's complicated. I'm feeling a little bit more in tune with her thinking about her dad and how she cares for him. But I don't love what she's doing with Harriet. So, I still feel I don't like that about her.

**Molly:** You have a qualm.

**Molly:** I have a qualm, but it's not like I hate her. I still don't hate her.

**Becca:** All right, fair enough. Funniest quote?



**Molly:** Okay. I had a few options here. "The course of true love never did run smooth. A Hartfield edition of Shakespeare would have a long note on that passage." That was when she was talking about something being in the air at Hartfield with all of her matchmaking.

**Becca:** Mm-hmm.

**Molly:** Then my other one and [01:00:00] was, right before they go into the poor sick people's house, the narrator gets very Jane Austen-y says, "Emma was very compassionate; and the distresses of the poor were as sure of relief from her personal attention and kindness, her counsel and her patience, as from her purse."

**Becca:** Iconic.

**Molly:** Yeah.

**Becca:** I'm watching her be there and me like, "Oh, it's okay. Let me assure you of your kind--" and they're just like, "Money, please."

**Molly:** Yeah. [laughs]

**Becca:** "Please, you have a lot."

**Molly:** Please.

**Becca:** All right. Questions moving forward.

**Molly:** Who does Mr. Elton really have a crush on and will he propose? Is Mr. Martin coming back? I'm sure he is. Who is Jane Fairfax? All questions to be answered next time on *Pride and Prejudice*. [laughs]

**Becca:** Who wins chapters?

**Molly:** I think for who comes out on top in these chapters, and who succeeds the most, and who was the wittiest and most clever in the chapters, we can give this [01:01:00] one to Emma.

**Becca and Molly:** Emmmmaaaaaa.

**Becca:** Yeah, I think she wins these chapters just because she's having the most fun with herself in these chapters. And at the end of it, she's like, "Ah, score point for Emma. High five to self."

**Molly and Becca:** Selfive.

**Molly:** Yeah.

**Becca:** All right. That's a doozy of an episode already, listeners. So, for next week, we're going to read Chapters 11 and 12 of *Emma*. Of *Emma*.

**Molly and Becca:** Emmmmaaaaa.

**Becca:** All right. Listeners, that concludes the episode. So, until next time, stay proper-

**Molly:** -and don't forget to tie your shoes.

**Becca:** Don't do that.

[music]

**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](http://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. \[01:02:00\]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.

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