

Molly: Hey, everyone. Before we begin today, we want to thank our newest patrons over on Patreon, Kylie and Elizabeth. Thank you so much for your support. If you want to be like these awesome people and get access to bonus content like our notes, outtakes, and bonus episodes, head on over to patreon.com/podandprejudice. And now, enjoy this week's episode covering Chapters 39 through 41 of *Emma*.

[Pod and Prejudice theme]

Becca: Listeners, I had one too many mezcal Negronis last night. So, I am okay, but a little farklempt.

Molly: And I'm farklempt, because my uterus is rebelling against me.

Becca: That menstruation sensation gripping the nation?

Molly: Yeah.

Becca: yeah.

Molly: So--

Becca: We are Farmers! Pum pa rum pum, pum, pum, pum.

Molly: [giggles] I would say that being hormonal right now, these chapters hit different.

Becca: [laughs] Oh, I'm not going to [00:01:00] say anything, but I was reading through this part of the book this morning, and just refreshing my recollection, and I started going forward. I'm just going to say, like, the end of this book is just so much.

Molly: Becca just needed to take her glasses off.

Becca: [laughs] I just removed my glasses to rub my eyes in response to Emma Woodhouse and her shenanigans, and relevant for these chapters also Frank Churchill and his shenanigans. [laughs]

Molly: And Knightley and his shenanigans.

Becca: Knightley, there isn't much to say other than to get into the chapters, but 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 books 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*, [00:02:00] Volume III, Chapters 3 through 5, or if you are reading a book that isn't broken up into Volumes, that's Chapters 39 through 41.

Becca: Yes. We haven't done a three-chapter arc in a while, but it just made sense for this part of the book, which is pretty wild.

Molly: Yeah, there's a lot of goss, hot goss. There's a lot of scheming.

Becca: Yeah, and there's just a random occurrence of some slight problematic tendencies on Jane Austen's part.

Molly: Yeah, I also forgot about that. I think I blocked it out.

Becca: Yeah, we're going to talk about it, but it is not her best moment as a writer. [giggles]

Molly: No, it's so random and so unnecessary.

Becca: Absolutely.

Molly: But also, at the same time, what a fun, random way to cause some drama. I wish it was pirates though. I wish it was open sea pirates.

Becca: Yeah, that would have been fun, except [00:03:00] they're not at sea.

Molly: Yeah.

Becca: This isn't *Sense and Sensibility*. It's not a sisters tail by the seaside.

Molly: But remember when Jane got saved by Mr. Dixon from falling off a boat.

Becca: Yes.

Molly: So, it could have been.

Becca: Yeah, we're going to talk about that moment and what it accomplishes in the chapters. It's obviously a very small moment in the book, one that reflects poorly on English society of the time, but certainly-- We'll get into it in the study questions. I have feelings about how Jane Austen is using that encounter, and yeah much to discuss.

Molly: Much to discuss. So, let's get into it.

Becca: Yes.

Molly: So, starting with Chapter 3 or chapter 39, this is the day after the ball at the Crown Inn when Emma and Knightley dance.

Becca: They do dance, and we don't get to see it happen or hear about it other than Emma reflecting the next day.

Molly: Yes. So, this is her reflections. I guess, that's also where we [00:04:00] left off.

Becca: Yes. Last chapter, we were at the ball in the Crown Inn. Harriet was humiliated by Mr. Elton and Knightley saved her from humiliation. And then Emma and Knightley had a hot conversation where they talked about how they were both wrong about the Elton-Harriet situation, and then they decided to dance.

Molly: "With you, if you will ask me."

Becca: Oh.

Molly: Oh.

Becca: Mm, it's hot.

Molly: I just cannot wait to use that line one day. It doesn't work because I'm already in a committed relationship.

Becca: I was going to say, "Are you going to go to a wedding with Mel and be like, "With you, if you will ask me--" [crosstalk]

Molly: She's going to be like, "Who else am I going to dance with?"

Becca: She's also just going to be like, "What?" Because it's not going to be prompted either.

Molly: She's not going to say like, "Who are you going to dance with?" Because I'm obviously going to dance with her.

Becca: [laughs]

Molly: Yeah. No, but I'm going to have to figure out a way. It just won't be as hot, because there's not that tension.

Becca: So, you're saying that [laughs] you want more tension in your relationship?

Molly: [laughs] I just want to, like, for a day, [00:05:00] just act like-- All right, now we're getting into weird roleplay thing.

Becca: You just want a will there, won't they for a day with Mel?

Molly: I just want her to be Knightley.

Becca: Melanie, you heard it here. Just be Knightley for a day.

Molly: She's like, "I don't read Jane Austen."

Becca: But she's seen *Clueless*, right?

Molly: I don't know if she's seen *Clueless*.

Becca: Well, we're going to have to do some watch parties with the four of us.

Molly: Yes. *Fiddler on the Roof*.

Becca: Oh, I was thinking when we're doing our *Emma* watch throughs, but yes.

Molly: For sure. Yeah, she can study.

Becca: Yeah. [laughs]

Molly: Here's my hope. Paul Rudd. No, he's not a Knightley. Becca will neither confirm nor deny.

Becca: I will neither confirm nor deny.

Molly: So, let's get into it.

Becca: Mm-hmm.

Molly: So, this is the day after the ball. These are Emma's reflections. The talk with Knightley was her favorite part of the party, and she's glad that they agree about the Eltons being the worst and about Harriet being the best. She thinks that the Eltons impertinence with their glances across the hall and [00:06:00] all of that will give way to Harriet getting over Mr. Elton, because before they left the ball, it seemed to Emma that Harriet's eyes had been opened to what a dick Elton is, and she's thinking to herself, "Harriet rational, Frank Churchill not too much in love, and Mr. Knightley not wanting to quarrel with her, how very happy a summer must be before her!" Famous last words.

Becca: Yeah. Then there is an intrusion upon her seclusion.

Molly: Yes. So, she's thinking about this. She's not supposed to see Frank at all this morning. He's supposed to be leaving. And then who does she see walking up to Hartfield?

Becca: Is it our guy, Frank Churchill, carrying a distressed Harriet Smith?

Molly: Yes. The way that they said that, first of all, they're walking up and Harriet's leaning on him. I thought that they were walking up after, [giggles] this is my first thought is that, he's bringing her home after the ball, like, as [00:07:00] if they stayed out partying all night together.

Becca: Oh, my God. [laughs]

Molly: Okay. I was totally misled at first.

Becca: Yeah. Harriet and Frank just kept the party popping at a very late hour.

Molly: I thought that he was carrying a drunk Harriet home.

Becca: Nope, not what happens.

Molly: Not what happens. They come in and Harriet passes out. When she's recovered, here's what we learn.

Becca: Yeah. This is just a little foray into the drama.

Molly: The drama.

Becca: Which we have not had in a minute.

Molly: No. This is a little shoehorned, but here it is nonetheless.

Becca: Yeah.

Molly: So, we learned that Harriet has gone for a walk that morning with Miss Bickerton, and they'd been attacked by gypsies.

Becca: I'm going to pause here and say, that is what the book says a million times.

Molly: Yes.

Becca: I'm going to propose we use the term "Roma" instead.

Molly: Sure.

Becca: Because the other word is kind of a slur.

Molly: No, it is a slur.

Becca: It is a slur.

Molly: It is a slur. [00:08:00]

Becca: So, the Roma people are a very oppressed people throughout Europe, and this is just not Jane Austen's best characterization of minority characters.

Molly: For sure.

Becca: So, let's lead with that,-

Molly: yes.

Becca: -which is not a great moment for English society. I think the point they're trying to get across here is that poor people are basically berating Harriet for money, and it's making her scared.

Molly: Yes. She's being mugged and she's refusing to give them more than a shilling.

Becca: I don't know how much cash Harriet carries on her.

Molly: Yeah, I guess, but she's like, "Don't take anymore. Don't take anymore." I don't know. I guess, she's not rich.

Becca: No. Well, what we have happening here is that, her and her friend, Miss Bickerton are walking and talking about the ball, and little Roma child comes up and asks for money.

Molly: The worst part about this is that when they say that they are attacked, it is six children-

Becca: [00:09:00] And a woman.

Molly: -and a woman. Six children and a woman.

Becca: They're just begging for money, which does not strike me as very-- [crosstalk]

Molly: It's not very scary. I can't get behind six children coming up and asking them for money, and Miss Bickerton screaming and running away over the side of a bank.

Becca: Yeah, this is the drama. And also, the level of agitation they present obviously escalates the situation.

Molly: Yeah. They're like, "Ah," and the kids are like, "What are you scared of? Nah, nah, nah." Like, "Oh, you're scared?"

Becca: Yeah.

Molly: "Now we have the upper hand."

Becca: Yeah. And then we have Harriet having a cramp in her leg and not being able to run like a fucking chump.

Molly: Yeah. Well, because she danced too hard last night.

Becca: Mr. Knightley is reportedly a great dancer.

Molly: [laughs]

Becca: Then we have Frank Churchill coming up over the hill seeing this all happen and being like, "What's going on?" And then the children disperse and run away.

Molly: Yeah.

Becca: Harriet is overcome with the idea of having been berated for money. [laughs]

Molly: Yes. So, it is [00:10:00] the drama.

Becca: The drama.

Molly: But also, not enough drama to warrant that reaction, in our opinion.

Becca: Also, I would note, I just googled this consorting with Roma people in this time period was a crime,-

Molly: Oh.

Becca: -according to the British Crown. So, that's also part of the thing is that Harry doesn't want to get in trouble.

Molly: Ah, I see. Okay. You know, we would have gotten messages about that.

Becca: Yeah, that's why I'm preempting it because I don't pretend to be an expert in the plight of the Roma people throughout Europe. I know it to be extensive and painful.

Molly: Yeah.

Becca: So, my understanding of the context of the scene is a little odd from a modern-day perspective, but we have some brilliant listeners who are experts in this time period. So, I just wanted to throw that out there as this context for why Harriet's all so upset. [giggles]

Molly: Yes.

Becca: But anyway, just a moment of-- It's hard to tell how Jane Austen [00:11:00] feels about this moment in particular, I think, and we'll talk about this more in the study questions. We're getting this from Emma's perspective, and Emma is, if I had to describe her in three adjectives, at least one would be some iteration of the word, sheltered. She's a very sheltered lady. This kind of interaction seems exciting and dramatic to her. It is a foray into interacting with actual poor people for a minute. But it is hard to say if Jane Austen would find this exciting herself. I don't pretend to be an expert on Jane Austen's brushes with darker parts of English society, but I will say that what it is used for here to me is just to show how the town of Highbury would feel about something like this and how Emma would feel about something like this.

Molly: And by extension, how Harriet feels about something like this, because most of her experiences of the world are through Emma. [00:12:00] She's been taught how to react to things by Emma.

Becca: Yeah. Well, Highbury is a very small town and they all have the same sort of experience. It's basically Emma's little fiefdom.

Molly: Yeah.

Becca: Yeah.

Molly: Yeah. Also, the fact that it's six children makes me think that Jane Austen is like, "This isn't so bad."

Becca: It's hard to say.

Molly: It's hard to say, but we won't.

Becca: Yeah. [giggles]

Molly: That's just what happens. And so, Frank brings her home and relays this message to Emma and then he's like, "I don't want to overstay my welcome, so I wish you all the best and I hope that she gets home safely," and then he dips, which is another weird thing for Frank Churchill, because normally he would stick around, as we've mentioned before.

Becca: Mm-hmm.

Molly: Emma thinks, "Such an adventure as this, a fine young man and a lovely young woman thrown together in such a way, could hardly fail of suggesting certain ideas to the coldest heart and the steadiest brain." Basically, she's like, [00:13:00] "This is perfect for falling in love. He rescued her. What a gentleman." She thinks that even a linguist or a mathematician could have seen it. So, of course, an imaginist like herself is on fire with speculation.

Becca: Yeah. So, this is my point about this scene. I think it serves to fit Emma's fancies to create a little story for Emma and to give her the width to impress a romance on her very boring life.

Molly: Mm-hmm. I have something to say about that I'll save for later.

Becca: Okay.

Molly: Emma also thinks that the timing of this daring rescue is perfect because Harriet is in the middle of getting over Mr. Elton, like, her eyes have been opened, and Frank Churchill is trying to get over Emma. So, they're both ready for another person to come into their lives.

Becca: Mm.

Molly: Mm. She is determined not to interfere and [00:14:00] to let this whole thing run its course on its own. And she thinks to herself, "There could be no harm in a scheme," if she's not acting on it.

Becca: This is her being like, "I am done with matchmaking. I am not getting involved. But if something were to unfold before me that I might have predicted, that wouldn't be so bad."

Molly: At the beginning, she was always saying like, "Oh, I did that. I predicted that." And Knightley's like, "But you didn't do anything. You can't take credit for something if you didn't do anything."

Becca: Yeah, but it did not serve her well to actually actively meddle.

Molly: No.

Becca: Yeah.

Molly: We know, and she knows that. But will she stop? Who knows?

Becca: Who's to say?

Molly: Whomst even?

Becca: If you will.

Molly: Yeah. She doesn't want to tell her father about what happened because he would be terrified, but this is Regency Era England, and word travels fast through the network of servants and gossips in the town. So, in half an hour, everyone knows. And Mr. Woodhouse is like, "Oh, my God, this is the worst thing ever." He's terrified, but he's happy because people know that he's going to be terrified [00:15:00] and send word to him being like, "Are you okay?"

Becca: This is the most Mr. Woodhouse moment ever. There's a great moment where Emma's like, "He would not be satisfied unless we all promise to never go beyond the shrubbery again."

Molly: Yeah.

Becca: So, he's very upset about what happened. But at the same time, he has so many guests.

Molly: And he's thrilled. He loves guests.

Becca: He does.

Molly: He tells them all that they are indifferent. What I was confused about is, my understanding of the word indifferent is a little bit different than this time period, potentially. So, I googled it, and another definition of indifferent is not good, fairly bad. So, it could either mean neither here nor there or not good. So, by extension, bad. And Emma's like, "Well, that's not really true. I'm actually fine." Like, in her mind, she's like, "I'm fine." But being fine all the time is not good for a daughter of a person like Mr. Woodhouse, because if he doesn't make up ailments for her, she won't make it into his [00:16:00] letters at all.

Becca: Yeah, exactly. [laughs]

Molly: Which I thought was hilarious. And then the Roma people who mugged Harriet leave Highbury, because they don't want to get in trouble either. Everyone forgets about it, except for Henry and John, who love to hear the story from Emma, and that's the end of that chapter.

Becca: Yes.

Molly: Which brings us to Chapter 4 or Chapter 40. A few days later, Harriet comes to Emma with a small parcel and says that she has a confession to make.

Becca: Oh, Harriet, my girl, this is simultaneously the most cringe and relatable content of all time.

Molly: [laughs] Because we're all a little cringe, aren't we?

Becca: We are cringe, but we are free.

Molly: We are cringe, but we are free.

Becca: We are cringe, but we are free.

Molly: She tells Emma that she's changed in one big way, and she's sure that Emma understands what she means by that, and Emma's like, "I think so." And Harriet says that she was mad before, but she sees now. There's nothing extraordinary in Mr. Elton, and she thinks that Mrs. Elton is ill tempered and disagreeable.

Becca: One of the best things you [00:17:00] could possibly ask for is your friend being like, "I think my ex is a piece of shit."

Molly: Yeah.

Becca: Oh.

Molly: You're like, "Finally."

Becca: Because anger at your ex is so much better than sadness about your ex? You know what I mean? Missing them, it sucks. Resenting them, helpful.

Molly: Yeah, awesome.

Becca: Because then you can move past it.

Molly: Yes. At long last, Harriet. She says she wishes them both well, but she's over it. And now, to prove it, she's going to destroy something that she should have destroyed long ago. Now, I was over here thinking it was going to be the poem or something.

Becca: Oh, yeah. No, it's the shittiest little totems to Mr. Elton you could possibly imagine.

Molly: Like, "Harriet, my girl."

Becca: Oh, man. So, she's kept a little piece of plaster, which in this time period is essentially like half a band aid.

Molly: It's like gauze.

Becca: Yeah.

Molly: Yeah.

Becca: And a broken pencil.

Molly: Like the stub of the bottom of the pencil that has no point on it, in a box that says most precious treasures. Like, coated in [00:18:00] cotton, like padded box with these in them.

Becca: It goes again to the fact that Harriet, while being really sweet and having really great qualities, is just simply not a very deep person, because these are her totems.

Molly: But also, she didn't really have anything with him. So, what was she going to keep?

Becca: Oh, man. Yeah, is there a piece like-- Oh, we don't have to put this in the episode. Maybe this goes in the outtakes but is there something you've ever kept from an ex that's like, you look at later and you're like, "This is kind of shit."

Molly: Yes, and this can stay in the episode. So, when I was a junior in high school or junior, senior, my boyfriend at the time entered a Valentine's Day raffle for a basket that had a stuffed animal, and some candy, and stuff. There was a bunch of stuff in a plastic heart cup. And he won the raffle, and he sent my friend into my after-school AP physics, like, [00:19:00] study class for the AP exam. She walks in with the basket and he's like, "I have a delivery for Molly." And my teacher was so annoyed. He was like, "Oh, you're wasting all of our time." I was so embarrassed. It was like this giant basket with all this stuff in it. I kept that plastic heart cup for years. I mean, my mom still drinks out of it.

Becca: Oh, my God.

Molly: And then also, the crappy teddy bear. All love to my high school boyfriend.

Becca: Yeah, they're buddies now. [laughs]

Molly: Yeah, but I was like, "This is the cup." It's not a good cup. My mom drinks out of it all the time.

Becca: Well, at least that has some token of love to it.

Molly: For sure.

Becca: It shows that he cared enough to buy you presents even if they're shitty presents.

Molly: Yeah.

Becca: This is hanging on to a sweater that he gives you offhandedly. He's like, "Oh, I don't really want this anymore," or something. I don't know. What's a good example?

Molly: It's literal trash.

Becca: Yeah.

Molly: Like, two things that he [00:20:00] left behind. It's like, if you kept his empty cigarette box or something that he threw out and you were pulling it from the-- [crosstalk]

Becca: Oh, my God, it's like keeping an empty beer bottle.

Molly: Yeah.

Becca: He buys you a beer or something.

Molly: "He bought me this."

Becca: Yes.

Molly: Yeah.

Becca: "I have this beer bottle to keep."

Molly: Yeah. It is literally she is keeping trash.

Becca: Yeah, she's keeping his garbage.

Molly: Yeah, because he's garbage. So, it reminds her of him. So, she tells the story of the court plaster, which is the gauze, and it was that he cut his finger, and Emma had said she didn't have any court plaster, so does Harriet have any? And Harriet cuts him a little piece, and then he cuts it into a smaller piece and is fiddling with the remaining piece for a while, and then gives it back to Harriet, and she keeps that. And Emma's like, "Oh, my God, I'm so embarrassed. I had court plaster, but I wanted to push you two together, so I said I didn't."

Becca: Emma's schemes with respect to Harriet and Elton are so [00:21:00] embarrassing for everyone involved.

Molly: "I'm just going to tie my shoe again."

Becca: "I'm going to stand back and lace up my shoe, so they can talk," and then they both wait for her.

Molly: She's so bad.

Becca: Oh, boy.

Molly: Harry's like, "Oh, my God, you lied so convincingly. I had no idea you didn't have any." And Emma, at least, is embarrassed. She says, "I deserve to be under a continual blush all the rest of my life."

Becca: She is cringe.

Molly: She is cringe, but she is free.

Becca: No, she's not free.

Molly: [laughs]

Becca: We're free.

Molly: Yeah.

Becca: She is not.

Molly: Yeah, she is cringe. The pencil was from a time that Knightley and Elton had been talking about spruce beer and brewing it, because they're bros. Not their bros, but they are bros.

Becca: Oh, yeah. No, it's one of those things apparently back into the 19th century, dudes were brewing beer.

Molly: Yeah, which is amazing. He wanted to take some notes down, but his pencil was too small. So, Emma gave him a new pencil, and he left the old pencil on the [00:22:00] table, and Harriet took it. Emma, I just want to throw out there from this interaction, what she remembers is that she and Knightley both like spruce beer, and she remembers where Knightley was standing. Just those are the two things she remembers.

Becca: She also remembers Mr. Elton being a suck up about spruce beer to Knightley.

Molly: Yes. He was like, "Oh, I could be into that."

Becca: Yeah. So, basically, Knightley brews his own beer and Elton's like, "Oh, shit, man. That's cool. I feel like I should try to do that."

Molly: Yeah, let me take some notes.

Becca: Honest to God, this is so hypocritical, but "I must start a podcast too. That sounds fucking great."

Molly: [laughs]

Becca: Like, we started a podcast.

Molly: Yeah.

Becca: So, we can't really speak, but there's a lot of dudes out there who are like, "I want to start a podcast."

Molly: Yeah. Well, we're not men.

Becca: It's true.

Molly: We're allowed.

[laughter]

Becca: Men are allowed to start a podcast. Anybody is allowed to start a podcast.

Molly: Yeah, we're not going to gatekeep podcasting. So, Harriet has brought these [00:23:00] here to throw them into the fire and Emma's like, "Have you really gotten happiness from keeping these things?" And Harriet's embarrassingly, "Yes, but I am ready to move on." I'm so proud of her.

Becca: Yes. Also, this reminds me of that scene in *Friends* where they're doing that little burning ceremony for Valentine's Day. I think it's Season 2 of the show. It's Valentine's Day. The girls are all single and they have a little fire in the apartment, and they throw in their ex boyfriend's shit. And then Rachel's a fucking idiot and throws in Paolo's grappa.

Molly: Why don't I remember this episode?

Becca: It's like from really early in *Friends*. I've forgotten everything they throw into the fire, but basically, they're like, Phoebe plans a little cleansing ceremony. So, they meet nicer men because they have all been meeting crap men. And so, they're throwing shit into the fire to burn the remnants of their old boyfriends, and Rachel has a bottle of Paolo's grappa, which is an alcohol, and [00:24:00] throws it into the fire, and they have to call the fire department.

Molly: Oh, right. Yeah, this is that. Yes. I love *Friends*.

Becca: Yeah.

Molly: I'm cringe, but I am free. I love *Friends*.

Becca: I am cringe, but I am free.

Molly: Yes. So, Emma's like, "Okay, that's fair. You can throw these in the fire, but maybe just the pencil, like, the court plaster might come in handy someday." And Harry's like, "No, I'm throwing it in the fire."

Becca: Yeah. No reason to hang on to gauze.

Molly: "You have the rest of the roll."

Becca: It's fine.

Molly: "It's fine." And Emma, you're rich. Shut up. Like, buy her new ones. Anyway, Harriet says this will be the end of Mr. Elton. And Emma thinks, "When will be the beginning of Mr. Churchill?" So dramatic.

Becca: Oh, my God, Emma needs to get a life.

Molly: Well, she has reason to believe that the beginning of Mr. Churchill has already happened, because about two weeks after the incident being the robbery, [00:25:00] Emma and Harriet are talking, and Emma says something offhand like, "Oh, Harriet, when you marry," blah, blah, blah. And Harriet says she will never marry. And Emma says, "Is this because of Elton?" And Harriet says, no. And then under her breath says, so superior to Mr. Elton. And Emma's like, "Hmm, should I say something? I don't want Harriet to be offended if I don't say anything, but if I say something, will Harriet say too much and then get me involved? I don't want to be involved." And then she decides, "You know what? I should just be honest. I should say what I know and what I think about it," which is exactly the opposite of what she was just saying, but she says, "Honesty is the best policy."

Becca: I don't want to get involved, but I'm going to dip a toe in involved.

Molly: Yeah. Like, "I'll just get it off my chest now, so that I don't have to do it in the future."

Becca: Reasonably, I'm just being honest.

Molly: Yes, honesty is the best policy.

Becca: Oh, boy.

Molly: So, she says that she thinks Harriet's resolution not to marry must result from the idea that the person she wants to marry is too greatly her superior. And [00:26:00] Harriet says, "I have not the presumption to suppose. Indeed, I am not so mad. But it is a pleasure to me to admire him at a distance and to think of his infinite superiority to all the rest of the world, with the gratitude, wonder, and veneration, which are so proper, in me especially." Okay, before I say what I think about this, I think we should just read it back and forth, this bit.

Becca: Okay.

Molly: I'll be Harriet, you be Emma.

Becca: Yes. Let me pull it up.

Molly: Because I have thoughts, as you can see in my notes.

Becca: "Harriet, I will not affect to be in doubt of your meaning. Your resolution, or rather your expectation of never marrying, results from an idea that the person whom you might prefer, would be too greatly your superior in situation to think of you. Is not it so?"

Molly: "Oh! Miss Woodhouse, believe me I have not the presumption to suppose-- Indeed I am not so mad. But it is a pleasure to me to admire him at a distance and to think of his infinite superiority to all the rest of the world, with the gratitude, wonder, and veneration, which are so proper, in me especially."

Becca: [00:27:00] "I am not at all surprised at you, Harriet. The service he rendered you was enough to warm your heart."

Molly: "Service! oh! it was such an inexpressible obligation! The very recollection of it, and all that I felt at the time, when I saw him coming, his noble look, and my wretchedness before. Such a change! In one moment such a change! From perfect misery to perfect happiness!"

Becca: "It is very natural. It is natural, and it is honorable. Yes, honorable, I think, to choose so well and so gratefully."

Molly: So, Emma is certain that Harriet is talking about her experience with Mr. Churchill and the mugging. This girl is talking about Knightley coming to rescue her in the dance. Harriet is in love with Knightley now. She is crushing on Knightley, and that is what I think is happening. What is more?

Becca: [laughs] What is more?

Molly: What is more is that Emma says then that she can't promise that the feelings will be returned, and she shouldn't let her feelings carry her too far unless she's sure that he likes her back. [00:28:00] But she's not going to say anything more on the subject, and she says they shouldn't even say his name. So, she is establishing that they're never going to talk about who it is. This is a farce. They're establishing that they're going to go back and forth thinking that they're each talking about the same person, but both of them not knowing that the other person's talking about someone else. This is going to go on for a while. This has happened in other Jane Austen books.

Becca: Who does it happen to another Jane Austen books?

Molly: It's a brief thing in *Sense and Sensibility*.

Becca: Oh, that does happen in *Sense and Sensibility*. Mrs. Edward Ferrars. I think you mean my brother, Mr. Robert Ferrars.

Molly: Yes. That goes on for a while, and this is that. Emma is so certainly talking about Frank Churchill, and Harriet is obviously talking about Mr. Knightley in the service he rendered her at the ball. So, just calling that out right now.

Becca: What do you make of Emma's reaction to Harriet's words?

Molly: Well, her reaction being that she thinks this is a good thing and she's excited about it, but she's like, [00:29:00] "I'm not going to get involved, but I think that this is good for you." She says, "Watch him and see if his behavior shows itself to be that he has feelings for you too. That's the only time you should act on it." Well, first of all, that's meddling.

Becca: Oh, my God, Emma has no capacity to not meddle in Harriet's life.

Molly: Yeah. She's meddling in that Harriet is going to think she has a chance with Knightley. When Harriet might have a chance with Frank Churchill, like, he's a little bit more on her level, I think, because he's wealthier. But we've established that he's a little bit less in terms of decorum and behavior. I think he's a little bit less formal and a little bit more of a party boy. He's Logan.

Becca: He's so Logan.

Molly: I think that Emma doesn't realize that this could be detrimental [00:30:00] for Harriet's self-esteem.

Becca: What am I going to do?

Molly: Neither confirm nor deny.

Becca: I will neither confirm nor deny.

Molly: Yeah, but I love this. I love this. They're setting this up so well for misunderstanding.

Becca: You mean Jane Austen is setting us up so well?

Molly: Yes, Jane Austen. Good job, Jane. Emma also says that she's proud of Harriet because this is a mark of good taste, no matter how it turns out. And Harriet likes that. I think it's interesting. Emma puts so much weight on people's choices or at least, Harriet's choices

of crush. She's like, "Oh, Mr. Martin, that shows that you have terrible taste. Mr. Elton, he's the worst. Oh, you like Frank Churchill? Good taste. You're getting better." She thinks it says something about who she is as a person.

Becca: Well, I think Emma also sees it as a reflection of her work on Harriet. Harriet's taste is slowly building up.

Molly: Yeah. And she thinks this is a good choice for Harriet because [00:31:00] she thinks that it will refine Harriet's mind and save her from certain degradation. So, that's the end of that chapter.

Becca: Yes, it is.

Molly: What a drama.

Becca: Drama.

Molly: Drama. So, final chapter, Chapter 5 or Chapter 41. We have Chapter 4 being Emma's speculation and Chapter 5 being Knightley's speculation.

Becca: For the first time in this book, we are leaving Emma's perspective for a little while.

Molly: And it's so good.

Becca: And whose perspective do we end up in?

Molly: Our boy, Mr. Knightley.

Becca: Our boy, Mr. Knightley.

Molly: Oh, I love him.

Becca: And wow. [laughs]

Molly: Wow. Okay, so, let's dive right in.

Becca: Oh, yes.

Molly: So, "In this state of schemes, and hopes, and connivance, June opened upon Hartfield," which I just think is an amazing way to open. Emma's like, "I'm not going to scheme," connivance.

Becca: [laughs]

Molly: The Eltons are still talking about a visit from the Sucklings, and Jane is now staying until August because the Campbells have been delayed.

Becca: Unless Mrs. Elton finds her a governess position.

Molly: Right. In which case, she would have [00:32:00] to just not even see the Campbells before they come. She'd just have to take a job. So, Knightley, meanwhile, his dislike of Frank Churchill is growing because he's beginning to suspect him of "double dealing in his courtship of Emma." He thinks he's actually pursuing Jane Fairfax, which I called.

Becca: Yeah, Mr. Knightley entirely agrees with you on this.

Molly: I'm thrilled.

Becca: Yeah.

Molly: Because I trust him.

Becca: [laughs] You feel safe in his arms.

Molly: I do.

Becca: Oh.

Molly: Oh. He's noticed signs of intelligence between them as well as signs of admiration, but he doesn't want to be like Emma and let his imagination run wild.

Becca: The description in this scene is also very interesting, because what we get here is not just that he thinks Frank and Jane have a thing going on. He talks about how there can be absolutely no doubt that there is an obvious courtship happening between Frank and Emma.

Molly: Yes.

Becca: This is fascinating, because [00:33:00] Emma has decided Frank's in love with her a little bit, but gotten off of it, and she is definitely not in love with him.

Molly: Yes.

Becca: So, to her, there's harmless flirting and friendship going on here. But to the outside eye, he thinks that she is being aggressively and happily pursued by Frank at the behest of his parents, specifically his father and his stepmom.

Molly: Yeah. I didn't even think about that. I was like, "Oh, Emma was right about the feelings between them that she is trying so hard to avoid." But you're right that she's not being subtle, like, she thinks she is and she's also not shutting it down as well as she thinks she is.

Becca: Yeah. What we have instead is something that, to an outside eye, apparently, it looks quite a bit like an attachment.

Molly: Which is improper.

Becca: It doesn't have to be improper if it's something headed towards marriage, but in Emma's brain, it's-- [crosstalk]

Molly: In Emma's brain, she's just having fun.

Becca: Yeah. And he's her buddy. They get along well.

Molly: Right. Hmm, [00:34:00] interesting. You're right. The first time Knightley noticed the attachment between Jane and Mr. Frank Churchill was when he was dining at the Eltons with the Westons and Jane, which is an interesting group of people, and it's a group that appears to gather a bunch. When he was dining with them, Knightley saw Mr. Churchill look at Jane in a way that seemed out of place for the admirer of Emma. And from then on, he keeps noticing things that make him think that there's some sort of understanding between them. This is where I want to bring up what you said earlier about Emma just finding things to feed her fantasy.

Becca: Mm-hmm.

Molly: Knightley is aware that he might be now looking for things similarly to support what he has decided about them.

Becca: Mm-hmm.

Molly: He's aware of that, and he's not sure if his mind is playing tricks on him. Meanwhile, Emma is not aware that she's doing that, but they're doing the same thing, which is [00:35:00] just a little parallel.

Becca: Yeah.

Molly: One day after dinner, he was walking to Hartfield, and he ran into Harriet and Emma. So, they go for a walk together, and then they all run into the Westons and Miss Bates and Jane, and then they all decide to go to Hartfield together. As they're approaching, Mr. Perry, the apothecary, passes by on horseback, and Frank turns to Mrs. Weston and asks what became of Perry's plan of setting up his carriage. First of all, before we get into the discussion, does that just mean getting a carriage?

Becca: Pretty much. But it's not just like getting a carriage, because it's not just like a car. You need horses. You need men to operate it. There's stuff that is involved in having a carriage. It's a very expensive way to get around in this time period, so most men just travel by horseback.

Molly: Got you. Okay. Mrs. Weston says, "Well, I don't know anything about that." And he's like, "Well, I'm sure I heard it from you." They go back and forth, and eventually he's like, "Okay, maybe I dreamt it." They're about to move on, but then Mr. Weston jumps in, and he's like, **[00:36:00]** "Oh, were you talking about Perry and his carriage? I'm glad he can afford that. Did you hear that from Perry himself?" And just a little later. Frank is like, "No, I must have dreamt it. I have no idea where I heard it."

Becca: Mr. Weston's like, "That's a weird thing to dream." But then he takes it as like, "A weird thing to dream, I guess. You're dreaming a lot about Highbury. Wonder why, Emma."

Molly: Yeah. He's like, "Emma, you're a big dreamer, aren't you?" And Emma's like, "I'm walking away."

Becca: Yeah. Emma's just not there. She's walking ahead with Harriet and probably asking Harriet about how she feels about Frank Churchill.

Molly: Yep. Then Miss Bates cuts in and she's like, "I have wild dreams sometimes too." I wanted this to derail into some of her dreams, but unfortunately, it did not.

Becca: [laughs]

Molly: Instead, she says that, "Actually, Frank didn't dream it. Last spring, Mrs. Perry mentioned it to Mrs. Bates, but it was supposed to be an absolute secret." She's certain that she never mentioned it to a soul that she knows of, except for everyone right now. But she can't be sure because "I **[00:37:00]** know I do sometimes pop out a thing before I am aware." And she says that, she's not like Jane, who would never share someone else's secret. At this, Knightley turns and looks at Jane, who is very preoccupied with her shawl. So, there's no doubt in my mind that Jane told him, but also, we're reading this through Knightley's perspective. But that's what I would have said beforehand too, because I have been saying that Frank and Jane have something going on for a while.

Knightley sees Frank trying to catch Jane's eye at this as well, but she won't look at him. And then they all sit down to tea around a large modern table, which was Emma's contribution to the home, which is noted. Frank decides, he wants to play with the kids alphabets and Emma goes to get the letters and scatter them on the table. I've made up rules for this game in my head.

Becca: Okay, great. Because I was like, "Is this somewhere between Bananagrams and Word Scramble?"

Molly: I've decided that yes. It's Bananagrams, but the way that I've decided it works, and if anyone knows about Regency **[00:38:00]** Era children's games, you can correct me on this. But it's like you have the tiles from Bananagrams or Scrabble or whatever. You make a word, but you just have the letters. And then you give it to someone and they have to unscramble it and be like, "Oh, you're trying to spell this word?" So, that's what I've decided is how this game works. Tell me if I'm wrong.

Becca: Mm-hmm.

Molly: Frank gives Jane a word and Knightley is trying to be discreet and spy on everyone. So, I've dubbed him in this scene, Knightley, the Spy, as in *Harriet the Spy*, but not Harriet.

Becca: Harriet's the opposite of a spy, but *Harriet the Spy* is a great franchise. So, what we have is Harriet and the Spy.

Molly: Harriet and the Spy. Yes. Jane figures out the word and pushes it away, but it doesn't get properly mixed up again, and Harriet the not Spy grabs it and starts working on it and the word is blunder. When Harriet says it out loud, Knightley sees Jane blush. And then Knightley is connecting this with the dream [00:39:00] from before. He's like, "Oh." Jane told Frank and he blundered and told everyone that he knew. So, that's what I'm getting from that. He's thinking to himself, "How the delicacy, the discretion of his favourite could have been so lain asleep!" I want to know, does he think that Jane is going along--? So, the next sentence is that he's watching Frank with his two blinded companions being Emma and Jane. I'm wondering if he thinks that Jane is part of this or if Frank is just courting both women.

Becca: I think he thinks that Frank is courting both women.

Molly: Okay.

Becca: And that he is hiding the facts that he's courting Jane, but openly courting Emma at the same time.

Molly: And Emma doesn't know that he's courting Jane and Jane doesn't know that he's courting Emma or does-- [crosstalk]

Becca: Kind of. Yeah.

Molly: Okay.

Becca: Yeah.

Molly: Okay. So, he's not mad at Jane.

Becca: No, he's not mad at Jane. He thinks that [00:40:00] both of them are being wronged,-

Molly: Got you.

Becca: -both Emma and Jane. Obviously, as we learn through this chapter, just you can hear the simmering rage and how Knightley deals with Frank Churchill, he just hates him.

Molly: He doesn't like when his two favorite women are being wrong.

Becca: He's like, "But my two favorite women, the two most eligible girls in Highbury are being two timed by this little snake."

Molly: Snake.

Becca: Yeah.

Molly: Oh, man. Frank then gives Emma a word that makes her giggle and he's like, "Should I give it to Jane?" And Emma's like, "No, don't do it." Ha, ha, ha. But he does. And Knightley's looking at him and he's like, "This young man who seems to love without feeling" and grumble, grumble, grumble.

Becca: Yeah, Knightley's just stewing in his Frank rage in the corner, watching Frank make Emma giggle.

Molly: He's making Emma giggle, and he gives the word to Jane, and it is Dixon. And Jane blushes, and she says that she didn't think proper nouns were allowed.

Becca: So, for context, remind us about Dixon.

Molly: So, Mr. Dixon is her best [00:41:00] friend's husband, and he saved Jane from falling off a boat. Emma is pretty certain that they were having some sort of affair or that they were in love with each other. She told Frank that, and now that's their little secret gossip.

Becca: Mm-hmm.

Molly: Then Jane turns to Miss Bates, and she doesn't say anything, but Miss Bates says, "I was just going to say the same thing. We actually have to get going." And I was like, "Miss Bates is a hero."

Becca: Yeah. Well, what do we see in this scene is that Jane turns away and is not wanting to stay anymore.

Molly: Yeah.

Becca: Miss Bates picks up on it to her credit, and it's like, "Actually, we got to go."

Molly: Yeah.

Becca: Yeah.

Molly: But does Miss Bates know anything about Jane and Mr. Dixon?

Becca: We don't know anything about what Miss Bates knows.

Molly: Yeah.

Becca: Probably, not only because [unintelligible [00:41:49]

Molly: She would tell everyone.

Becca: She would tell everyone.

Molly: Yeah.

Becca: She's a little blabbermouth.

Molly: Yes. So, Jane's trying to leave, and Frank continues trying to push letters her way, and she keeps pushing them away [00:42:00] again. He then is trying to help her find her shawl and she's like, "I got to get out of here," and then she leaves. Knightley then stays till everyone else is gone, and he's trying to figure out a way to bring this up to Emma.

Becca: I had to read this line.

Molly: Do it.

Becca: "He remained at Hartfield after all the rest, his thoughts full of what he had seen, so full, that when the candles came to assist his observations, he must yes, he certainly must, as a friend an anxious friend give Emma some hint, ask her some question." As a friend.

Molly: Just as a friend.

Becca: An anxious friend.

Molly: He's just a friend.

Becca: A really anxious friend has to let her know some flaws about the absolute snake who is courting her.

Molly: He cares about her.

Becca: Yeah, of course. As a friend.

Molly: As a friend.

Becca: Just a friend.

Molly: It's like when Jess returns in season whatever of-

Becca: Season 6.

Molly: -*Gilmore Girls*, and he's like, "What are you doing with this guy?"

Becca: Oh, my God. Okay, so, spoilers for *Gilmore Girls*, although if you listen to this podcast and you don't know everything that happens in [00:43:00] *Gilmore Girls*, I'm not sure how to help you.

Molly: This is actually secretly a *Gilmore Girls* podcast.

Becca: This is a low-key *Gilmore Girls* podcast. But honest to God, as I've said before, I do not support most of the men that Rory dates on the show. I think they all treat her like garbage when they date her.

Molly: I agree.

Becca: I watched the show as an adult, so I think that probably forms my opinion of the show. But when Jess comes back in Season 6 and is like, "Why are you like this?" It's like the breath of fresh air, because Rory is such a spoiled little brat and Jess is like, "No,-

Molly: No.

Becca: -you were smart and hardworking and cool before, and now you're just like this little highfalutin brat. What the fuck are you doing?" It's such a welcome moment. That is why, if I had to choose a guy, I would be Team Jess, but I know you disagree with me on this.

Molly: Well, Jess also treats her like shit when he's dating her.

Becca: 100% like shit, which is why I'm ultimately Team Dear God. Rory gains himself respect.

Molly: Yes.

Becca: Okay.

Molly: Anyway, so-

Becca: Back to Jane Austen.

Molly: -back [00:44:00] to Jane Austen.

Becca: As a friend.

Molly: As a friend, Knightley wants to help.

Becca: He just has concerns.

Molly: [giggles] Yes. So, he asks about the last word given to Jane, and Emma is embarrassed because she's like, "Oh, shit. We were obvious. I hate when Knightley disapproves of my behavior." And she says, "Well, it was just a joke between us." And he says, "It seems like it was just a joke between you and Frank." And she doesn't say anything to this, and he thinks this is an acknowledgment about their intimacy and that she likes him. He doesn't want to interfere, but he would rather interfere than let Emma get hurt. So, he

says, "Are you sure you understand the relationship between Frank and Jane?" And Emma's like, "Yeah, absolutely." And he says, "You've never thought that maybe there's something going on there?" And Emma says, "Absolutely not. How could such an idea possibly have entered into your head?" And I'm like, "Well, it came into my head a while ago also."

Becca: Also, this is a great scene, because Emma's so entertained by this, and Knightley is not.

Molly: Yeah. Emma's like, "What are you talking about?"

Becca: She's like, "Wait, [00:45:00] no, I want to hear. That's so stupid. That's so cute. How did you come up with that?"

Molly: Yeah.

Becca: And Knightley's like, "No, never mind. I said nothing. I said nothing. I did nothing." She's like, "No, this is [crosstalk] gossip."

Molly: And he's like, "I think I got to go, actually."

Becca: Yeah. But why is these high stakes for him and low stakes for her?

Molly: Good question. Knightley is not the meddling gossiping type and Emma is. I think that he genuinely thinks that both women's reputations are at stake, and also, their happiness.

Becca: Yeah, I was going to say their hearts.

Molly: Their hearts. He cares about their hearts, and he cares about their reputations. At least in Emma's case, I feel like he has always cared about Emma's reputation.

Becca: So, I will say also, Emma has a little bit more wiggle room in her reputation than Jane does. Because of Emma's money, she doesn't need to marry.

Molly: Right. That's true.

Becca: Her having a bad reputation can only go so far, because she plans on [00:46:00] being single and she is not dependent on finding a husband for her future security.

Molly: Right. That's true.

Becca: So, at bottom, you're right. Knightley is concerned about her reputation and her being proper. He always is. And he challenges her to be more proper. At the same time, he also thinks she's going to get hurt and slighted.

Molly: And he is her friend.

Becca: Yeah. And the reason this is funny to Emma is because she, in her head, is like, "Oh, yeah, Frank and I are nothing."

Molly: Right. But I actually wanted to read this quote. She says that she thinks that Jane and Frank are as far from an attachment as two people can be, "That is, I presume it to be so on her side, and I can answer for its being so on his. I will vouch for the gentleman's indifference." She is so certain that Frank hates Jane, and that Frank is not too much in love with her either. She thinks this is outlandish.

Becca: Because in her mind, she and Frank go back and forth and [00:47:00] shit on Jane together all the time, which is true. It's what they do.

Molly: It is. But I've always thought that his shitting on Jane was something different than what Emma thought it was. The way that he does it is not out of spite. It was the time that he

was like, "Oh, her hair is so interesting. I'm going to have to go ask her about that." I think something happened between them. Something happened between them.

Becca: Something is afoot.

Molly: Something is afoot. Knightley is just embarrassed and shook by her confidence and how certain she is that there's nothing going on there. It's like when he's trying to say like, "Your boyfriend likes someone else or whatever," and she's like, "No." He thinks that Emma loves Frank and is so certain about her feelings and their feelings for each other. Knightley's misreading the situation. Emma's misreading the situation. Overall, it's a mess.

Becca: But I love the idea of Mr. Knightley being like, "Oh, God, never mind. [00:48:00] Never mind." And Emma's like, "No, I want to keep talking."

Becca: I know. She's having so much fun. Knightley, also, these are his two favorite people.

Becca: Yeah. He adores both of them. They're his besties. He despises Frank Churchill. He is so weirdly resentful of Frank having so much sway with Emma, and also at the same time, having some sort of hold over Jane.

Molly: We have to remember also that Mrs. Weston had planted the idea in Emma's head that Knightley has a thing for Jane, and Emma was starting to also think that might be true out of time.

Becca: Do you think that's true at this point in the book, based on this chapter?

Molly: Well, he did call her his favorite. I don't know. I really don't know, because he does seem kind of torn. Not torn, but he's like-- [00:49:00] I don't know.

Becca: Oh, my God. [crosstalk]

Molly: I don't know because he danced with Emma. He danced with Emma.

Becca: Where is your heart right now?

Molly: Emma-

Becca: Emma.

Molly: -and Knightley. That's where my heart is.

Becca: Was it Knighthouse?

Molly: Yeah.

Becca: Team Knighthouse?

Molly: Yeah. Because maybe he thinks that he and Jane would be a good match and he knows that Emma doesn't want to get married, but I don't really know what he's feeling. I'm sure it'll all get explained.

Becca: Well, it is a Jane Austen novel. So, we know it all ends with everyone being happily ever after. [laughs]

Molly: Right.

Becca: But we don't know how that's going to happen yet and that's the point.

Molly: It'll probably all get explained in an epilogue situation where it's like, and then this happened, and then he explained this to her, and blah, blah, blah.

Becca: Indeed.

Molly: So, anyway, that is the end of those sets of chapters.

Becca: Yes. All right. So, that brings us to our study questions. We're going to start with that awkward mugging scene that happens at the beginning of these chapters. So, [00:50:00] we talked a little bit about this, but why is this here?

Molly: It's there to supply Emma with some sort of fodder for her Churchill-Smith pairing. It's just there to be like, "Oh, this is perfect for them falling in love. What great timing. What a great time for him to swoop in and be a gentleman." It's also there to provide a parallel for someone doing an active service for Harriet, and her being in distress and then being saved by a man, so that we have some confusion between her and Emma.

Becca: I agree with all of that, and I also think that there is another piece of this, which is, this is very out of place in this novel.

Molly: Yeah.

Becca: Part of the reason for that is that we have read now, this is our third Austen book. And in every Austen book, we have these slightly darker elements that start to creep in. They have not come into this novel pretty much at all. What we have here is this weird little foray into mellow drama that serves the purpose of showing how banal life is in Highbury.

Molly: Yeah.

Becca: It's very quiet and the drama is petty and a little boring. When something like this happens, it serves as a catalyst for her to come up with an entirely new scheme, because nothing exciting is happening to her. She's just living in a mansion, prancing around, and watching the gossip of the town unfold in front of her. And so, having this little slightly "exciting thing happen to Harriet" gives her more fodder to play within her bored brain.

Molly: Yeah, totally.

Becca: Yeah. So, that's what I think. All right, let's talk about Harriet saying she will never marry and about her crush.

Molly: I think she has a crush on Knightley. I do not think she has a crush on Frank Churchill. I don't think that she's thinking about that right now. I really think she's talking about Knightley. [00:52:00] Her saying, she will never marry is overdramatic. Yeah, I think that if she does have a crush on Knightley, which is what I'm predicting, and she says she will never marry because that's the man she loves and she knows that he's out of her league. That's too dramatic, like, you just started having a crush on him, girl. So, I don't know if that's stemming from that or something else, like, some other deep-seated incompetent or lack of confidence.

Becca: Well, I think you're touching on the idea that Harriet has insecurities about falling for a man above her stature?

Molly: Mm-hmm. Because of what happened with Elton, probably.

Becca: Yeah, it's very reasonable for her to think that way. And also, just she lives in a society that always reinforces these ideas in her head. Another thing though is that she spends a lot of time around Emma, who talks constantly about not wanting to get married. You can see little hints of Harriet copying Emma [00:53:00] through that, because when you're Harriet, it's not exactly acceptable to be an old maid or a spinster.

Molly: No, she would end up like Miss Bates.

Becca: Well, she'd end up worse off than Miss Bates, because she doesn't really have a family, so to speak.

Molly: Right.

Becca: But because she's hanging out with Emma so much, she's getting into the high drama of love and the unrequited love from afar bullshit. The idea in her brain that a woman can go without marrying, when the truth is Emma can go without marrying.

Molly: Not everyone can.

Becca: Harriet probably can't.

Molly: Yeah, that's so true. I hadn't even thought of that. I think Emma might be starting to think, "Have I planted too many ideas in her head about romance and all of this for her wellbeing?"

Becca: Well, here we see Emma encouraging Harriet. She basically doesn't say, don't not get married.

Molly: Right.

Becca: She says, "Well, hang on a minute. You haven't even confirmed. He doesn't feel that way [00:54:00] about you."

Molly: That's true. Oh, that's true. That's true. This is going to end badly. I don't think they're talking about the same person.

Becca: I will neither confirm nor deny.

Molly: Yeah.

Becca: All right. We swapped point of views. We talked about this a little bit, but we're in Knightley's head now, which God, it's like a gentle hug.

Molly: It really is.

Becca: It filled with Frank Churchill loathing.

Molly: It's the best.

Becca: So, let's talk about the chapter from Knightley's point of view.

Molly: [crosstalk] Knightley Luke, have we discussed this already?

Becca: Oh, my God, he is Luke.

Molly: And Luke hates Logan. All right, anyway, continue.

Becca: So, the chapter, I touched on this when I talked about how Emma and Frank look to the outside eye. Emma, as a novel, is so focused on Emma's point of view. We know she's an unreliable narrator. She's so caught up in her own world that we get these long reflections on how things are going for Emma, what she thinks is coming next, and what she wants.

Molly: Mm-hmm.

Becca: [00:55:00] In some ways, I think it reads almost like a different book to go into Knightley's perspective, because the world outside of Emma does not look like how Emma sees the world. Does that make sense?

Molly: Yeah, it is a different story because her vision is clouded a lot of the time by just being herself and she sees the world through, like, not rose-tinted glasses, but-- [crosstalk]

Becca: Emma-tinted glasses.

Molly: Emma-tinted glasses.

Becca: Emma has such a specific perspective. She's so, bless her heart, self-centered, so in her own world. And Knightley is a different person with a different perspective and one that is a little less up his own ass. [laughs]

Becca: Yes. So, Emma could never think that anyone could see anything between her and Frank Churchill, because to her, it's so obvious.

Becca: She's like, "Oh, I'm not getting married, and Frank doesn't love me, and I don't love Frank. So, we're just buds."

Molly: Yeah. "We can [00:56:00] flirt. That's not a problem."

Becca: "We can flirt. And also, we can make weird jokes about Mr. Dixon to Jane Fairfax in front of everyone--"

Molly: "In front of everyone."

Becca: "Infront of fucking everyone."

Molly: Yeah, but you're right. We're getting a different perspective on things. We're seeing things a little bit more clearly through Knightley's eyes.

Becca: Yeah. Even, like, Miss Bates talking, you don't get the commentary from Emma about how irritating it is.

Molly: Oh, man, you're so right. It was just like a normal conversation.

Becca: Yeah.

Molly: Yeah. Mm. Mm-hmm.

Becca: All right, what's Knightley picking up on between Jane and Frank?

Molly: I have no idea. Something happened. What I'm building up in my brain is that they had some sort of romance in wherever it was that they were together.

Becca: With the Dixons?

Molly: With the Dixons. Yeah. And that he broke her heart or she broke his with Mr. Dixon, I don't know. And now, there's some resentment there because of it, potentially, or still some feelings there. [00:57:00] Something happened. I just don't know what exactly it was.

Becca: If Knightley's right, why is Frank flirting with Emma?

Molly: To get closer to Jane. It seemed like every time-- I don't know, he was so excited when Jane was about to arrive at the ball and he was acting, like, it was because he was excited about Mrs. Elton. I don't know. Oh, maybe to make Jane jealous, possibly to make Jane jealous. Maybe he feels jealous because of something that happened between her and Mr. Dixon. And so, now he's trying to make her jealous, because when he was invited over to her house to see the new piano forte and he begged Emma to come up and he came out to get them. That was something weird. Like, he wants her around all the time. I don't know.

Becca: Who's to say.

Molly: Who's to say.

Becca: What do you think of Emma?

Molly: It's very interesting seeing her from Knightley's perspective. I think that she [00:58:00] has been a little, to use your words, up her ass, very much like in her own world, like, seeing things, trying to create situations in her head that don't read necessarily to the outside world. I think she needs a wakeup call.

Becca: Okay. Funniest quote?

Molly: So, this is when Miss Bates is saying the thing about Mr. Perry and the carriage and all that. She says, "And from that day to this, I never mentioned it to a soul that I know of. At the same time, I will not positively answer for my having never dropt a hint, because I know I do sometimes pop out a thing before I am aware. I am a talker, you know, I am rather a talker, and now and then I have let a thing escape me which I should not. I am not like Jane, I wish I were. I will answer for it she never betrayed the least thing in the world."

Becca: Questions moving forward.

Molly: Who does Knightley love? Who **[00:59:00]** does Knightley love? What the heck is going on between Frank and Jane? Is Frank really just double dealing, as they say? And what about Harriet getting married to Mr. Martin? I still have hope. I'm not giving up.

Becca: Who wins the chapters?

Molly: Mr. Knightley.

Becca: It's always Mr. Knightley.

Molly: [laughs]

Becca: He's so good. This is just like a Knightley Thirst podcast at this point.

Molly: Yeah, Pod and Knightley.

Becca: Oh, if only.

Molly: If only.

Becca: [laughs] Mr. Knightley, if you want to come on this podcast, we'd love to have you.

Molly: [laughs]

Becca: All right. Listeners, that concludes this episode of Pod and Prejudice, a long one. For next time, we're going to read the next two chapters, Chapters 6 and 7 of Volume III. Or, if you're not in a volumed book, that's going to be 42 and 43. Molly, how are you feeling about all this?

Molly: I'm excited to keep reading. Like I said, these chapters hit different, maybe because of my hormones, but also just because the drama, the gossip. It's so good.

Becca: Well, until next time, stay proper-

Molly: -and play some Bananagrams. **[01:00:00]**

Becca: I love that.

Molly: I want to.

Becca: Like we're going to say, throw gauze into a fire. [laughs]

Molly: Oh, yeah. Throw out your exe's stuff into a fire.

Becca: Not alcohol.

Molly: Burn the witch.

Becca: [laughs]

[music]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at podandprejudice.com. 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.

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