

Molly: Hey, everyone. Before we begin, today, we have a few quick announcements. First, we are actually, finally updating our Patreon page with some all new tiers. Some of the new perks are going to include a patron-only Discord community, the opportunity to submit study questions, and exclusive Zoom hangouts with us and Graham. Those perks will go live on June 15th. So, if any of that sounds at all of interest to you, check it out at patreon.com/podandprejudice.

Second, we recently guessed it on a super fun podcast called the North Coast Podcast, where we got to talk about Jane Austen, and then my girlfriend's improv group made up rap songs about it. That is airing today. That's June 13th, wherever you get your podcasts. It was super fun, and we hope you guys are going to check it out. And now, enjoy this week's episode covering Chapters 42 and 43 of *Emma*.

[Pod and Prejudice theme]

Becca: Fun fact about the report-- that barbecue we're about to do-

Molly: Yes.

Becca: -is that [00:01:00] I was supposed to pick up hummus, and I forgot.

Molly: Got you.

Becca: So, we were like, "Well, we actually have the fixings for hummus here," so why don't we just make our own hummus,-

Molly: Oh.

Becca: -so we have our own fresh hummus.

Molly: Homemade hummus.

Becca: Yeah.

Molly: Wow.

Becca: It's actually really easy. Have you ever done it?

Molly: Yeah, I made a hummus before. I love it.

Becca: It's like just chickpeas tahini, and lemon juice, garlic.

Molly: Salt.

Becca: Yeah, salt.

Molly: Olive oil splash, if you want it.

Becca: More than a splash of olive oil.

Molly: [laughs]

Becca: Lot of olive oil.

Molly: Yeah. Some people are like, "I use water instead." I'm like, "Well--"

Becca: Well, maybe that's nice for you, but I like joy.

Molly: [laughs]

Becca: So, my joy is extra virgin olive oil.

Molly: Extra virgin.

Becca: Mike will sometimes just buy the olive oil and I'm like, "No,-

Molly: No.

Becca: -that's not where you skimp."

Molly: Absolutely not.

Becca: The flavor comes from the extra virginity.

Molly: [laughs]

Becca: I want it to be sad and alone in its room.

Molly: What exactly does extra virgin mean?

Becca: I have no idea, but it's where the flavor is. [00:02:00]

Molly: You know who's extra virgin?

Becca: Mr. Collins?

Molly: Well, I was going to say Harriet, but that works too.

Becca: Yeah, but Harriet's also like a woman of the times, and she's supposed to be an extra virgin.

Molly: Yeah, they are all extra virgin. Mr. Collins is *extra* virgin.

Becca: Knightley is definitely not an extra virgin.

Molly: But he's got all the flavor.

Becca: All that 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--

Molly and Becca: *Emma*.

Becca: Listeners, if you're new here, I, Becca, have read many Jane Austen novels in my life.

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

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

Molly: No, today, we are talking about *Emma*, Volume III, Chapters 6 and 7. Or, if your book isn't broken up into Volumes, that's Chapters 42 and 43.

Becca: So, to refresh our listeners of where we left off, we were in Knightley's head, as sexy as that is, and we were [00:03:00] between concern for Emma over Frank Churchill's treatment, and scheming and wondering whether Jane Fairfax and Frank Churchill have a little something going on. Meanwhile, Harriet has a mysterious crush on a guy out of her league.

Molly: Mm-hmm. An unnamed guy out of her league.

Becca: An unnamed guy out of her league.

Molly: Hmm.

Becca: Hmm.

Molly: Whomst, even.

Becca: Mm.

Molly: Mm.

Molly: Mm. So, that's where we left off. And today, let's get into it. The Sucklings, we learned in the first paragraph, can't come until the fall.

Becca: You wrote Suckings here.

Molly: [laughs] Oh, no. The Suckings can't come until--

Becca: I hate when that happens.

[laughter]

Molly: Disgusting. So, they can't come until the fall, so everyone has to go back to their normal gossip, one item of which includes that Mrs. Weston is pregnant.

Becca: So, I think she's been pregnant this whole time, and-- [crosstalk]

Molly: But they just didn't really [00:04:00] talk about it before.

Becca: Yeah, this is why I forgot about it. So, Mrs. Palmer is pregnant through most of *Sense and Sensibility* until she has the ba-bey. That is relevant, because that's why they end up leaving when Marianne's sick. Mrs. Weston's pregnancy is just not relevant to the book. So, I forgot it happens. And then a bunch of our listeners were like, "You know Mrs. Weston's pregnant, right?" And I was like, "Oh, I forgot." [giggles]

Molly: I feel like they didn't mention it until now.

Becca: Yeah. So, the entire time she's just been growing. So, I think we can assume at this point, she's just lumpy in the stomach area.

Molly: I liked what they said about it. They were like, "Soon, she'll be made as happy by the arrival of the baby as all of her neighbors have been about the approach of the baby." Because everyone's just like, "Oh, my God, are you so excited?" And she's just like, "Get off me."

Becca: Yeah, you know when you have someone who is having a baby and everyone's very involved and they want to hear about the baby every single second of every single day, it's very cute, but it's also like, ooh, they're exhausted.

Molly: Yes.

Becca: Please, they're fatigued.

Molly: Yeah.

Becca: We'll get there.

Molly: They're growing a human [00:05:00] inside their body.

Becca: Yes.

Molly: Oh, yeah. That's why she stayed home all those times in this chapter.

Becca: Oh, yeah. No, because she's big and tired now. And so, everyone's like, "This is convenient. She can hang out with Mr. Woodhouse and rest."

Molly: Got it.

Becca: So, she's sitting pregnant and just talking to her fav old buddy, Mr. Woodhouse, and he's talking about how hot it is and how damp it is.

Molly: Mm-hmm, which he loves to talk about.

Becca: He loves to talk about the dampness.

Molly: So, Mrs. Elton is disappointed because she had a ton of plans with the Sucklings, but she decides that she can still do all those plans without them. The first item is to go to Box Hill, which I'm guessing is just some scenic place.

Becca: Yeah, they're going on a hike.

Molly: Okay.

Becca: Not like a hike hike. They're going for a picnic in a pretty place,-

Molly: Got you.

Becca: -and they're getting driven there because they're-

Molly: Bougie.

Becca: -bougie. The men are riding their horses. It's a whole thing. But that's essentially what the Box Hill outing is before it [00:06:00] becomes Box Hill Gate-

Molly: Box Hill Gate, yes.

Becca: -as I'm going to refer to it from now on.

Molly: Excellent.

Becca: Box Hill gate. Laughing at my own joke. It's great.

Molly: [laughs]

Becca: So, basically, what we have is-- We are New Yorkers, and New Yorkers itinerize their summers hard. You have your times to go to baseball games. You're going to Coney Island. You're checking out Smorgasburg. You're going down to Redhook Brewery and hanging out by the Statue of Liberty--

Molly: Which we have to go back to, by the way.

Molly: Oh, God, love, shouts. Hey, Redhook Brewery, if you want to sponsor this podcast, we'd be more than happy to.

Molly: Honestly.

Becca: We love you. But all of these things, you have plans. So, essentially, Mrs. Elton was like, "Oh, my God, we're going to do the highline. I had a rooftop bar thing planned."

Molly: Yeah.

Becca: I described a Brooklyn summer, and I'm making Mrs. Elton describe a Manhattan summer.

Molly: So, Mrs. Elton is not in Brooklyn.

Molly: [00:07:00] "I can't believe anybody can leave this island. Everything I need is right here."

Molly: She's like, "I could never get on the G-train."

Becca: Well, to be fair, no one should get on the G-train.

Molly: The last year or so, every time I have attempted to go to the G-train, I've been waiting for 15 minutes upwards, and then I've ended up in a car.

Becca: Of course, because the G-train is the worst train in New York City. We've lost our non-New York, listeners, so we should return to Jane Austen.

Molly: Yes. So sorry, which is most of our listeners.

Becca: Sorry, guys. If you go to New York City, my pieces of advice are check out Redhook Brewery. Sorry, Strong Rope Brewery in Red Hook.

Molly: Yes.

Becca: And also, to avoid taking the G-train at all costs.

Molly: For sure. All right, so back to Jane Austen. We've made it through three bullet points.

[laughter]

Molly: Emma and Mrs. Weston decide that they also want to go to Box Hill, but they're not going to go together.

Becca: This is the vibes of someone being like, "I wasn't invited to [00:08:00] that event. I didn't want to go to that event. You know what? We're just going to do our own event."

Molly: "Yeah, we're just going to do our own thing."

Becca: "We're going to do our own picnic in Box Hill, the same exact time."

Molly: "And we're going to do it better."

Becca: "Exactly. But we're going to be chill about it. Those people are extra."

Molly: Yeah. She's like, "We're going to be very elegant and quiet about the whole thing. There's just going to be a couple of us. It's not going to be a big deal. No one will ever know."

Becca: Except--

Molly: Except that Mr. Weston goes up to Mrs. Elton and says, "Oh, we should combine parties." He comes to Emma and tells her this, and Emma's like, "Fuck." She's a Roy Kent.

Becca: "Fuck."

Molly: When Mr. Weston comes to Emma and asks, "If it's okay, if their parties combine." Emma's like, "I can't say no without offending you or making you feel bad for having invited her."

Becca: Which will make Mrs. Weston feel bad.

Molly: Right. And she's pregnant. She's my best friend.

Becca: She's so internally dramatic about this whole thing.

Molly: So dramatic.

Becca: She's like, "Oh, my God, I could not bear it. [00:09:00] Her insolence, I hate her."

Molly: Yeah. She's angsty over the "unmanageable goodwill" of Mr. Weston's temper, which is just the perfect way to describe him.

Becca: Oh, yes.

Molly: There were a lot of words that I had to look up in the set of chapters. She says that she has an arrear of negative feelings to think about. An arrear is money that is owed and should have been paid earlier. [crosstalk] So, basically, yeah, after she says, "Sure, sounds good." She's like, "Grumble, grumble, grumble. I'm so angry. Grumble, grumble, grumble."

Becca: Yeah, she's just stewing in her own rage.

Molly: Yes.

Becca: I hate to say this, but we've all been there with somebody where you really don't want them invited to something, and then they get invited, and you just have to grit your teeth and be like, "Yeah, sure, that's great."

Molly: That sounds great.

Becca: So happy to see them.

Molly: Yeah. So, it's mid-June, by this point, and Mrs. Elton wants to set a date for their Box Hill adventure. But then her horse gets injured, and [00:10:00] they don't know when he's going to heal, and she is very upset. It says, "Mrs. Elton's resources were inadequate to such an attack." I wanted to note that while resources do mean money, a lot of our listeners did write to us and say that they also do mean things like sewing, and basically arts and crafts, but Regency Era arts and crafts. So, this is Emma mocking her-- [crosstalk]

Becca: Accomplishments?

Molly: Yeah, basically, the same thing as her accomplishments. So, Mrs. Elton just is very restless, and she's complaining about this to Mr. Knightley one day, and he says something offhandedly like, "Oh, well, you should come explore Donwell, instead someone needs to come eat to eat all my strawberries."

Becca: And she's like, "Thank you so much for inviting me to apple pick at your estate. We're doing apple picking."

Molly: She's like, "Absolutely."

Becca: She is living her fantasy in this part. She has, like, a full moment where she's like, "Oh, my God, we are picking strawberries."

Molly: She talks about it for like an hour.

Becca: It's that thing where someone's like, "Oh, my God, it's going to be so cute. I'm going to be like a little [00:11:00] farm girl."

Molly: Yes. She's like, "I'm going to wear my bonnet, and we're going to walk through the strawberry fields, and we have to sit outside. We're going to have a table set up outside under the shade, but it's not going to be fancy, and we're going to have a little basket."

Becca: She's literally trying to cosplay a farmer for a day.

Molly: Yeah.

Becca: That's why she's like, "I wish we had, like, a donkey."

Molly: She said, "I wish we had a donkey." And he was like, "Ah, you can borrow someone's donkey if you want." And she's like, "No."

Becca: She's like, "No, it'll be fine. I can still be a farmer." It's so annoying. It's so irritating.

Molly: So irritating.

Becca: People act like that with apple picking too, nowadays.

Molly: Oh, yeah. You got to wear your flannel when you go apple picking.

Becca: It's like, "Oh, God, I'm such a farmer. There's something about getting the fruit, like, fresh off the tree. I'm so of the earth."

[laughter]

Molly: I have to note that every dreamboat in Jane Austen has a strawberry patch.

Becca: As we've learned from the last of us, that is dreamboat behavior.

Molly: Oh. [Becca laughs] How dare you?

Becca: Anyway. [00:12:00] [giggles]

Molly: On this, the first day of Pride Month.

Becca: Yeah, we are recording this in June, so it is officially Pride Month. So, Molly can just check me with Pride whenever it is needed.

Molly: [laughs] When I was late to work this morning, I was talking to Mel and I was like, "it's okay. If they get mad at me, they're homophobic."

Becca: Exactly. It's Pride.

Molly: It's Pride.

Becca: You rule this time of year.

Molly: Exactly. So, yes, strawberries, she's so excited. She also says that she wants to be the one to invite the guests, because it is her party.

Becca: This is the most Luke Danes of anything that Knightley has ever done where he's just like, "You will not invite people to my place. No one will invite people to my place except me. You will not instruct my housekeeper to do anything. Nobody will instruct my housekeeper to do anything except me, except me."

Molly: Except the one thing that he says. She's like, "Well, you can trust me. I'm a married woman." And he says, "There's only one married woman who I will allow to invite guests to Donwell, and that's Mrs. Knightley."

Becca: But at first, Mrs. Elton's like, "Who? Mrs. Weston I'll cut that bitch."

Molly: Yeah, [crosstalk] [00:13:00] she's mad.

Becca: And he's like, "No, my future wife." And she's like, "Oh, thank God, you don't like Mrs. Weston better than me." I'm like, "Bitch, yes, he does."

Molly: Absolutely. But he says it was class.

Becca: Mm-hmm.

Molly: He manages to make her think that she has the upper hand in this situation. But the whole time, he just is repeatedly shooting her down, which is iconic.

Becca: Oh, yeah. It has the vibes of you being like, "I hate you," and the other person being like, "Oh, I hate you too, slut." It's like, "No, I literally hate you."

[laughter]

Molly: "I hate you too, slut."

Becca: [laughs]

Molly: That's my favorite thing you've said on this podcast.

Becca: My favorite part is, she's like, "Ah, I know you're all grumpy on the outside, but you're such a little softy on the inside."

Molly: Oh, yeah. So, he says that when she says the thing about the donkey, he's like, "Well, you can borrow a donkey if you want. I want everything to be to your taste." And she's like, "I know you do. Underneath that gruff exterior is a heart of gold." And he's like, "[groans]."

Becca: He's sitting there just being like, "I literally hate everything that is spewing from her [00:14:00] mouth at this moment."

Molly: Later, she calls him a comedian. She's like, "Oh, you're such a humorist."

Becca: Because he keeps being like, "I fucking hate you." And she's like, "You're so funny. That's so funny."

Molly: I cannot wait to see this on screen. It's so good.

Becca: I will say, every performance I've seen from Mrs. Elton has been [gives a chef's kiss] pure comedy.

Molly: [crosstalk] Oh, so good.

Becca: I actually have a favorite, and it's sort of a low-key favorite, so we'll see what happens. I also am very intrigued, because I haven't seen the most recent *Emma* adaptation, but I do know the actress playing Mrs. Elton.

Molly: Do I know the actress?

Becca: I don't know if you do.

Molly: Cool. So, another thing that happened in this whole conversation is that she was talking about wanting to sit in the shade under a tree for their lunch, and she was like, "Isn't that the most natural and simple thing?" And he says, "My idea of natural and simple is eating in the dining room." The reason he wanted them to eat in the dining room is because he knows that he will not be able to persuade [00:15:00] Mr. Woodhouse and Emma to come, if they're eating outside.

Becca: Yes. [giggles] And my favorite part was he's like, "When you get sick of the strawberries, you can come inside and eat some meat."

Molly: Yeah, "You can come inside, sit at the table like a civilized person,-"

Becca: "And eat some meat."

Molly: Yeah.

Becca: "Got to disagree though. I do love eating outside but go on."

Molly: "I also love eating outside." So, Mr. Woodhouse agrees to come because he thinks it'll be a very fine day. He hasn't been to Donwell in two years, and he keeps commenting on how he and Emma and Harriet can go, if it's a very fine day. So, at this point, I'm just hoping for a rainstorm while we're there.

Becca: [laughs]

Molly: I feel like the foreboding is there. Everyone is really excited about the visit. Even Mr. Weston says that he's going to get Frank to join, and Knightley is like, "Great."

Becca: This is Mr. Weston doing exactly what he did to Emma with the Mrs. Elton Box Hill picnic.

Molly: Yes. He just wants everyone to be [00:16:00] friends.

Becca: Oh, God, poor Mr. Weston.

Molly: Really. So, meanwhile, the horse has healed, and they all decide, "Okay, well, we can go to Box Hill the day after our Donwell outing." So, now we've got party weekend coming up. The day arrives, and Mr. Woodhouse gets all set up inside by the fire with all of these little knickknacks for him to look at, and Mrs. Weston sits with him. It says that she seemed to have walked there on purpose to be tired, so that she wouldn't have to hang out with the other people.

Becca: Yeah, basically, she's like, "Oh, you know what? I walked there. I got my exercise in for the day, and now I'm good to just sit with Mr. Woodhouse inside."

Molly: She says, "I'm pregnant. I can't go out there and hang out with you, Mrs. Elton."

Becca: "Sorry, Mrs. Elton. Bye." Although the idea of having a fire in June, I know it's England, but my God.

Molly: No, I was like, "Everyone's complaining about how hot it is, and you're sitting in here with a fire?"

Becca: During Pride?

Molly: During on Pride, Mr. Woodhouse?

Becca: [laughs]

Molly: It is June.

Becca: So, this is Pride.

Molly: Yeah, this is Pride. It's Pride in the book and it's Pride now.

Becca: [00:17:00] Yeah. [giggles]

Molly: So, Emma is walking around admiring the grounds and thinking about how Isabella has made them a very good connection, and she's very proud of her sister.

Becca: Once again, ladies admiring landscaping.

Molly: It just makes them hot. Hot and bothered in this time period. Then we get a very long description of the landscape. We've got gardens, meadows, a stream. It does say that the house doesn't have a good view of the stream, which is disappointing. But also, I feel like some shenanigans could happen down by the stream. Who knows?

Becca: Who's to say?

Molly: Who's to say? After walking around for a while, Emma meets the others by the strawberries, and the only person still missing is Frank. Then Mrs. Elton starts talking about strawberries. She goes on and on about strawberries. I literally don't understand what she is talking about. She's talking about the different kinds of strawberries and which ones are best. There is one thing that she says that I had to look up, and I don't know how it relates to

the rest of the things, but it's hautboy or hautboy, which is an archaic form of oboe.
[00:18:00] She just says it. I don't know what--

Becca: Yeah, let's look it up here. I think hautboy must mean something different in this context.

Molly: So, it's not oboe.

[laughs]

Becca: No, because I'm looking at it and it says, hautboy is very scarce. That strikes me as a plant of some sort.

Molly: Maybe it's a kind of strawberry plant, because she's naming other ones that are also strawberry plants.

Becca: Yes.

Molly: Okay. So, oboe, strawberry, same thing. Then she starts complaining about the heat. And at some point, Mrs. Weston comes out worried that something might have happened to Frank. She says that she doesn't trust the horse that he was taking there.

Becca: This is basically mom being afraid that your car is going to break down on the road.

Molly: Got you.

Becca: Yeah.

Molly: So, she was like, "I wish she would get rid of that old, like, Subaru."

Becca: Yeah. Basically, like, "Why is he taking that very old horse this far distance on this hot a day? That's dangerous. He's going to get stuck somewhere." That's her worry.

Molly: Got you. Okay.

Becca: And everyone else is like, "Um, he has a very [00:19:00] "ill" aunt who likes to hold him back when she's not feeling well." That's probably the better explanation. She's like, "No, the horse."

Molly: She's like, "The horse is dead."

Becca: "Something has happened. He's at the Bates motel."

Molly: [laughs] So, then they all go to sit in this shade, and Emma starts eavesdropping on Mrs. Elton's conversation with Jane. It turns out that Mrs. Elton has found Jane a job with Mrs. Bragg's cousin. Jane is repeatedly saying, "She doesn't want the job." And Mrs. Elton's like, "I will send your acceptance in tomorrow's mail."

Becca: Yeah. Jane is just put an impossible position here. You see Emma watching her, and watching her get irritated.

Molly: Mm-hmm.

Becca: Finally, to the point where-- What is the quote there? "The pertinacity of her friend seemed more than she could bear."

Molly: Yeah. I looked up pertinacity, and it means the quality of being determined to achieve a particular aim despite difficulties or opposition.

Becca: Yeah. Again, we see Jane unwilling to take a governess position. [00:20:00] The question is, any governance position or these bullshit positions Mrs. Elton keeps coming up with, because she's not as well connected as she thinks she is.

Molly: Right. I don't know.

Becca: Who's to say?

Molly: Whomst even? Then she pops up and she's like, "Mr. Knightley, show us around the gardens." They all start walking separately, but they all end up in a row of lime trees, which give them shade. There's a long description of the way the lime tree grove is set up, which I'm not entirely sure I understand, but I think it's an aisle of lime trees ending in a little stone wall that overlooks the Abbey Mill farm.

Becca: Yes.

Molly: Like, the cliff.

Becca: You recall that Mr. Robert Martin is a farmer on behalf of Mr. Knightley. So, we're basically walking through some of Robert Martin's land that he runs.

Molly: Oh, we're already down by the mill.

Becca: Well, the mill is just over the hill.

Molly: I see.

Becca: Yeah.

Molly: Okay. So, [00:21:00] Emma sees Knightley and Harriet walking together, Knightley and Harriet.

Becca: And she thinks, "What an odd tete-a-tete."

Molly: [laughs] That's exactly what she thinks.

Becca: It's the exact words.

Molly: To me, that's not odd at all. She goes over, she's like, "I would be worried about Harriet being so close to Abbey Mill Farm." But she goes over and she sees that Harriet's more engaged in the conversation than looking around. "I wonder why Harriet's more engaged in the conversation than looking around, Emma."

Becca: So, are you Team HarriKnight? [laughs]

Molly: I'm not Team HarriKnight, but I do think that's what's happening here, in terms of-- I think that's what Harriet wants to happen. I do not think that that's what Knightley wants to have happen. He just is being nice to her.

Becca: Well, Mr. Knightley likes Harriet. We learned that.

Molly: Yes, he likes her now. He's being a good person, and also he likes her and he's being her friend versus like, I don't think he's flirting with her, but I think she is-- [crosstalk]

Becca: Hearing Harriet's [00:22:00] like, "There's a vibe."

Molly: Harriet thinks there's a vibe.

Becca: Okay.

Molly: Because Emma told her to check out if there was a vibe. So, now she's walking with him and being like, "Oh, yes, agriculture? Mm. Mm-hmm."

Becca: We've all been there.

Molly: Yes, we have.

Becca: Me, on my first date, with Mike, "Oh, so you like Batman. That's so cool."

Molly: Yeah, I love Marvel. DC?

Becca: I love Marvel. I actually love Marvel, but-

Molly: For sure.

Becca: Batman is DC.

Molly: Yes. While Knightley is talking about agriculture, he gives Emma this look that's like, "Don't worry, I'm not talking about Robert Martin. I can talk about agriculture without talking about Robert Martin."

Becca: And Emma's like, "I trust you. Even if I didn't trust you, we all know Robert Martin's in the past."

Molly: She's like, "He's probably over her by now."

Becca: She's certainly over him by now.

Molly: But none of that is true, Emma. [giggles]

Becca: Never forget our boy, Robbie.

Molly: Robbie Martin.

Becca: Poor one out for a good one.

Molly: Pour one out. Then they go in to eat, and there's still no Frank, and Mrs. Weston is really worried because he had said that Mrs. Churchill was [00:23:00] doing better, and that he was going to be able to leave her, but they're all like, "No, her health is prone to sudden change. She probably just freaked out at the last minute." Emma watches Harriet while this conversation is happening, and Harriet is betraying no emotion, probably because she has none.

Becca: [laughs]

Molly: They eat, and then they all go outside to see more of the grounds. But Emma decides to stay with her father, and let Mrs. Weston go out and have a walk. Then they describe all the stuff that Knightley left with Mr. Woodhouse to look at. One of the items is a cameo, which I googled because I only know a cameo appearance or et cetera.

Becca: Yeah, cameo.

Molly: Yeah, but it is a piece of jewelry, typically oval in shape, consisting of a portrait and profile carved in relief on a background of a different color, basically a silhouette.

Becca: My mom has one of those. They're really pretty.

Molly: They are pretty. Then it says that Mr. Woodhouse has a total want of taste for what he saw. Does [00:24:00] that just mean he doesn't understand what he's looking at, or what does that mean?

Becca: Yeah, that means he's not totally in the know of how cool everything is, but he's enjoying himself.

Molly: He's having a really fun time.

Becca: He's having a great time. I love that everyone's out on these walks, and he's sitting by a fire being like, "Oh, trinkets."

Molly: [laughs] And maps.

Becca: "Oh, perfect. Maps. I'll never leave this place." But maps--

Molly: He loves it.

Becca: Yeah.

Molly: Before Emma sits down to look at everything with him, she goes out into the hall to just take a look around, and she's immediately met with Jane Fairfax, who has a look of escape and who had just been looking for Emma.

Becca: The scene is so much.

Molly: It's so much. Jane says, "Can you tell everyone, when they start looking for me, that I've gone home?" She says, "It's gotten late, and her aunt has lost track of time, and she just has to go." And Emma's like, "Are you going to walk?" And Jane says, "Yes, nothing's going to hurt me." And then Emma says, "Well, you shouldn't walk. You can have my carriage." Jane says, she would rather walk, and she has nothing to be afraid of, especially since she's soon going to have to [00:25:00] guard others while they're walking, so she can't be afraid now. Emma is concerned about the heat and says that Jane is fatigued, and Jane says, "Yes, but more spiritually than physically."

Becca: Can I read this line, because it breaks my fucking heart?

Molly: Please do.

Becca: "I am," she answered. "I am fatigued; but it is not the sort of fatigue. Quick walking will refresh me. Miss Woodhouse, we all know at times what it is to be wearied in spirits. Mine, I confess, are exhausted. The greatest kindness you can show me, will be to let me have my own way, and only say that I am gone when it is necessary." The part where Miss Woodhouse says, you are fatigued already, and she says, I am fatigued, just like the way she says it, you really feel for Jane in that moment.

Molly: Yeah.

Becca: You really feel for her.

Molly: Yeah. She's got a lot of pressure on her from all angles. And also, she's so different from the rest of her family.

Becca: The way Jane [00:26:00] Austen writes it, the desperation and the sadness rolling off of that paragraph.

Molly: Mm-hmm.

Becca: Just, oh, poor Jane. [giggles]

Molly: Yeah. I wanted to note that this is the longest conversation that we've seen those two have.

Becca: Yes. It is the first one on one conversation we have seen between Emma and Jane, and it is the most we have heard from Jane Fairfax in this book, despite her being a huge presence in Emma's mind and in our story.

Molly: Yeah, this is the longest sentences I've seen her speak, and it's like just at a breaking point.

Becca: Yeah, and she's just done. She can't do it anymore.

Molly: Mm-hmm. As she's leaving, she says to Emma, "Oh! Miss Woodhouse, the comfort of being sometimes alone!".

Becca: Oh, I'm getting emotional thinking about Jane Fairfax. I feel so bad for her. Her life is so hard.

Molly: It really is.

Becca: Emma even feels bad for her. Although when Emma says, "This is the more she hates the people she's with, [00:27:00] the more I like her."

Molly: Yeah.

Becca: It has the vibes.

Molly: You've seen *Parks and Rec*?

Molly: You know I haven't.

Becca: I know, but there's an episode where Ann yells at April and who is always mean to her, and she screams at her and she tells her she doesn't care if she likes her, and then she leaves. And then, April just looks at the camera and goes, "That is the closest I have ever come to liking Ann." And I feel that energy from Emma here.

Molly: Yes, exactly. So, she leaves. And 15 minutes later, Frank arrives. Emma, at this point, has forgotten that he was coming, but she's happy that he's there because Mrs. Weston will be happy. He explains that Mrs. Churchill had detained him with a nervous seizure and he had almost given up on coming. If he had known how hot the ride was going to be and how lady was going to be, he wouldn't have come at all, and he's whining and complaining about the heat and the right.

Becca: Yeah, he's got a real bad case of the pissy little bitch syndrome.

Molly: Yeah, I was going to say bitch crackers, but it's pissy little bitch.

Becca: No, different than bitch crackers.

Molly: [00:28:00] Yeah.

Becca: He's not being prejudiced against anyone. He's just being a little whiny pants.

Molly: He's just annoying.

Becca: Baby.

Molly: Emma's like, "Maybe you should sit and chill out, and you'll cool down." And he's like, "By the time I cool down, I'll have to leave. I already saw one person leaving." And Emma's like, "Oh, you think he's angry that Jane left before he arrived?"

Becca: Who's to say?

Molly: Not Becca. So, Emma's like, "Okay, maybe he just gets angsty when he's hot." She suggests that he goes and eats something, and he's like, "No, I'm not going to do that." And then they sit there for a minute, he's like, "Yeah, I'm hungry." He mutters something about spruce beer, and he walks off.

Becca: So, he gets himself a little snacky snack.

Molly: He gets himself a little snack, a little beer.

Becca: Oh, listen, I want to judge Frank harshly here, but who among us has not been this mean when we're hungry?

Molly: Oh, totally.

Becca: Yeah. [laughs]

Molly: It's just the way that he's being like a giant baby and he's like, "I don't want to eat. Fine."

Becca: I totally do that.

Molly: We all do.

Becca: Yeah.

Molly: So, [00:29:00] while he's gone, Emma thinks to herself that she's very glad she isn't in love with him anymore, because that would be really annoying. Then he comes back and he's had his little snacky snack and his little drinky drink, and he's totally fine now because he's a baby. They look at pictures of Switzerland together. Frank says that when his aunt recovers, he's going to go abroad and do some sort of writing or art or drawings, I don't know, and Emma's like, "But your aunt and uncle would never let you leave England." And he says, "All right, well, we're all going to go." He is sick of England and he wants to get out.

Becca: Why do you think? Preview in the study questions.

Molly: Well, the way that he is talking about how much he wants to leave England, he's like, "I would leave tomorrow if I could." It seems like he's running from something or someone in England. Emma retorts to him, "You are sick of prosperity and indulgence. Cannot you invent a few [00:30:00] hardships for yourself, and be contented to stay?". Basically, calling him a poor little rich boy. He says, "No, he's not prosperous, he's not indulged." He doesn't even find himself to be fortunate. He's very ungrateful for the life that he has.

Becca: To be fair to him, there are strings attached to his lifestyle-

Molly: For sure.

Becca: -that Emma does not have.

Molly: Yes, but it could be a lot worse.

Becca: Oh, it certainly could be, and he is being a baby. But just to be fair, there are pressures on Frank Churchill.

Molly: Yes. He's not allowed to leave his house most of the time.

Becca: Yeah. Anytime his aunt is sick, she calls him right on back.

Molly: Mm-hmm. That's fair. Emma does that for her dad too, but willingly.

Becca: Yes. She could leave her dad. He's not forcing her to stay there. She just loves him.

Molly: It just goes to show that love is the thing [00:31:00] that makes us the richest.

Becca: Yes.

Molly: Yes.

Becca: And money, in this case, because Emma's very rich.

Molly: Yeah. Emma says that Frank is not as miserable as he was when he first arrived. Maybe he needs to go have another snack, and he says, "No, I want to stay by you. You are my best cure, gag." Emma then invites him to go to Box Hill the next day and he says, "No, I want to go home in the cool of the evening," and she says, "Then come back in the cool of the morning." And he says, "Well, it won't be worth it, I'll be cross." And she says, "Fine, then

stay in Richmond." And he says, "But I'll have FOMO, if I don't come." And Emma's, "This is a you problem." And then the rest of the people come back and they're all excited that Frank's there, but they're upset that Jane left. And then Frank turns to Emma and says, "If she wants him to come the next day, then he will." She smiles, so he stays.

Becca: Which brings us to Chapter 7, Box Hill day, or as I'm dubbed it, Box Hill gate.

Molly: Box Hill gate. Mrs. Weston stays behind with Mr. Woodhouse this time because she is preppers, as we have determined.

Becca: Also, Mrs. Weston girl, you have [00:32:00] a sixth sense you're avoiding the drama.

Molly: She really is.

Becca: Because Mrs. Weston's day was just hanging out with Mr. Woodhouse all day.

Molly: Mm-hmm.

Becca: Ideal.

Molly: Yeah, truly. Mr. Weston wants everyone to be friends, but they're all being clicky and walking separately. The Eltons are together, Knightley's with Miss Bates and Jane, and Frank is with Emma and Harriet.

Becca: I can't believe this still happens. Mr. Weston being like, "I want to go through between these three groups and make them all hang out with each other and them not doing it." Literally, every party you go to is like this.

Molly: Yep.

Becca: It's crazy.

Molly: Yeah. Do you think that you're the Mr. Weston of your group or are you one of the groups of your group?

Becca: It assuredly depends on the party.

Molly: For sure.

Becca: If I'm the host, then I am the bounce between. If I am at the party and I don't know many people, I'm going to stick to the people I know.

Molly: Well, what's funny is that Mr. Weston is not the host of this party. Technically, Mrs. Elton is the host of this party. It was her idea.

Becca: Which she keeps reminding everyone, but Mr. Weston is the one who brought the parties together. [00:33:00]

Molly: He did.

Becca: Yeah. So, this is all hasty.

Molly: It is. Emma's annoyed because she's walking with Frank and "She has never seen Frank Churchill so silent and stupid." He's just walking being like, "Uh-huh, yeah. Okay."

Becca: Yeah, he's just a glum little baby.

Molly: Yeah. Meanwhile, Harriet is also being dull because she's feeding off that energy, and together they're being insufferable. But I think that they both wish they were walking with someone else. So, who's to say?

Becca: Whomst, if you will.

Molly: They all sit down, and Frank becomes talkative again, and he's totally focused on Emma when they're all in a group together. I think that he is, as we determined last episode, trying to make Jane jealous. Emma is just glad that he's talking again at all, and she encourages him too much, and she's flirting with him like when they first met, even though now to her, this means nothing. But she's flirting with him a lot, and she's laughing very loudly [00:34:00] at all of his jokes and flirting even more, because she realized that his attentions to her aren't winning back her heart, and she's like, "Oh, this is great. I can be as flirtatious as I want. It means nothing."

Becca: It's also that thing where you try to fake it till you make it to a good time, because the quote is, "Not that Emma was gay and thoughtless from any real felicity, it was rather because she felt less happy than she had expected. She laughed because she was disappointed, and though she liked him for his attentions, and thought them all, whether in friendship, admiration, or playfulness, extremely judicious, they were not winning back her heart. She still intended him for her friend."

Molly: Yeah, that's so true.

Becca: Yeah.

Molly: She's like, "Ha-ha-ha-ha-ha."

Becca: Yeah, like, when you're trying to have a better time than you're actually having.

Molly: Yes.

Becca: Yeah.

Molly: Yes. Frank says that he's glad that she told him to come today, and she says that he begged her to tell him to come. He says that he had been overcome by heat at that time, she shouldn't judge him too harshly, and Emma's like, "Well, it's hotter today." [00:35:00] And he's like, "Well, I feel fine." And she says, "That's because you're under command." And he says, "Your command?"

Becca: My God, dude.

Molly: He has no game.

Becca: This is the Regency. Be a lick subtle.

Molly: That's what I'm saying is that, this flirting is improper. It's like, how Willoughby and Marianne were flirting so openly.

Becca: Isn't it?

Molly: mm-hmm.

Becca: Mm-hmm.

Molly: Mm. And she says, "No, your temper is under control." And he says that he has no self-command without motive, and he is under Emma's control always, because she is always with him, whether she's with him or not, which is just so intense.

Becca: Mm-hmm.

Molly: Emma says, "Yeah, I've been always with you since 3 o' clock yesterday.

Becca: [laughs]

Molly: He says, "No, I first saw you in February." And she says, "Maybe we should be a little quieter. Everyone's listening to us." And he says, "I don't care who hears." He says, "Let

them hear me from [unintelligible [00:35:55] to Dorking," which I think are the two funniest town names that they could [00:36:00] have dropped in here.

Becca: Oh, yes. Jane Austen has fun. She has fun.

Molly: [giggles] Then he says that everyone else there is stupid, and he wants to shake things up. These are the words that they're using in the book, by the way.

Becca: Oh, yeah.

Molly: Like, people being stupid and dull.

Becca: Well, he whispers it to her.

Molly: Yes. And he then announces to the table that Miss Woodhouse wants to know what they're all thinking of.

Becca: You get the sense from this part of the chapter that basically Frank and Emma have coopted and commandeered the picnic, and that they're making everybody else around the miserable.

Molly: Yes.

Becca: Except Mr. Weston, who's like, "We're having fun. We're having fun."

Molly: But the pain in your eyes as you said that.

Becca: Yeah. [laughs]

Molly: So, when Frank says that Emma wants to hear what everyone's thinking, this is my favorite thing that Knightley's ever said-- Oh, well, my favorite thing that Emma said was, "With you, if you'll ask me." This is my favorite and most hot thing that Knightley has said so far is, "Miss Woodhouse sure that she would like to hear what we [00:37:00] are all thinking of?"

Becca: [laughs]

Molly: Oh, my God, he's just so hot and he knows exactly what's going on.

Becca: Yes.

Molly: Emma's like, "No, I don't want to hear what you're all thinking, maybe from one or two of you." And she looks at Mr. Weston and Harriet, who are her only friends here right now.

Becca: Well, pure thoughts, nary an evil thought is going through Harriet's or Mr. Weston's brain.

Molly: Right. They're just like, "Oh, yeah, this is great."

Becca: "That's a pretty cloud."

Molly: Yeah. Mrs. Elton then says that she would never have asked such a thing of the group, and Mr. Elton says, "They'd better pass it off as a joke. They're muttering to each other." Then Frank announces that Miss Woodhouse doesn't need to know what they're all thinking of, but definitely needs to hear something entertaining from each of them, except for himself, who is already very entertaining. He says, "It can be one clever thing, two sort of clever things, or three dull things." And then Miss Bates jokingly says that, she should be sure to say three dull things whenever she opens her mouth, which is a very cute thing for [00:38:00] her to say. And then Emma says, "Yeah, well, you might have difficulty limiting the number." Uh-oh.

Becca: Yeah, this is a moment. This is still, for me, one of the most excruciating passages Jane Austen wrote.

Molly: Yeah, I feel like I really went through it with them because I was laughing at first. My notes say, LOL, next to Emma's comment. And then as soon as Miss Bates is like, "Oh." I'm actually hurt by it.

Becca: It takes a moment.

Molly: [laughs]

Becca: It takes a moment. She doesn't process it right away, then she does and she immediately blushes, and then it's like, "Oh, wow, such a good friend to listen to me blather on like that."

Molly: Oh, my God.

Becca: Emma is at her most excruciating in this chapter, by far.

Molly: It's really bad.

Becca: Awful. Like, "Oh, it hurts."

Molly: Yeah.

Becca: It's very obvious too.

Molly: It's very obvious. The quote was, "I must make myself very disagreeable, or she would not have said [00:39:00] such a thing to an old friend," which is heartbreaking. And Mr. Weston then says, "I think that she says that just to Knightley, and it's not to the whole group," because then Mr. Weston's like, "Well, I'm going to make a conundrum. I'll say my entertaining thing. What two letters of the alphabet are there that express perfection? M and A. EM-MA."

Molly and Becca: Emma.

Molly: Emma finds this hilarious. Frank and Harriet love it, but the rest of the group is just like, "Mm." And then Knightley goes, "Well, no one can follow that." And then Mrs. Elton's like, "I must be excused. I hate this sort of thing." She tells them that she once had an acrostic sent to her, which she hated, and she says, "I knew who it came from. An abominable puppy! You know who I mean (nodding to her husband)." Is she saying that he wrote her a poem and she hated it, or is she saying that he knows who she's talking about?

Becca: Knows who she's talking about. [crosstalk] Remember, she hates puppies.

Molly: Right. She hates puppies.

Becca: Mm-hmm.

Molly: [00:40:00] Oh, man, I was hoping that she was talking about Mr. Elton.

Becca: Oh, no, she's being mean.

Molly: Dang.

Becca: You get into this place where you wonder if Mrs. Elton understands what just transpired between Emma and Miss Bates, because then there's this line that comes later in her speech where she says, "I have a great deal of vivacity in my own way, but I really must be allowed to judge when to speak and when to hold my tongue."

Molly: Mm.

Becca: Then her husband answers in a sort of snide way as well.

Molly: What does he say?

Becca: "Yes, yes, pray pass me," added her husband, with a sort of sneering consciousness, "I have nothing to say that can entertain Miss Woodhouse, or any other young lady. An old married man quite good for nothing. Shall we walk, Augusta?"

Molly: So, you think that they are mad at her for what she just said to Miss Bates too?

Becca: Well, I think it's a question whether or not they picked up on what just happened.

Molly: Mm-hmm. I didn't really pick-- I knew that it was offensive, but until the end of this chapter, which we'll get to, I didn't realize how bad it was.

Becca: Well, you know who definitely did [00:41:00] pick up on it?

Molly: Mr. Knightley.

Becca: Mr. Knightley. But you know who else?

Molly: Mrs. Bates? Jane?

Becca: Yeah.

Molly: Oh.

Becca: Yeah.

Molly: Uh-oh.

Becca: It's not subtle. It's a bad moment for Emma.

Molly: Not a good look for our girl.

Becca: When Mrs. Elton makes you look like a bigger dick at the table than she is. Oof.

Molly: Really bad.

Becca: Yeah.

Molly: Emma. So, they go. They ask Jane if she wants to walk, and Jane declines, and so the Eltons just go by themselves. Frank says, "It's lucky that those two were such a good match, having only known each other for a few weeks in Bath," because you can't really get to know someone on vacation. You need to meet women in their own natural habitat,-

Becca: Own homes.

Molly: -in their own homes amongst their own people. He says, "How many a man has committed himself on a short acquaintance and rooted all the rest of his life?" At this, Jane says, "Such things do happen to both men and women, but not often, because "A hasty and imprudent attachment [00:42:00] may arise but there is generally time to recover from it afterwards. I would be understood to mean, that it can be only weak, irresolute characters, (whose happiness must be always at the mercy of chance,) who will suffer an unfortunate acquaintance to be an inconvenience, an oppression forever." What happened between them?

Becca: It seems pretty loaded, doesn't it?

Molly: Yes. All right, here's my prediction-

Becca: Okay.

Molly: -for what I think happened. They met on vacation or whatever, had a romance, fell in love or whatever. Jane realized that it was not right for her and said, "No, thank you," and he's pissed about it. That's what I think happened.

Becca: What am I going to do?

Molly: Neither confirmed nor deny.

Becca: That's correct.

Molly: All right. Then, Frank just brushes it off and says, "Well, when I marry, I need someone to choose my wife for me." And he asks Emma if she will. He [00:43:00] says, "Find somebody for me. I am in no hurry. Adopt her. Educate her." And I'm like, "Well, she has. That's exactly what she's trying to do with Harriet."

Becca: She's little doing that with Harriet.

Molly: Yeah. And Emma says, "Should I make her like myself?" And he says, "Yes, if you can." And then Emma says, she will do it. He requests only that his future wife will have hazel eyes, and he says that he will go abroad for a few years, and he'll come back to find his wife with Emma.

Becca: Really Quick.

Molly: Mm-hmm.

Becca: Recall from Volume I, Knightley commented on Emma having hazel eyes.

Molly: [gasps] Uh-oh.

Becca: So, he's flirting hard.

Molly: Wow, and obviously.

Becca: Mm-hmm.

Molly: Emmaa-- [crosstalk]

Becca: It's like, "I have blue eyes." It's like a guy being like, "I'd have to have a girl with pretty blue eyes."

Molly: Mm-hmm. And Emma is like, "Aside from the eyes, she thinks that two years will make Harriet exactly the woman that he wants." She thinks that he's even implying it, except for the fact that he's literally talking about her. But whatever. Emma's like, "He's talking about Harriet. He's saying that I should adopt her, teach her."

Becca: [00:44:00] Emma can be so fucking dumb.

Molly: She's so dumb. I think the British term for it is thick.

Becca: Oh, yes, she's thick as fuck.

Molly: Thick. Thick with two Cs also?

Becca: Yep. You can be thick, and you can be thicc.

Molly: Yeah, exactly.

Becca: At the same time.

Molly: Yeah. And Emma is both.

Becca: Yes.

Molly: Jane and Miss Bates then go to join Mrs. Elton on their walk, followed shortly by Knightley. At this point, it's just Emma, Frank, and Mr. Weston, and Harriet, right? And then Frank's spirits, "Rose to a pitch unpleasant." And Emma is suddenly exhausted with his flirting, and she wishes she were just sitting by herself somewhere. She's relieved when the carriages arrive. As she's waiting for her carriage, Mr. Knightley appears next to her and says he has to talk to her. He says, "How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation?" And Emma tries to laugh it off. She says, "It wasn't so bad. She probably didn't even notice [00:45:00] what I said."

Becca: And he's like, "Oh, yes, she did."

Molly: He says that, he was talking to her later about how much Emma must endure in paying her the attentions that she does if she finds her company so irritating.

Becca: Like, horrible, and devastating, bullying on Emma's part.

Molly: Yeah. Emma says, "Well, there's not a better creature in the world than Miss Bates, but she is equally good and ridiculous, you have to admit." He says, "Sure, if she were rich, we could joke about it, but she's not your equal in status or anything. She's sunk from her status, actually," and Emma should feel compassion for her. He mentions that she's known Emma since she was a baby and watched her grow up from a time when "Her notice was an honor." Did she fall from her status since Emma was alive?

Becca: Yes. So, the implication being Emma was born before Mr. Bates died her father.

Molly: Got you. So, [00:46:00] at some point, Emma knew her as someone of her same status.

Becca: I think maybe as a young child.

Molly: As a baby.

Becca: Very young child.

Molly: Either way, she should have compassion for this woman. But instead, he says that she ridiculed her in front of her niece and in front of others who would be guided by Emma's treatment of her, who are going to model their treatment of Miss Bates after Emma's treatment of Miss Bates, basically saying, "Emma, you need to use your platform for good, not evil."

Becca: Yeah, basically, it's like a boss mocking an employee.

Molly: Yeah.

Becca: It's like a popular girl picking on a band geek. The power imbalance is so out of whack on this, and it's so cruel to make fun of someone who's so beneath you.

Molly: You could easily make this woman's life miserable.

Becca: Never punch down. Always punch up.

Molly: Mm-hmm. Mr. Knightley says that he knows this conversation isn't pleasant for either of them, but he just had to say it because he's her friend and he wants her to better in the future, and he's always going to be honest with her. [00:47:00] He thinks that she's not talking because she's annoyed at him, but actually, she is really taking to heart what he said. She's furious with herself, she's embarrassed, she's concerned about Miss Bates because she hurt her feelings so, much and she wants to say something in return, but he just walks away as soon as she gets into her carriage. She's sitting there thinking that she can't believe that she treated Miss Bates like that, or that she made

Mr. Knightley think so badly of her, so badly, in fact, that he would just leave her without even saying goodbye. He just said all this and then walked away. Then she gets into her carriage. Luckily, it's just her and Harriet in the carriage. And Harriet also seems in a bad mood for some reason and doesn't seem to want to talk, so Emma just sits there and cries the whole carriage ride home.

Becca: Time does not compose her. She just gets more and more upset the more she thinks about it.

Molly: Yeah, which, like, I've been there when I've done something that I've felt bad about and **[00:48:00]** I just spiral out of control.

Becca: That's the thought that occurs to you at one in the morning, and then you sit up straight in bed in a cold sweat, and think about it.

Molly: Yeah.

Becca: All right, so this has been very long. So, let's just go straight into the back of study questions. We'll be like lightning round on this one because it's a long episode already. So, first, Jane's, I am fatigued statement. What does she mean? Why is she fatigued?

Molly: She has to be so patient with everyone all the time. And also, she's so different from the rest of her family. She's beloved and they're all beloved, but I feel like she's got a little bit more class and decorum than Miss Bates, per se. I think that it must be exhausting trying to be on your best behavior all the time. Well, I don't know. Now I don't want to talk shit about Miss Bates anymore. I feel like that's been done enough. I think mostly at this moment, she's fatigued because of Mrs. Elton actually, and **[00:49:00]** the expectations that Mrs. Elton has of her when she's just trying to live her life.

Becca: Okay. We are going to return to this speech later in the book-

Molly: Okay.

Becca: -but I just want to hold it. Because for me, it's one of the more powerful moments in the book, the scene between Emma and Jane, which goes to, why does Jane Austen put the scene in the book and what does it do to change the story?

Molly: Well, it is the longest conversation we've had Jane and Emma have. It drives their relationship a little bit, because Emma leaves the conversation thinking that she likes Jane a little bit more. It hints at Jane not being totally perfect and comfortable with where she's at in life.

Becca: Yes.

Molly: Yeah.

Becca: I also think that the whole book is defined by Emma's main character energy. We are in Emma's world. The book's called *Emma*. Emma's a very unreliable narrator. We are in her head for the entire book, save that one chapter we've been in Mr. Knightley's head.

[00:50:00] But this scene between Jane Fairfax and Emma gives you a glimpse, a window into the life of someone Emma's been kind of obsessed with the entire book.

Molly: Obsessed. Yeah.

Becca: Yeah. And we have a very specific image of Jane Fairfax from Emma's description of her through the book. This is the first time we actually get to talk-talk to Jane, and what do we find out? She's got her own story happening the entire time.

Molly: Yeah, she's having a hard time.

Becca: She's having a hard time. We don't have the context. All we know in this moment is that she's at a breaking point. So, what is her story, this whole book? Because Jane is the main character of her own story,-

Molly: Right.

Becca: -that Emma's only getting little snippets of.

Molly: I hope we get to find out.

Becca: Who's to say. What the fuck is up with Frank and why is he a dick?

Molly: I think Frank is in love with Jane, but she has spurned him in some way. He is being a dick, because every time he arrives and she leaves, he's like, **[00:51:00]** "Dang it, I came here just to make her feel bad."

Becca: But then why is he flirting with Emma?

Molly: Well, he only really flirts with Emma when-- Well, hmm.

Becca: Do you notice any changes in his flirting in these last two chapters?

Molly: Well, I noticed that when he was walking with Emma by herself, with Harriet, he is not flirting at all, but he flirts with her in front of Jane. But I guess, when he was at the Donwell house, he was flirting with her in private. So, I don't know.

Becca: I would posit that Frank's flirting in this part of the book is much more heightened than it has been before. It's been gentle, fun flirting.

Molly: It's exhausting to Emma in this part.

Becca: Yeah, and it's really, really explicit. "Find me a wife with hazel eyes in your lively spirit. Model her after you."

Molly: Yeah, it's a little awkward.

Becca: Yeah. So, I don't know, just something to chew on. **[00:52:00]** Emma's statement to Miss Bates, AKA Box Hill gate, AKA Jane Austen invented cringe.

Molly: [laughs]

Becca: What is this moment in the story?

Molly: It's another slap in the face of Emma for self-awareness, for her to-- She wasn't self-aware in the moment. She had to have it told to her, but it, one, has her realize that Frank is bringing out the worst in her, and two, has her really caring about what Mr. Knightley thinks about her.

Becca: I also think the whole book, Jane Austen makes you irritated by Miss Bates with Emma. It's a comedy bit that we do where Emma's like, "Oh, I have to deal with perfect Jane Fairfax and her unbelievably irritating aunt, and Miss Bates is very irritating." If you're in Emma's head long enough, you can forget how and why Miss Bates is the way she is. We talked about this at the **[00:53:00]** very beginning of the book, how Miss Bates talks all the time and is just overcompensating for how crazy her life is for a lot of reasons, and is really grateful to the people around her for giving them her their charity and their time. But it's also very humiliating. So, she's almost filling a void there. So, Emma's really pushing on a nerve of cruelty in this moment.

I think it does a couple of things. One, it reminds us the class dynamics of this book. Two, it subverts the expectations and makes the reader feel bad for laughing at Miss Bates, the whole book, like we did. We all do. She's written that way.

Molly: I thought that was going to be my funniest quote, but now I'm looking for a new one.

Becca: Exactly.

Molly: I'm embarrassed.

Becca: Don't be embarrassed. It's written that way. Jane Austen wants you to be in Emma's head.

Molly: No, Jane Austen embarrassed me.

Becca: Yeah.

Molly: Yeah.

Becca: She's making you feel bad for making fun of Miss Bates. Emma's done a lot of questionable things in [00:54:00] this book, but this moment's really her cruelest moment, the one moment you really like, there's nothing you can say or do that justifies it. So, I think it serves as like Emma's lowest point. On the other hand, what do you make of Emma's reaction to it?

Molly: It's intense. She cries the whole way home.

Becca: I think that's the redeeming quality of Emma here, because she, her worst moment egged on by Frank Churchill, she did something bad, and you can see how deeply it affects her to realize what she did was bad. The remorse she feels here is like a turning point for her, where she has to admit she's hurt someone in a real way and she's not had to admit that much in this book.

Molly: Right.

Becca: I'm going to leave it there, because I think that we are at the point in the book where things are really picking up. So, funniest quote?

Molly: So, Frank says, "I am sick of England and would leave tomorrow if [00:55:00] I could." And Emma says, "You are sick of prosperity and indulgence. Cannot you invent a few hardships for yourself, and be contented to stay?"

Becca: Questions moving forward.

Molly: Why did Jane leave aside from wanting a minute to herself?

Becca: She was fatigued.

Molly: She was fatigued. Will Jane take a job? Will the Campbells come? Will Emma and Knightley ever talk again? Will she apologize to Miss Bates? What's going to happen?

Becca: Who wins the chapters?

Molly: Let's give this one to Miss Bates.

Becca: Okay. I was going to say Jane.

Molly: Oh, sure, yeah. Jane deserves a win too. Let's give it to the Bates family.

Becca: I think we should give it to the Bates family. They've been through a lot of shit. Jane is fatigued. Miss Bates is humiliated. They deserve a win. Emma's a loser, this chapter. Frank Churchill is a loser, this chapter.

Molly: Knightley is always a winner.

Becca: Knightley is always a winner, and Knightley is always hot.

Molly: So hot.

Becca: But I think it's fair, because I think **[00:56:00]** your instinct to give it to Miss Bates, who's been through so much, is a good one. My instinct is to give it to Jane, because I love that scene between Emma and Jane where you learn-

Molly: It's a great scene.

Becca: -where you learn a little bit about Jane.

Molly: Yeah.

Becca: Oh, I feel for Jane Fairfax. She's in my heart. All right, listeners, that concludes this episode of Pod and Prejudice. For next time, we're doing three chapters. So, you want to read Chapters 8 through 10 of Volume III, or if you're not in a Volumes book, it's Chapters 44 through 46. Molly, how you feeling?

Molly: I can't wait to read these next chapters and find out what's going to happen between Emma and Knightley primarily.

Becca: Shipper.

Molly: I really am a shipper.

Becca: Well, until next time, stay proper-

Molly: -and eat some strawberries.

Becca: Ooh.

Molly: Yew.

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. **[00:57:00]** For transcripts and to learn more about our team, check out our website at podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook, [@podandprejudice](https://www.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.

[Transcript provided by [SpeechDocs Podcast Transcription](https://www.speechdocs.com)]