

Molly: Hey, everyone. Before we begin today, we want to give a huge thank you to our patron, Sibelius, who upgraded their pledge. If you want to be like them and get access to bonus episodes, outtakes, our notes, and a special patron-only Finsta, head on over to patreon.com/podandprejudice. And now, enjoy this week's episode covering Chapters 15 and 16 of *Emma*.

Becca: Oh, my God, Doc was such a little brat. Was he like dragging when Mike was taking him down the stairs?

Molly: Well, he ran up to me and gave me hugs.

Becca: Oh, Doc, oh. Well, he very specifically hates the cold. And so, he's upset that he has to go out in the cold. So, when we go to take him on a walk, we're always just like, "Doc, it's time for duck walk" and then he gets up and he wags his tail and he's ready to go. He just looked at when he does like, "Doc, gets ready for a duck walk." He gave this little sass face and we said it five times and he was still just lying down on the couch being like, "No, no, no."

Molly: He said, [00:01:00] "I'm not going on a Doc walk. You go on a Mike walk."

Becca: Yeah. Oh, for our Finsta, what might be the best Finsta content yet would be Milo and Doc playing together.

Molly: Oh, my God, I cannot wait.

Becca: Ooh. My ovaries. Speaking of my ovaries, Jane Austen--

[Pod and Prejudice theme]

Becca: Oh, boy, I guess, just to say, this is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about Chapters 15 and 16 of--

Molly and Becca: *Emma*.

Becca: Listeners, for those of you who are new here, I, Becca, have read a lot of Jane Austen books through my lifetime.

Molly: And I, Molly, am reading Jane Austen for the first time through this podcast.

Becca: If you want to listen to Molly read *Pride and Prejudice* or *Sense and Sensibility* for the first time, that's Seasons 1 and 2 of this podcast respectively. But that is not what we're doing here today.

Molly: No. Today, we're talking about the juiciest chapters of *Emma* yet.

Becca: We have [00:02:00] our first little hint of the drama that is to come.

Molly: Can't wait. We have a proposal.

Becca: Graham, the sound effect]

[trumpets sound effect]

Molly: [imitates sound effect]

Becca: [imitates sound effect] All right.

Molly: You should really just do all of our sound effects, huh?

Becca: Yeah, Graham, you can remix that if you want it. [imitates sound effect] But it's a trumpet.

Molly: I need you all to know that Becca's fully using her hand to accentuate-- [crosstalk]

Becca: I have Italian blood in my system. So, I have to use my hands to talk. The listeners don't really know about this, because it's podcast. But if we end up ever doing those video episodes that people are asking about, then you will see.

Molly: Yes. By the way, the answer to those video questions that you have is, if you can hire us a video editor.

Becca: It's a hard, maybe. You have to understand, we don't look cool while we record this podcast, guys. We are sitting in my office, in my apartment, which is covered in [00:03:00] Mike's nerdy shit and Molly's on a plastic set of drawers on my desk chair, while I'm sat at Mike's desk. So, we're painting a picture for you. I'm sure at some point, we'll take a photo of our setup, but we're not sitting at a table having a cool conversation or in a studio. We look really janky while we record this.

Molly: Exactly. Right now, I have a heating pad, one of those little rice-filled bags that Becca has so graciously lent me, because I am having le cramps, and wearing leggings, and we're in our pajamas, basically.

Becca: Not basically in our pajamas. We are in our pajamas. And also, I should say, this is super funny, because last episode we recorded when we were just getting a sense that Elton liked Emma. I was using the same heating pad for my cramps that showed up like an hour before our record session So, you guys are welcome. We're putting out all the content for you. Well, we're [00:04:00] downed by your own uteri.

Molly: [laughs] There's something so funny about the word, uteri.

Becca: It's not a word. It's uteruses.

Molly: But why though?

Becca: Molly, I don't know. [chuckles]

Molly: Listen, listeners, I like to get into the language and I just don't understand how it can be octopi, but not uteri.

Becca: I think it's technically octopuses now. I know, I know, I know.

Molly: They changed it?

Becca: I think so.

Molly: How? How can you just change that?

Molly: I don't know, Molly. All I know is that certain octopus scientists have been-- It's actually octopuses.

Molly: Where are the octopussy jokes?

Becca: They're all in the James Bond movie, right?

Molly: I've never seen it.

Becca: I can live without James Bond. It's not Jane Austen, speaking of.

Molly: Speaking of, let's get into it. Becca, tell the listeners where we left off.

Becca: Oh, we left off at a Christmas eve party, where we were talking about a few things. One is that Emma is starting to realize that Mr. Elton has a little thing for her. **[00:05:00]** Number two is that Mr. Frank Churchill is in a home where his aunt, mother figure, doesn't really let him leave a lot. We talked about whether or not that was on him or on his aunt. That's basically it. It's snowing really hard.

Molly: Yeah, potentially.

Becca: And it's gross.

Molly: Yeah.

Becca: Yeah.

Molly: So, that's where we left off. I guess we should just dive into it.

Becca: Oh, yes, we shass.

Molly: We shass. Oh, the triumphant return. After a while, Mr. Woodhouse is feeling ready to go home and his daughters are trying to distract him until the other men join, because Mr. Woodhouse joined them a little bit early after dinner. Mr. Weston is feeling very chatty tonight. So, they're in there for a while. When he and Elton come back, Mr. Elton comes and sits in between Emma and Mrs. Weston on the couch.

Becca: Yeah.

Molly: He just inserts himself.

Becca: Yep. He decides this is where I want to be and they just have to **[00:06:00]** deal with it.

Molly: There's a meme there. There's one that exists already, right? There has to be.

Becca: Well, there's Ron sitting between Harry and Ginny on the couch in *Half Blood Prince*.

Molly: Perfect, we'll use it.

Becca: Yes. It's great because what's funny about it is it implies that Mrs. Weston and Emma are romantic item.

Molly: [laughs]

Becca: But also, we're doing my boy, Rupert, pretty dirty, because I love the character, Ron Weasley and have different feelings on the character of Mr. Elton.

Molly: Understood.

Becca: We will talk about that. I have kept them under wraps.

Molly: You really have. Honestly, I didn't really get a gauge on how you felt about him.

Becca: Ah, that I'm very proud of.

Molly: Wow. Becca just tossed her hair.

Becca: I'm very proud of that, because I was trying so hard to feed you some seeds about Elton without giving away the game.

Molly: He sucks.

Becca: Oh, he sucks. Sucks.

Molly: [laughs] Ah.

Becca: All right, [00:07:00] let's keep going.

Molly: Yes. So, he's sitting in between them and Emma is like, "I'm feeling good. I know Frank is coming to town. I'm excited about that. I'm not going to worry about Mr. Elton and his current weird behaviors." He starts then talking about Harriet and how concerned he is about her health. And so, Emma thinks for a minute like, "Oh, this is good. This is on track." But then, I wanted to read this part, because I have been saying this this whole time. Actually, this whole episode, I'm going to scream a lot about how I've been saying this.

Becca: You know what else we need to do is that meme of Gloria in *Modern Family*, where she's like "I knew it."

Molly: *Modern Family* is another one that I have not seen, but I can picture the meme.

Becca: You've seen the meme though, where she's in the car and she's punching her husband's arm and she's screaming, "I haven't."

Molly: I haven't. This is an education for me.

Becca: Okay. I will send you this photo. It is Molly when it comes to Mr. Elton.

Molly: [00:08:00] So, I'm going to read the quote.

Becca: Okay. Go for it.

Molly: "But at last, there seemed a perverse turn. It seemed all at once as if he were more afraid of its being a bad sore throat on her account, than on Harriet's more anxious that she should escape the infection, than that there should be no infection in the complaint." This is what I've been saying and this

is the moment that she starts to realize that he is doing these things more for her than for Harriet and it has been that way the whole time. There are more realizations of this to come, but this is the first little inkling of it.

He's begging her not to visit Harriet anymore and she thinks, "It did appear exactly like the pretence of being in love with her, instead of Harriet, an inconstancy, if real, the most contemptible and abominable!" Woah.

Becca: Yeah, not great for Elton.

Molly: Not a good look for our guy. He turns to Mrs. Weston and he tries to get her to help him convince Emma not to visit Harriet anymore. He says that she is so scrupulous for others and yet so careless for herself, which is [00:09:00] interesting, because he's accidentally stumbled upon exactly what she is, like what she's doing. She's been trying to get him and Harriet together and not caring about her own feelings or what she wants and he just says it.

Becca: Yep, not great for Mr. Elton, but he's accidentally right here.

Molly: So, Mrs. Weston is surprised by all of this and his behavior. And Emma, meanwhile, is seething. She thinks he's assuming the right of first interest in her which I think means that he assumes she cares what he thinks and assumes that he is the person caring most for her in this world and she's like, "I could care less what you think."

Becca: That's basically it. She's like, "Oh, you don't think Mrs. Weston gives a shit about whether or not I get sick from seeing Harriet? You don't think my father loves me? You don't think I love me?"

Molly: Right. Emma loves Emma more than anyone loves Emma.

Becca: That is not true. Mr. Woodhouse loves Emma more than anyone loves Emma, but Emma is a close second.

Molly: Yes, Emma can take care of herself and she gives [00:10:00] him this look and then she just gets up and walks away, which I love for her.

Becca: Yes. This whole scene is delicious, I want to say, because once she realizes what's happening, Emma's like, "Oh, absolutely McFuck not."

Molly: [laughs] McFuck.

Becca: I don't know where that came from, but it's something I say sometimes, I'm like, "I think McFuck not."

Molly: Love it. As soon as she walks away, John comes in and he's like, "Guess what, it's snowing." And he says very sarcastically that it's going to be really fun for the horses to try to get home through the snow. In my notes, I wrote, "It's like raining on your wedding day." Because Mr. Woodhouse, poor thing, he finally ventured out. He got on that plane. As the plane crashed down, he thought, "Well, isn't this nice."

Becca: Yes. Most things in that song are not actually ironic, but a couple things are and that is one of them.

Molly: Well, I don't know if actually, this would be irony, per se. But it is represented [00:11:00] in that song.

Becca: Yes. Well, for me, this is really relatable content, because do you ever just have a meltdown about something then as it's happening, you're like, "Oh, that was actually nothing."

Molly: Mm-hmm.

Becca: That's Mr. John Knightley here, is about to have a meltdown about the snow.

Molly: The whole time, he is freaking out about this. No, he's like, "Oh, my God, I can't believe he made us go out in this. This is the worst. We're going to be stuck here for weeks, blah, blah." As soon as they get home, he's like, "I'm sorry about that. It's actually pretty chill."

Becca: It's full blown an inch of snow and he's having a meltdown.

Molly: Yeah, I think he just wants to go home, which I get. I love him. I do.

Becca: He's Michelle.

Molly: He is Michelle. He really, really is. So, he comes in and he's freaking out. He's going hard, he's rubbing it into Mr. Woodhouse's face, he's like, "I admired your spirit for venturing out in this weather. If one carriage blows over, at least, we brought two so that we'll be fine getting home." He's really going in and poor Mr. Woodhouse is like, "Oh, my God." [00:12:00] Meanwhile, Mr. Weston has known it was snowing for hours and he didn't say anything because he didn't want Mr. Woodhouse to leave. He was like, "Honestly, I wish it would snow you all and so you could hang out with me for longer." It's just really sweet.

Becca: Mr. Weston's a good dude.

Molly: He really is.

Becca: Pretty chill.

Molly: I wanted to know that it said that there wasn't enough space for them all to stay over, even if they had been forced to, there's only two spare rooms. And so, I just wanted to know that level of wealth difference between the Westons and the Woodhouses.

Becca: Absolutely. Randalls is a much smaller property.

Molly: Mm-hmm. Emma is trying to comfort him saying their horses are really excellent, that James, their horse guy, is really good. He calms down a little bit, but at the same time, Isabella is freaking out because her kids are still at Hartsfield, which I don't think I realized. I guess I just assumed that they all came.

Becca: No, there's a thing in this time where children are not involved in any of this, because the children just are [00:13:00] not in the society at all. So, they're being watched by the servants and they're having their Christmas Eve at home. They're chilling.

Molly: Kind of sad, I guess. But it doesn't really seem anyone does Christmas gifts in this time period. They're just spending it with family and friends. But they left their kids. If I was Mr. John Knightley or Isabella, I too would want to go home and be with my family.

Becca: Yeah, that's part of it. But also, it's not that unusual for parents to go for Christmas Eve party.

Molly: I guess that's true.

Becca: But they don't eat dinner with their parents ever. That's what you're seeing here. They don't eat with their parents. They don't hang out with their parents all the time. They're mostly looked after by the servants.

Molly: That makes sense.

Becca: That's childhood in this era.

Molly: Right. Oh, yeah. So, Isabella is like, "I have got to get home." She says that she wants to leave with John and Emma, and Mr. Woodhouse can stay longer. She's like, "If it gets too bad for the horses, I will get out and I will walk home. [00:14:00] I will be fine. I will not catch a cold." And John is like, "That's amazing, because every other thing in your life makes you catch a cold." And she's like, "I can change my shoes when I get home," and he's like, "You're dressed really poorly for walking home in this weather." He's just really on a roll with the quippy remarks today.

Becca: Yeah, he's giving a lot of sass for a man having a meltdown over an inch of snow.

Molly: He is. He's making it everyone else's problem.

Becca: Yep.

Molly: So, Emma and Isabella are arguing about who's going to go and who's going to stay, because Emma's like, "We should just all go together, if that's the case." And Knightley comes in and he had left as soon as his brother came in freaking out about the snow. He was like, "I don't believe you for a second." He goes outside and he even walks a little bit down the road and he's like, "There's hardly any snow on the ground and it looks like it's going to stop soon. So, you can all calm down. You can leave now. You can leave in an hour. You'll get home fine."

Becca: Bless Mr. Knightley.

Molly: He's so hot.

Becca: [00:15:00] Oh, I have strong stern guiding hand of Mr. Knightley. Ah.

Molly: And just the idea that as soon as there was a sense of trouble, he got up and left to go check on it.

Becca: Oh, yeah, he just fucking dealt with the situation.

Molly: Yeah.

Becca: Oh.

Molly: We love a man who can deal with a situation.

Becca: Ah, a man in a crisis that's not a crisis.

Molly: Right. So, basically everyone comes down, but Mr. Woodhouse is still a little bit anxious. Knightley and Emma have this moment where they look at each other and they're like, "Should we just go? We should just go." So, they call the carriages and they're all getting ready to go. Emma is excited to get Elton home, because he's drunk and she wants him to just go cool off and sober up. They go out to the carriages and Mr. Woodhouse asks the driver to go slow so that both carriages can stay together and no one will get left behind. Isabella gets in the carriage with Mr. Woodhouse and John climbs [00:16:00] up behind her, because he forgot that he came with Emma and just gets in behind his wife and Emma gets stuck alone with Elton in the carriage.

Becca: Dun, dun, dun. I'm sure when you read that, you were like, "Oh, no."

Molly: Well, first, I was like, "Where is Knightley going? What carriage did he come in?"

Becca: Knightley came alone. He's not going back to the same place.

Molly: All right.

Becca: Yeah.

Molly: Right. That makes a lot of sense. Okay. So, at first, I was like, "Oh, she's going to be in a carriage with Knightley and Elton." But then, Knightley was going in his own carriage. So, I was just like, [gasps]

Becca: Yeah, she's alone with Elton.

Molly: Oh, no.

Becca: Yeah. Oh, yeah.

Molly: So, she's freaking out and she's like, "Okay, he's going to be annoying. He's drunk, blah, blah, blah." She wants to take control of the conversation. So, she's like, "I'm just going to start the conversation. I'm going to be very calm. It's going to be fine." She opens her mouth and he immediately starts "making violent love to her."

Becca: Tough Jane Austen did not know how that would age, but [00:17:00] that is not what she means.

Molly: Yes, it means that he's speaking violent love to her.

Becca: He's just like, "I fucking love you, babe. You're literally the prettiest girl I've ever seen in my fucking life."

Molly: Yeah, essentially.

Becca: Yeah.

Molly: He's disgusting.

Becca: Oh, yeah, this is gross.

Molly: He says she must have known how he's felt about her all along and he will die if she refuses him. He's sure she won't because he's "flattering himself" that his ardent attachment and unequalled love and unexampled passion could not fail of having some effect which screams Mr. Collins.

Becca: Not even, because Mr. Collins is not super violent in his passions. He's just like, "This is a proper match. So, you're going to say yes to me." Have you ever seen the movie, *Inside Out*?

Molly: Yes.

Becca: So, you know her imaginary boyfriend, who's like, "I would die for Riley."

Molly: It's been a while, but I think so.

Becca: So, Riley has an imaginary boyfriend in her head and at a certain point in time, they make an army [00:18:00] of the imaginary boyfriends to get something accomplished. I just remember this part where all these clones are going, "I would die for Riley. I would die for Riley." I feel this is like, "I would die for Emma. I would die for Emma."

Molly: Yeah, you're right.

Becca: Yeah. But you are correct that this is another unflattering portrayal of a clergyman, which first of all, I would note, Edward Ferrars is also a clergyman.

Molly: Sure, sure.

Becca: So, they're not all portrayed poorly. But this isn't great, and I think it's funny, and I will note, I'm pretty sure Jane Austen's dad was a clergyman.

Molly: Interesting.

Becca: Yeah, very interesting.

Molly: Hmm, I'm curious. I'm curious about her experiences with clergymen. Yeah, to me, it's just not a good look for him to be like, "Well, of course, you're going to say yes, because my love for you is so strong you cannot refuse."

Becca: Isn't that a plot point in *Twilight* as well?

Molly: Oh.

Becca: I know. I know we're in a *Twilight* Renaissance or whatever, but we do need to talk about some aspects of that book, including the [00:19:00] fact that when a werewolf imprints on a woman-

Molly: No matter her age.

Becca: -no matter age or the fact that she might be an ovum in a fallopian tube, apparently they profess their undying love and Bella asks a question at some point being like, "What if the woman doesn't feel the same way?" One of them says something like, "It's hard to resist that kind of devotion," and I'm like, "No, it's not."

Molly: No, it's not, especially if it's coming from Elton.

Becca: Jesus. Also, we'll talk about this later, but the lady doth protest too much.

Molly: Elton?

Becca: Yes. We'll come back to that point.

Molly: Okay.

Becca: Yeah.

Molly: So, she's trying to interrupt him and be like, "Wait, wait, wait, wait." But he is just steamrolling over her and she's trying to stay kind of joking with him, to laugh it off and she's like, "Oh, you are drunk. You're forgetting yourself. I'd be happy to pass this message on to Harriet, but please stop saying it all to me." He's like, "What do you mean, Miss [00:20:00] Smith? Not Miss Smith," and Emma's like, "You're not being yourself right now." And he's like, "No, I'm not drunk." He only had enough to give him a little lift, but he's not sloppy drunk. He's just tipsy. And so, he says, "I don't understand why we're talking about Harriet right now," and then he continues talking about how in love he is with her.

Emma's like, "Listen, after the way you've been behaving toward Harriet all month, addressing me like this is an unsteadiness of character that I had not believed to be possible, I do not want anything to do with your professions of love." He says, "Good heaven. What can be the meaning of this? Miss Smith? I never thought of Miss Smith in the whole course of my existence. Never paid her any attentions but as your friend, never cared whether she were dead or alive but as your friend. If she has fancied otherwise, her own wishes must have misled her and I am very sorry, extremely sorry, but Miss Smith indeed. Oh, Miss [00:21:00] Woodhouse, who can think of Miss Smith when Miss Woodhouse is near?"

Becca: Tough.

Molly: He never thought of her dead or alive.

Becca: Literally, he is like, "I don't give a shit if she dies, except for the fact that you're friends with her."

Molly: Then he's like, "Oh, yeah, if she's thought differently, that's her own feelings." But it's actually Emma's feelings that have led her there.

Becca: Oh, 100% Emma's feelings.

Molly: It's not looking good. I just want to say that we talked about it and you were like, "Did he ever love Harriet?" I was like, "No."

Becca: You were right. No.

Molly: I was right.

Becca: Yep.

Molly: We should have a little tally mark of times that I was right.

Becca: Yeah. I think you're getting into maybe the double digits at this point.

Molly: Yes.

Becca: Maybe on the second hand.

Molly: Throughout all three seasons, perhaps, double digits.

Becca: Maybe.

Molly: [laughs]

Becca: Hey, listeners, if any one of you wants to come up with a list of all the times Molly's been correct in her predictions--

Molly: Please send it to us.

Becca: Oh, yeah. I feel there [00:22:00] was something you said offhandedly-

Molly: Yes.

Becca: -that was correct, but I don't remember what it was.

Molly: It was in *Sense and Sensibility* and it was about Colonel Brandon.

Becca: Something about someone getting pregnant.

Molly: Yes, it was something about someone-- [crosstalk]

Becca: You're like, "Maybe Willoughby got his sister pregnant," or something like that and I was like, "It's so gross."

Molly: Yeah, it was something like that. So, yeah.

Becca: Yeah.

Molly: There have been a few moments like that, but they are few and far between. But this, I was right about. So, he goes on to just tell her everything that he has done in the past few weeks has been for her and he can't believe that she did not see it, which again, same.

Becca: Yeah, I want to just say this one other thing. I am proud of you that you caught it. It was really good. But at the same time, Jane Austen made it really fucking obvious that Emma is an idiot.

Molly: Listen, I was proud of myself. Let me have this.

Becca: No, I am letting you have it. I am letting you have it. But come on. The way it was written--

Molly: The way it was written, it was very clear. But I wasn't sure because sometimes, I read too far into things and I'm like, "What it is? Or is it--?"

Becca: Now, your [00:23:00] spidey senses are getting good with Jane Austen content.

Molly: Yeah, I know how to read it now.

Becca: Yeah, you do.

Molly: Yeah. It was very obvious, but also, I was right.

Becca: Oh, yeah, you were. I'm only saying that from the perspective of not that it's weird that you were right more than Emma's an idiot.

Molly: Emma's a big dum dum.

Becca: Yep.

Molly: Emma is speechless and he takes her silence somehow to mean that she has in fact known how he's felt this whole time. He's like, "Oh, my God, you've known, you've known." Emma's like, "No, no, no, no, no. I thought you liked Harriet all this time and I was really hoping for your success." But she's like, "Did you never love Harriet, like ever?" He's like, "Never. She's a good girl." He wishes her well. He's sure there are men out there that won't object to her, as he says, "Everybody has their level, but as for myself, I am not, I think, quite so much at a loss. I need not so totally despair of an equal alliance."

Becca: Waf.

Molly: Which is just what Knightley said.

Becca: Yeah.

Molly: When he was talking to Emma about it, he was like, "He's never [00:24:00] going to stoop that low."

Becca: Yeah. It's not only that. There's a couple elements to this. One, there's no question that Harriet would be moving up in class by marrying Mr. Elton. Two, there's the other way Elton perceives himself. The fact that Emma thought so little of him that Emma was the only one who basically was like, "Harriet and Elton are close in rank. They need to have a good match together."

Molly: Right.

Becca: That is not only upsetting to Elton as someone who was into Emma, but also appallingly humiliating for him on a class level and apparently, that's going to really bother him.

Molly: Mm-hmm. He's like, "Well, I only visited so much because of the encouragement I received from you," and Emma's like, "Well, I only saw you as Harriet's admirer and a friend." I'm glad we caught this when we did, because otherwise Harriet might have gotten feelings, which it's too late. She's just trying to save face now.

Becca: Oh, yes.

Molly: [00:25:00] She says that Harriet probably isn't aware of any more than herself of his height and class to her, which is a blow to him. Because like what you just said, he's like, "Oh, she sees me as an equal to Harriet." So, this is pissing him off.

Becca: Oh, this is pissing him off majorly, because for the most part, he sees himself near Emma in class.

Molly: Right, which is she's thinking to herself, how can he be so aware of the class differences below him, but so blind to the fact that Emma is way higher in status than him?

Becca: That's a really great question.

Molly: Yeah, we get into it a little bit more as the chapter goes on.

Becca: Oh, yeah.

Molly: But basically, she thinks that she can't really judge him for not understanding how much more sophisticated she is than him, because he's not sophisticated enough to pick up on that, but he simply must know that she's richer than him and we'll get into that, I think, in the next chapter. But for now, he is just so angry and embarrassed [00:26:00] and [laughs] they sit in just complete silence. If they weren't so angry, it would be really awkward, because the driver is going so slow, because Mr. Woodhouse had asked him to go slow, so they're crawling along in silence. But they're both just seething. So, it's not awkward. It's just angry.

Becca: Yeah. Also, I think it saves them the little zigzags of embarrassment, where they would be jolting together in a carriage. Usually, it's going so slow that it's just a steady ride of just silence.

Molly: Oh, that's what that meant. I wrote that down because I was like, "That's a fun way of putting it."

Becca: Yeah, she's saying like, "It could have moved them either which way they could have dealt it into each other, but no, they're just going smoothly and slowly and they can just sit on opposite sides of the carriage and not pay attention to each other and just be mad."

Molly: Mm-hmm. They're just angry. When they finally get to his house, Emma, because she is a proper lady, is like, "Have a good night," and he's like, "You too."

Becca: And that's the end of that.

Molly: And that's the end of that. She gets back and John is in [00:27:00] perfectly fine mood now that he's home like we said and she's like, "I'm going to chill out and then go to bed," and she goes upstairs to bed and she just sits there and is like, "What am I going to tell Harriet?"

Becca: Which like, great question.

Molly: 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. [sound 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. So, 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 [00:28:00] 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 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. Again, that's athleticgreens dotcom slash 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: Which leads us to the next chapter.

Becca: It does. And I call this a [00:29:00] reflective chapter for Emma. I wanted to pair it with this last chapter and it also goes like in tandem with-- It's similar in kind to the Lizzie chapter after the letter.

Molly: Yes, which I like to think of as the overthinky chapter.

Becca: Oh, yeah. This is an overthinky chapter that is very due for Emma who was not thinking enough about what she was doing.

Molly: In general, yes, she doesn't overthink enough. It starts out by saying, "The hair was curled, and the maid sent away, and Emma sat down to think and be miserable."

Becca: Yep.

Molly: She's angry, she's embarrassed, but how she feels is nothing compared to how Harriet has been wronged. And she feels she would have endured double the embarrassment and anger that she's feeling, if it would just be confined to her and not then have to be transferred to Harriet as well, which is a good friend to think of her to think.

Becca: Mm-hmm.

Molly: She wishes that she hadn't persuaded Harriet into liking him and she realizes now that she had basically [00:30:00] predetermined how Mr. Elton felt and then just bent everything that actually happened to fulfill what she wanted to happen. So, at least, she's self-aware about it.

Becca: Mm-hmm.

Molly: She thinks, however, that he must not have been entirely clear with his feelings, because she wouldn't have been so easily misled, which thinks a little bit highly of herself, I think. And then we go back over everything. She thinks to herself of the picture. Yes, he was very into my painting, the poem, okay, the ready wit thing. "But what about the soft eyes? I don't have soft eyes."

Becca: This part is great, because again, it goes to the fact that Emma did not think highly of that poem. She just thought highly of it as evidence that he liked Harriet. But when she's looking at it with relation to herself, she's like, "Oh, that was a shitty poem."

Molly: Yeah, she's like, "There's so much flowery-- This doesn't even mean anything."

Becca: Yeah, she's like, "This is nonsense. He doesn't know me. What the fuck is he writing about?"

Molly: She had bought him at times unnecessarily [00:31:00] gallant, but she had always chalked that up to him not having always lived in good society. So, he's just overdoing it to make up for his lack of status, which I think is still true.

Becca: Yeah, and I think it goes to him overperforming. We're going to get to it. Elton overperforming love for Emma and what that means. Mmm.

Molly: Mmm. Okay, okay. She is grateful to John for hinting at this affection, because it gave her a heads-up and she thinks "there was no denying that those brothers had penetration."

Becca: We don't know what Isabella gets up to in her spare time, but honestly, she's so sweet and mild mannered, but she's also such a pleaser that I'm like, "If you were into it, I bet she's doing it."

Molly: [giggles] Doesn't know what I thought you are going to say.

Becca: What do you think I was going to say?

Molly: Well, I thought you were going to switch from talking about John to talking about Knightley and say, "But Knightley fucks."

Becca: Oh, well, Knightley does fuck and my God, [00:32:00] hopefully, me one day.

Molly: [laughs]

Becca: But no, I'm talking about them having penetration.

Molly: Understood. Understood.

Becca: Not giving-- Yeah, anyway, we're moving on.

Molly: Yeah, that's-- [giggles]

Becca: Ooh, this has got an E rating next to it, listeners, just making sure you guys remember. Yeah.

Molly: Yeah, don't come at us, mom.

Becca: [laughs] So sorry. I'm so sorry, Molly's mom. My mom stopped listening a bit ago. So, she's fine hearing this.

Molly: My mom loves our podcast.

Becca: I know. Your mom likes podcasts better than mine and I can say that, because my mom's not going to be offended, because she's not listening.

Molly: My mom doesn't even read Jane Austen. She doesn't listen, because she loves us, but because she actually enjoys the podcast, which makes me feel good.

Becca: Oh, amazing. I love that.

Molly: Yeah. Anyway, Emma thinks back to when Knightley told her that Elton would never marry down and she's embarrassed that he had such a better discernment of Elton's character than she did.

Becca: The "Goddamn it. I hate when [00:33:00] Knightley is right of this all."

Molly: Is so good.

Becca: Yeah, because he was right. Ah, hmm, Knightley.

Molly: So, Elton is now showing himself to be proud, assuming and conceded. His professing his love to her has sunk him in her opinion. She's just insulted that he would think to propose to her. Not

proposed to her but professes love to her. This is where she says, "He looks down on her friend understanding the gradations below him in rank, but not above." She thinks that he wanted to marry well and "having the arrogance to raise his eyes to her pretending to be in love." Basically, he's a gold digger.

Becca: Yes. And let's talk about this. What does that mean that he pretended to be in love with her?

Molly: It means that he does understand the gradations of rank above him, right?

Becca: Kind of. I think he's raising himself up a little bit already [00:34:00] and because of that, he's gotten a little bit more of an in into a life that's just right above him and he's blinded by his own ambition to get there. So, there's a way in which with Frank Churchill, we see him fall in love with the idea of Emma of her rank, her beauty, her wealth, and fancy himself in love with her, because he can see himself in that cloak of wealth, as opposed to the idea of marrying down to someone like Harriet, who has nothing to offer him in terms of upward mobility. So, he would be stuck at the level he's at right now. But he sees himself as almost entitled to move on to a new level of wealth. And so, that's what Emma is so offended by here.

Again, Jane Austen is not always kind to her characters who want to ascend their class status, but Elton is a particularly [00:35:00] egregious example of this wily need to move forward and rise up the ranks. You could see it as practical for him, but you could also see it as Emma calls it arrogance.

Molly: Yeah. So, do we think that there's no chance that he actually likes her?

Becca: That's a question for you I have in the study questions. So, we'll get to talking about that.

Molly: All right. I'll think about it as we move on through the chapter. So, I will note that she thinks that he knows nothing of real love. The question that I pose is, does Emma know anything about real love?

Becca: No, but she knows from what she's seen of the Westons, I guess. That's the extent to her knowledge of real love.

Molly: And how old was she when her mom died?

Becca: Young.

Molly: Young. Okay. I don't know, if she thinks of Isabella and John as being in love.

Becca: She doesn't like their marriage, for sure.

Molly: She wants something with more mutual respect.

Becca: Yes, she wants to be respected and adored a little bit more than that.

Molly: Mm-hmm. So, [00:36:00] she thinks to herself that he doesn't understand that her family has been around forever and his family is nobody in comparison. She's thinking now just enumerating her rank in the book. She thinks that their property might be small, but their wealth makes them second only to Donwell Abbey as an estate in the town. Is Donwell Abbey, the Knightleys?

Becca: Yes, it's the Knightley estate.

Molly: So, the town of Highbury has Donwell Abbey, which is the Knightleys, then Hartfield, which is the Woodhouses and then those are the two big families and everyone else is nothing compared to them.

Becca: Yes.

Molly: So, she's like, "How dare he?", essentially?"

Becca: Basically, "You really think that because I'm sheltered in this little town, I don't know what my rank and stature is. You really think I'd stoop so low to you?"

Molly: Right. She's like, "You just got here." [giggles]

Becca: Yeah. She's like, "You're a nobody. I'm everything."

Molly: Yeah, I'm guessing that in *Clueless*, he's going to be like the transfer student, but don't tell me.

Becca: I will neither confirm nor deny.

Molly: Right. [00:37:00] And yet, he thought she was in love with him. She has to admit that she has been nice to him which a person who is of average discernment might take to mean that she has a thing for him and he is a person of average discernment. She thinks that, "If she had so misinterpreted his feelings, she had little right of wonder that he with self-interest to blind him should have mistaken hers."

Becca: Basically, saying something along the lines of like, "I can't really talk, because if I was so wrong about him, I can't blame him for being so wrong about me."

Molly: Exactly.

Becca: Yeah.

Molly: She thinks her biggest error was trying to set up two people and she resolved never to do that again. And yet, somehow, I think that this is not the last we've seen of that.

Becca: Well, we're really early in the book at this point.

Molly: Yeah. So, I think she is going to continue. She feels guilty for giving Harriet hope with Elton and she thinks that she should have just been satisfied with separating her from Mr. Martin, which I forgot about.

Becca: You forgot about [00:38:00] Mr. Martin.

Molly: It's been so long.

Becca: Our little chicken nugget.

Molly: I love my chicken nugget.

Becca: Oh, my God. Poor Mr. Martin.

Molly: A little vegan nugget.

Becca: A little vegan nugget.

Molly: Yeah.

Becca: He's probably not a vegan, because he's a farmer.

Molly: Absolutely not, but I really hope that he comes back. But she's sitting here thinking that was well done of me. A for Emma.

Becca: She's like, "Well, thank God, I at least did that for Harriet. We can do better."

Molly: Yeah, she's like, "It should have just been satisfied with introducing her into good company and good society." She thinks that she's only been half a friend to Harriet and she can't even think of anyone else suitable for Harriet, anyway. Then she goes, "Perhaps, William Cox knows. He's a lawyer and I could endure him." Meanwhile, Emma like, "Girl, you'd literally just said you weren't going to do this anymore." And then she thinks to herself-- [crosstalk]

Becca: "Girl, you literally just said you were going to do this anymore." She has that same thought.

Molly: Yeah. I wrote it in my notes and then I was like, "Nope, she said it herself." She's like, "Hahaha, oops, didn't mean to relapse." Then she goes into a serious dispiriting cogitation, which is the act of thinking deeply about something or [00:39:00] contemplation. She thinks she has to somehow tell Harriet what happened. Things are going to be awkward going forward, for sure and she has to figure out if she's going to continue or discontinue the acquaintance. Did she mean with Elton or with herself for Harriet? Harry is going to either continue being friends with Elton or cease to be friends with Emma.

Becca: I need to remember the context.

Molly: Yes. I've realized that was a lot of words that meant nothing. The distressing explanation she had to make to Harriet and all that poor Harriet would be suffering with the awkwardness of future meetings, the difficulties of continuing or discontinuing the acquaintance of subduing feelings, concealing resentment, and avoiding a clot were enough to occupy her in most untruthful reflections sometime longer.

Becca: I think it's to Harriet the discontinue the acquaintance thing.

Molly: Yeah, she's saying Harriet is going to discontinue or continue an acquaintance petition, but does she mean with Elton, or with herself, or she's saying that she's going to discontinue her acquaintance [00:40:00] with Harriet? I'm confused-

Becca: With Elton.

Molly: -with Elton.

Becca: With Elton, I believe.

Molly: So, there's a possibility that Harriet is going to stay friends with Elton?

Becca: Well, they live in the same town. It's like going to the same high school. You cannot see him.

Molly: Interesting.

Becca: He's their pastor.

Molly: That's true.

Becca: He just is in their world. It's not New York City where you go on a bad Bumble date and then you can go to the person and never see them again. This is like a small town where their society is limited. And therefore, Elton will pop up again. They have to decide actively to make sure he's not in their acquaintance anymore.

Molly: That's so true. And also, the word 'eclat' was in there or ecl-aa, if it's French and I wanted to share a definition, "social distinction or conspicuous success." So, basically avoiding the gossip.

Becca: Yes.

Molly: Eventually, Emma goes to bed and she's just feeling embarrassed of having messed up so much, but she hopes to feel better in the morning. I wanted to read another quote verbatim, but I feel I've read most of this chapter verbatim.

Becca: Go for it. I love this chapter, so.

Molly: [00:41:00] I liked how it was said. It says, "To youth and natural cheerfulness like Emma's, though under temporary gloom at night, the return of day will hardly fail to bring return of spirits. The youth and cheerfulness of morning are in happy analogy, and of powerful operation, and if the distress be not poignant enough to keep the eyes unclosed, they will be sure to open to sensations of softened pain and brighter hope." Like a new day is coming, Emma.

Becca: Yeah, have you ever gone to bed like embarrassed about something before?

Molly: Yeah.

Becca: Oh, it's like the worst feeling in the world.

Molly: Lying up and you're like, "Oh, my God." As an A+ professional overthinker, I go to bed like this all the time just going over stuff and I'm like, "Okay, if I can fall asleep in the morning, it'll be fine."

Becca: Yes.

Molly: So relate to Emma here.

Becca: Hard relate.

Molly: She wakes up in the morning feeling better. It's Christmas. She's thinking Elton isn't really in love with her. Anyway, he's just a cloud chaser. Harriet's nature is not of the superior sort that feels things too deeply. In other words, she will bounce back from this, plus there's a [00:42:00] blanket of snow outside, which means all three of them are going to be at their respective homes, won't be forced to see each other, Emma doesn't have to go anywhere for a couple of days. She gets to just hang out with her dad. It's like a snow day. She can't really communicate with Harriet yet, so she gets to put it off for a few more days and she's just hanging out. Knightley comes over. He's the only one who can be kept away by the snow which I just love.

Becca: Oh, I love Knightley.

Molly: He's like, "I'm just going to come over, anyway." And her dad is like, "You should stay away like Elton. Stay home." And Emma's like, "Yes, Elton is staying home, in fact, but it's because of the snow and no other reason."

Becca: Yes, indeed. Mr. Elton is home.

Molly: Yeah. And meanwhile, John has just done a complete 180 and is in the best spirits and they have a very lovely Christmas.

Becca: Yes, good stuff. So, this is Becca study questions now. I don't have many for this chapter, because I think it kind of speaks for itself.

Molly: Totally.

Becca: So, we have another proposal. Once again, Graham, a sound effect. [trumpets blowing sound effect] [00:43:00] So, what do you think of Elton's tactics here?

Molly: Grody, gross. I don't know. I just don't like the you must feel something to of it all.

Becca: Very entitled, very sleazy man stuff that makes you feel very seen by Jane Austen, because you're like, "Oh, you were dealing with this in the 19th century."

Molly: Right. I guess, if Emma did like him back, if he had been right about that, it would have been romantic, potentially.

Becca: That's true for half the sleazy stuff guys do.

Molly: Yeah. No, it's still sleazy. He has no reason to think that she likes him, except that she was nice to him, which is annoying, because girls can just be nice to men all the time. We should be able to be nice to men without them thinking that we're in love with them.

Becca: Exactly. I don't want a marriage proposal every time I'm polite or even friendly.

Molly: So, before I thought that Elton was hot-- And now I just rewatched [00:44:00] *Over the Garden Wall*. Have you seen it?

Becca: No.

Molly: All right. Well, I'm sure that probably like 92% of our listeners have just based on our--

Becca: Our demographics.

Molly: Yeah. So, Jason Funderberker, I think, is Mr. Elton. He is this guy who the whole time the main character's like, "Jason Funderberker is stealing my girl, blah, blah, blah. I have a crush on Sara. Now, she's running off with Jason Funderberker. They're going to be happy together and I'm going to be alone," and all this stuff. And he's like, "Everyone loves Jason Funderberker." And then at the end, you find out Jason Funderberker's like, "This really gross." He's like, "Come on Sara. You're ready to go into the party?" He's gross and nerdy and that's not what I'm picturing.

Becca: Yeah, good portrayal of Elton. When you were going through Elton's hot, Elton's well-meaning and dumb, Elton's this, Elton's that, I was sitting there being like, "Elton fucking sucks."

Molly: I really went through all of that, didn't I?

Becca: He's like a gold-digging sleazebag who [00:45:00] is so obsessed with ranking class that he's appalled and offended by the idea, the very idea that he could have been into Harriet. The idea that he's so affronted by the suggestion and also offended by the fact that Emma thinks of herself as higher class than him is so disgusting. Him being blind to any machinations of Emma, we were watching the hullabaloo that was her trying to leave them behind to be together at different points in time. He has to be as decidedly blind as she was being to not pick up on what she was trying to do.

Molly: He has to be a little bit--

Molly and Becca: *Clueless.*

Molly: Yeah.

Becca: Yeah, it really is. It's not in this title, but-- [crosstalk]

Molly: It's in a title.

Becca: A title. Yeah. So, I'm super happy now to full chest say, "Fuck Elton."

Molly: Fuck Elton.

Becca: Oh, it feels good to say. I've been holding that back so far.

Molly: I'm [00:46:00] really happy you were able to get that off your chest.

Becca: Thank you. Oh, by the way, when asked about *Gilmore Girls*, Dean is Elton.

Molly: Oh, yeah.

Becca: Yeah.

Molly: Sorry to all our Dean lovers out there.

Becca: Yeah. Whoever you are, you're incorrect.

Molly: [laughs] Dean is Elton, the entitlement, the anger at the response not being what he wanted it to be.

Molly: You're right. When he says I love you and she's not ready to say that, he gets so mad at her.

Becca: He breaks up with her.

Molly: He breaks up with her like, "Fuck that guy," and then he cheats on his wife.

Becca: Yeah. So, once again to tie it back to *Gilmore Girls*, I had very strong feelings that he was Elton. I didn't want to say it at the time. So, I'm saying it now. Dean is Elton.

Molly: Wow.

Molly and Becca: Yeah.

Molly: Oof.

Becca: Yeah.

Molly: Now, I'm wondering who's-- Well, Becca and I have differing feelings on the men of *Gilmore Girls*.

Becca: Yes, we very much do. I'll be charitable in my Logan, but you're not at Logan yet.

Molly: Got it.

Becca: That's all I will say.

Molly: Okay. [00:47:00] Logan's my boy.

Becca: I know. I think that's crazy, but I know.

Molly: I know. [laughs]

Becca: All right. Does Elton love Emma?

Molly: God, I don't know. I think that Elton has a crush on Emma. I do not think that Elton has the right to say that he's in love with someone who he barely has spent any time with. They've hung out a lot, but it's always been with another person and it's always been very clearly focused on that other person. But he just has chosen not to understand that and he hasn't even gotten a chance to get to know Emma that much. And also, you can't really say that you're in love with someone who hasn't given you the time of day. He's not in love with her. He has a crush on her, for sure and he has his sights set on her like he might have made that decision already, but he's not in love with her.

Becca: I think that's a very fair summation. I think you'd also say the idea of Emma is-- Like I said, the idea of Emma is big for Elton. She has a very specific life that is very coveted in this time period.

Molly: Yes. He is in love with the idea of [00:48:00] her.

Becca: Not only is she super rich and from a good family, she's also so fucking charming and pretty and smart that, if I'm being charitable to my guy, Mr. Elton, who wouldn't fall for Emma. She's everything.

Molly: Yeah, I would have a crush on her too, probably.

Becca: Don't we all have a crush on Emma?

Molly: Yeah, she's hot, she's self-assured like-- [crosstalk]

Becca: Confidence. Confidence, listeners.

Molly: Confidence is hot.

Becca: And Emma has almost too much of it.

Molly: Yeah.

Becca: Or comfortably too much of it.

Molly: She has too much of it. Yeah.

Becca: [laughs] All right. We talked about this a little bit, but why is Elton's so insulted by the idea of Harriet?

Molly: Because he sees her as below him, because she is newer to this society than him. She's not necessarily a part of the society, but Emma has taken her under her wing and is introducing her into society. So, there is a world in which she becomes as much of this society as Elton, who [00:49:00] moved here two years ago and is definitely below Emma, but he sees Harriet as even more below him.

Becca: Yeah, he's a gentleman and Harriet's-- [crosstalk]

Molly: A nobody.

Becca: A bastard child, I've learned.

Molly: Yes.

Becca: A questionable birth.

Molly: She is of questionable birth.

Becca: Yeah. So, also in The Economics of Dating in Jane Austen, Graham, the sound effect, [The Economics of Dating in Jane Austen sound effect] if we are going to take off our love caps, which have been on for the most of this podcast so far, we're going into the marriage as a financial decision realm as well. Harriet, no matter who she marries is a terrible financial decision. So, whoever Harriet marries has to be in love with her and Elton, as Knightley put it, is a creature focused on the financial prospects of his marriage. The idea of giving that all up for a girl who has nothing, Elton's not that guy. He never will be.

Molly: Right.

Becca: [00:50:00] If we're being, again, charitable to our guy, Mr. Elton, who you are talking about a situation where he's like, "You're basically telling me to make a bad business decision for this girl."

Molly: Yeah.

Becca: Still not a fan though, because it's extraordinarily demeaning the way he talks about her too.

Molly: Disgusting. She's a person, dude.

Becca: Yeah. And it's almost as though in this chapter, Emma is joining us in the modern day a little bit and is appalled by the way he talks about her. She's her friend and she's getting shat on by this guy for nothing.

Molly: Right. Just for being who she is.

Becca: For having the audacity to think that maybe she could have a crush on him, which is disgusting. Have you ever met a person who was actively spiteful towards people for simply having crushes on them? It is to me super important. I'm not saying the idea of someone being uncomfortable with another person being too forward with them is wrong. I think that's totally reasonable. But there are [00:51:00]

people I've met who genuinely think when another person has a crush on them, that is cause for derision.

Molly: That's gross.

Becca: Yeah. Listen, I've been on the receiving end of that before, but I've also seen people who have acted that way towards others and I think that's crazy.

Molly: Yeah.

Becca: If someone's just got a crush on you, leave it be. Be flattered and say no and respect that person.

Molly: Right.

Becca: That's not their fault.

Molly: Right.

Becca: So, anyway, the contempt he has for Harriet for dating to think of him as a romantic interest is so clear in the way he talks in this chapter.

Molly: Meanwhile, Emma thinks the same about him though.

Becca: Yes, but he's also being grosser.

Molly: Yes, he's definitely being grosser.

Becca: Harriet didn't do anything wrong.

Molly: Right.

Becca: Elton's like, "I love you. You are mine. It's great. You can't say no. [crosstalk]"

Molly: Yeah, he's gross. He's so gross.

Becca: Yeah. Let's talk about Emma's moment of reflection, what it means for her story going forward and what it means for her refusal of Elton.

Molly: In terms of what it means **[00:52:00]** for her and her story, she is suddenly self-aware, at least in that she realizes that she made up her mind about how this was going to go with Elton and Harriet, and was blinded by that, and refuse to see what was actually happening. So, she's knocking herself down a peg. She's like, "Okay, I understand. I messed up here." So, that might make her a little bit more cautious going forward, perhaps with her matchmaking. Her refusal is interesting, because she tells him, "I have no desire for marriage at present," which is not 100% true. She doesn't have a desire for marriage, but she could see herself marrying a person.

Becca: She's picked one person who passes all of her credentials so far of anyone.

Molly: And she's never met him.

Becca: Yeah.

Molly: Yeah. So, I think that the biggest thing that I took out of her self-reflection was that she admitted to having messed up, which is big for her.

Becca: Yes. She also admitted Knightley [00:53:00] was right.

Molly: She did admit Knightley was right. She admitted those brothers had some penetration.

Becca: Oh, if only. Yeah, I think this chapter also reflects to me in the same way that Jane Austen writes it in a very similar manner to the way she writes the chapter about the letter in which I'm as peeling back her experience layer by layer starting with, "Oh, my God, that two-timer. Oh, but now that I think about it, if I've read it that way, you could actually perceive his behavior as being towards me. Oh, my God, wait, let me take a look at that poem again, that painting again. Oh, my God, he's been in love with me the whole time. Wait, how did he possibly think he had a shot? But now that I think about it, I was so blinded that maybe he was blinded" and it just goes, and it goes, and it goes until she spirals into, "I'm never matchmaking again."

Molly: Mm-hmm.

Becca: I think this is again, Jane Austen has a capacity to really write someone's internal monologue really well, so that you really get a sense of the spiraling [00:54:00] realizations that these women are coming to you about their love lives, and their matches, and the proposals they refuse, shall we say? I note that this comes early in the book. So, it has to be by nature of the way that the book is structured play a different role than Lizzie's, which comes halfway towards the later part of the book. So, *Pride and Prejudice*, that has to play a necessarily different role than this chapter plays in *Emma*.

Molly: Right. Well, in *Pride and Prejudice*, it turns her into a Darcy lover. She's like, "Wait a minute."

Becca: "Wait, he's been hot the whole time."

Molly: Right. That's basically the realization she has. She's like, "Wait a minute." When he's brooding in the corner, actually, he's just shy and now, I'm in love with him.

Becca: Meanwhile, Emma's like, "Wow, he sucked the whole time."

Molly: Yeah. I just am curious about what it's going to mean for her moving forward. Like is she going to be more careful?

Becca: Moving to my last study question before the standbys. Is Emma done with matchmaking?

Molly: No. [00:55:00] [laughs]

Becca: That's quick.

Molly: No, I don't think she is, because based on the fact that that's the only thing, I knew about her going into this was that she likes to matchmake people. We are only a third of the way done with this book. So, she simply has to, again. Plus, there's still Frank to think of and there's still Jane Fairfax to think of, who I know is coming back. She's still going to do it. The thing is that I feel she's going to do it inadvertently maybe or she's going to do it in a more self-aware manner and try to remove herself from it more, I don't know.

Molly: All right. What do you think of Emma?

Molly: It's complicated, isn't it? I'm going to say that every time. I think I relate to her a lot and also, she is doing the same thing that she is mad at Elton for doing, like looking down on a person. Like we just said, he was grosser about it, but she does still think of herself very highly. So, there's that to think of.

Becca: [00:56:00] Yeah. Emma is asking all these guys to consider Harriet, who is so beneath them when she's not even close to considering any guy who's even in the realm of beneath her. So, it is a bit hypocritical on her part. At the same time, the beauty of watching ui [00:56:18] Elton a new asshole never gets old.

Molly: So good.

Becca: So good. All right, a funniest quote?

Molly: So, it's John when he's being a drama queen about the snow and he says-- Isabella has just said that, she says, "I can get out and walk. I'm not afraid. I should not mind walking half the way. I could change my shoes the moment I get home and it's not the thing that gives me cold." And he goes, "Indeed. Then, my dear Isabella, it is the most extraordinary thing in the world for in general everything does give you cold. Walk home. You are pretty really shot for walking home, I daresay."

Becca: The Knightleys in general do give a good chunk of the funniest quotes in this and also Mr. Woodhouse, but for different reasons.

Molly: Yeah. But the Knightleys are just hot. [00:57:00] So, everything is funny.

Becca: Oh, true. Questions moving forward.

Molly: Will Emma matchmake again? What is she going to tell Harriet? What is she going to tell Harriet is my big question. I foresee a world where she tells Harriet and Harriet is hurt, because she doesn't believe-- She might not believe-- But she believes everything that Emma says, but she might not believe that Emma doesn't feel anything back for him, because she has said all this time like, he's such a good match, he's such a good person, all this stuff. And now, Emma's like, "He fucking sucks and he's in love with me." Harriet's been like, "Why are you doing this? Why are you saying that?" So, I'm curious about how that's going to go. That's my big question.

Becca: Who wins the chapters?

Molly: Probably Emma.

Becca: Yeah, because it's mostly either Elton or Emma and it's definitely not Elton.

Molly: Yeah. So, Emma by default, but also, she does have a great time just tearing him to shreds.

Becca: I'm going to also give an honorable mention to Mr. Knightley for just being right.

Molly: Oh, yeah.

Becca: And also checking up on the snow.

Molly: And checking up on the snow. He's like, "I got [00:58:00] this, guys."

Becca: Oh, yeah. Oh, Mr. Knightley.

Molly: Oh, Mr. Knightley.

Becca: All right, listeners, that concludes this episode of Pod and Prejudice. For next week, we are finishing up Volume I.

Molly: Ooh.

Becca: I know. Time flies when you're reading *Emma*.

Becca: It really does.

Becca: We're going to read Chapters 17 and 18. You ready for that, Molly?

Molly: I am so excited.

Becca: Well, then until next time, stay proper-

Molly: -and don't propose to someone who definitely doesn't like you back.

Becca: Yeah, be very careful about that, guys.

Molly: Yeah.

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://twitter.com/podandprejudice). If you love what you hear, check out our Patreon at patreon.com/podandprejudice to see how you can support us or just drop us a rating and a review wherever you listen to **[00:59:00]** podcasts. Thanks for listening.

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