

Molly: Hey everyone. Before we begin today, we want to give a huge shoutout to two of our patrons who upgraded their pledges, Cheyenne and Lauren. And as always, a big thank you to all of our patrons over on Patreon. If you too want access to bonus content like outtakes, bonus episodes, our notes, and access to a patron only Instagram account, head on over to patreon.com/podandprejudice. And now, enjoy this week's episode covering Chapters 11 and 12 of *Emma*.

Becca: Should I text Mike to go get more beer while I'm recording? [laughs]

Molly: Listen, what's he for really?

Becca: Mostly for keeping the dog calm while we're doing this is probably not a good idea.

Molly: Probably, yeah. Unless Doc wants to go out and do the beer run.

Becca: Considering the whole drama over the anal glands which our listeners are now privy to because they just said it, I think Doc is being a little prince and getting indoor treatment tonight.

Molly: Fair enough. He is a prince. So, he deserves it.

Becca: He's so spoiled. We got him pumpkin too. We're going to throw it on his **[00:01:00]** food, because he's that a little bit of booty pain-

Molly: Yeah.

Becca: -and decided to make it everyone's problem. [laughs]

Molly: We get it, Doc. We get it. Speaking of everyone's problem-

Becca: *Emma*.

Molly: *Emma*.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about Chapters 11 and 12 of *Emma*.

Becca: *Emma*.

Molly: *Emma*. Listeners, if you're new here, I, Molly had never read any Jane Austen before starting this podcast.

Becca: I, Becca have read many Jane Austen's even before this podcast. If you want to hear Molly explore *Pride and Prejudice* or *Sense and Sensibility* for the first time, those are Seasons 1 and 2 of this podcast respectively. But that is not what we're doing here today.

Molly: No. Today, we're talking about two chapters of *Emma* in which mostly people are just talking.

Becca: It's a little brief interlude chapter. But looking ahead without **[00:02:00]** spoiling anything, I'm not mad. I gave you this little stint, because it's a little calm in the storm of the plot.

Molly: Yeah, I don't think that there's going to be any shortage of things to talk about, despite it being a chill set of chapters.

Molly: The thing about *Emma* is that nothing bad is happening to our main characters at any point in time. So, they're just living and being funny. There's certain pieces of the book where they're just not having conflict, because they don't need to have conflict.

Molly: Yeah, and this is a good set also, because we get to learn. Well, one, there is conflict, but it's meaningless conflict. And two, we get to know Isabella and we get to know John Knightley a little bit better.

Becca: Oh, boy, do we?

Molly: I guess, we should just dive into it.

Becca: I suppose we should, shouldn't we?

Molly: We should. We shall.

Becca: Yes, we shass.

Molly: We what? [laughs]

Becca: Chapter 11 starts. [laughs] **[00:03:00]**

Molly: No comment whatsoever.

Becca: We shass. [laughs]

Molly: All right, we're using that. We shass.

Becca: Yes, we shass. So, we're not cutting it. Graham, leave it all in.

Molly: Leave it all in.

Becca: Leave it all in.

Molly: Chapter 11. With her sister coming to town, Emma decides she needs to leave Elton and Harriet to their own devices. Basically, she thinks that they're lazy people. She says that they're the type of people who the more you do for them, the less they do for themselves.

Becca: I don't know, if I take this as that her calling them lazy as much as I think it is her saying like, "These two crazy kids will never get together, if I'm not pushing them together."

Molly: Right, which should be a hint, Emma, that they don't like each other that much.

Becca: [laughs]

Molly: Just a thought.

Becca: You would think.

Molly: You would think. But if I'm doing a close reading of it, it read like they're accepting handouts, they're lower class than me, blah, blah, blah. But she probably doesn't mean, because she's not, despite it [00:04:00] all a bad person. She's just very irritating.

Becca: Also, her class biases do not necessarily manifest in laziness of the lower classes. That's kind of an American modern classist narrative.

Molly: Yeah, I guess you're right about that.

Becca: This is 19th century England, different class dynamics. Emma doesn't do much with her days. She's not supposed to. It's the point of being upper class. It's gauche to work. The class biases she has are more about refinement, and being witty, and smart, and accomplished, and of good breeding, and good etiquette.

Molly: Mm-hmm.

Becca: If you look at how she looks at Robert Martin, there's no dispute that Robert Martin works hard to maintain a farm. Her class narrative about Robert Martin is not that he is not hard working. [00:05:00] She He acknowledges that he works hard. It's actually a fault in him.

Molly: Mm-hmm.

Becca: It's that he works hard doing menial labor as opposed to training his mind.

Molly: That makes sense. Emma and Mr. Woodhouse are looking forward to seeing Isabella more than usual, because she spent the full autumn by the sea and Mr. Woodhouse wouldn't leave his house to visit them obviously, because he would get sick.

Becca: Yeah. As we remember, this is not a seaside tale. It's not a tale by the sea.

Molly: No, not a seaside tale. This is a tale in a town. Mr. Woodhouse is "apprehensively happy" and forestalling this too short visit. Now, forestalling means obstructing or preventing. I was trying to parse

out what this means. Does this mean he's nervous that they're not going to make it? He's just imagining the worst. He's like, "Oh, my gosh, their carriage is going to tip over, the horses are going to die. They're never going to get here."

Becca: Essentially, yeah.

Molly: "A catastrophizing king."

Becca: Yeah. I also think [00:06:00] he's like, "Oh, no, we're not ready for it yet."

Molly: Yeah. Like, "Oh, we haven't cleaned up the house."

Becca: Yeah, exactly. And he's like, "Oh, no, hopefully, we can get them to stay for longer as well." So, players.

Molly: Players. But Isabella, John, and all five of their children get there safely on time. There's a lot of hustle and bustle when they arrive, but Isabella doesn't let the kids bother Mr. Woodhouse. And we get to meet Isabella. Now, she is not what I was expecting at all.

Becca: Tell me what you were expecting.

Molly: I was expecting like the cool, older sister who's kind of a chill, fun, pal. She's like baby Mr. Woodhouse.

Becca: Oh, yeah, absolutely. I think it's hinted at before you meet Isabella, because you learn from Mr. Knightley that Emma is surrounded by people who her entire life dote on her, and are less clever, and less [00:07:00] grounded than she is. And so, Isabella actually falls into that group of people who are indulging Emma and don't play her little games as well as she does.

Molly: Yeah, that's interesting. I hadn't thought of her as part of that. I guess, I figured because she's gone now that if she had been around, Emma might be different, but she's not that much older than Emma.

Becca: Yeah, this is not a sister who left early on in Emma's life. Emma's personality as it is, is something that has formed since birth. She is naturally smart, quick witted, precocious, but she's also a brat on top of that, because she's been spoiled by everyone around her. And the implication is that the only person who was quick witted in this same manner is her mother who died.

Molly: Right.

Becca: So, Isabella takes after her father instead.

Molly: Yeah. [00:08:00] Isabella, she loves her family, she can't see a fault in Emma or even Mr. Woodhouse, she's got delicate health, she has her own apothecary friend who we're going to hear all about Mr. Wingfield.

[laughter]

Molly: She's got regard for every old acquaintance and then we meet her husband, Mr. John Knightley, who is very different from her.

Becca: Yeah, my favorite thing about John Knightley is you're like, "Oh, I thought George Knightley was grumpy."

Molly: Right.

[laughter]

Molly: I also thought that George Knightley was younger for some reason. In my mind, he was the younger brother of this older respectable man. No, he's old grump and then this is young grump.

Becca: [laughs] Old grump and young grumpy. Yeah. If you think about it, it makes sense, because what have we learned about brothers in the Jane Austen world.

Molly: Oh, yeah. Right.

Becca: Mr. Knightley runs his estate-

Molly: Right.

Becca: -as the oldest son.

Molly: Mm-hmm.

Becca: His brother [00:09:00] lives in London and has a profession.

Molly: Right. Mr. John Knightley is not ill tempered necessarily, but he's reserved and can sometimes be severe. He's such the opposite of Isabella. One thing that it says is that the extreme sweetness of her temper must hurt his. In comparing the two of them, he becomes more and more unlikable and Emma just doesn't like him that much.

Becca: Also, have you ever met a couple and it's always sad when you meet these couples, where one person and a couple is very, very, very, very sweet to the point where they can be a little bit of a pushover and the other person in the couple might be someone who's a little more naturally aggressive. But it comes out more, because they're with a doormat who doesn't call them on it.

Molly: Yeah. Oh. Mm.

Becca: They love each other.

Molly: Right.

Becca: And everything, but there's a dynamic there that sucks and you hear Emma talk about it a little bit which we'll get to.

Molly: Yeah, but he knows he can [00:10:00] get away with pushing over.

Becca: Exactly. It's almost like the aggressiveness gets worse, because she thinks it's fine and he's like, "Oh, well, if she thinks it's fine, then it's fine." There's a certain type of aggressive person who if they're surrounded by sweet people is like, "Oh, God, stop being [unintelligible [00:10:19]]."

Molly: Yes. Oh, my God, there's a meme. There's a meme. Well, it's like Michel. "People are particularly stupid today. I cannot talk to any more of them."

Becca: Michel?

Molly: From *Gilmore Girls*, Michel.

Becca: Oh, yes. Michel.

Molly: Michel.

Becca: Mi-we-Michel.

Molly: [laughs]

Becca: Yeah, that's definitely-- If George Knightley is Luke levels of grumpy, John Knightley is Michel levels of grumpy.

Molly: What I love about this comparison is that it implies that-

Becca: [laughs]

Molly: -John Knightley loves Celine Dion.

Becca: It's canon.

Molly: That's canon now. So, you cannot argue with us on that.

Becca: Yeah. [00:11:00] You can argue. Your heart will just have to go on anyway.

Molly: [laughs] Emma notices all of this in him. She watches him, being mean to Isabella, and Isabella doesn't notice, and she might have a better opinion of him if he would flatter her. But he acts towards her "without praise or blindness." She knows that if you were to flatter her, it would just be empty, but she would like that appreciation, you know?

Becca: Yeah, as we know, everyone adores Emma and Emma doesn't like it when people don't adore Emma.

Molly: Right.

Becca: It says, John Knightley is like, he's very nice to her. She's his sister-in-law, he mentions as much. And as we can tell, once again, we have the heroine who is a little bit less difficult to deal with than everybody else in her family for whatever reason.

Molly: Mm-hmm.

Becca: And so, she's more [00:12:00] with it than her father and her sister who aggravate him, but he also does not look kindly upon her, very obvious faults.

Molly: Right. She also notices that John Knightley has a lack of respectful forbearance, which means restraint or tolerance for her father. He basically lacks the patience that Mr. Woodhouse requires. You have to be patient with Mr. Woodhouse. He gets annoyed at his little quirks, not too often, because he respects him, but a little bit too much for Emma to not notice. Because whenever her father is being himself doing his Mr. Woodhouse thing, she's a little bit on edge that Mr. John Knightley is going to snap at him. Even if he doesn't do it, she's always a little bit on edge. She's like, "What's he going to say?" Like, she's watching him.

Becca: This is possibly Emma's most relatable moment so far.

Molly: Oh, yeah. She loves her dad. [00:13:00] She doesn't want anyone to be mean to him.

Becca: Exactly. I primed you for these chapters last week.

Molly: Yeah.

Becca: The dynamic she has like-- we've all been there where a family member is maybe difficult or a friend is really difficult. And if they're around someone who doesn't have a tolerance for that, you're just like, "No, please hold it together. Please hold it together. I'm going to kill you if you don't."

Molly: Yeah, it's very nerve racking. So, I get it.

Becca: Yeah.

Molly: But even so, the visit starts off well. They're sitting around and Mr. Woodhouse, then brings up Miss Taylor and Isabella is like, "Oh, yes, it's a very terrible loss for you, guys, but I hope Miss Taylor is doing well." And Mr. Woodhouse is like, "Well, I don't know. I think Randalls agrees with her." And John then turns to Emma and he's like, "Are there any doubts of the air quality at Randalls?" And Emma's like, "No, Mrs. Weston's actually looking better than ever. Mr. Woodhouse just misses her." Then [00:14:00] Isabella asks Mr. Woodhouse, if he sees Mrs. Weston often and he's like, "Not as much as I would like" and Emma's like, "Dad, she literally visit this almost every day."

Becca: He's like, "Nope, not enough."

Molly: He's like, "Not enough. She never stays."

Becca: Oh.

Molly: Emma's like, "If she stayed, then that would suck for her husband, who she lives with." And John says, "That's true. The husband has some claim on the wife's time." And he thinks that Emma and him, both could see that similarly. However, he then jokes. At least, I think he's joking that Isabella could see the benefit of putting the husband aside as often as she can. And Isabella takes this very seriously. She's like, "No, no, no, no, I love being married. You know, I love being married to you."

Becca: She's an earnest lady.

Molly: She really is. She says that Mrs. Weston is the luckiest woman in the world, because aside from Mr. John Knightley and his brother, Mr. Knightley, [00:15:00] Mr. Weston is the best man on Earth, and they're both very lucky, and they should be very happy together. John then asks if Frank has been there to visit yet and Emma says that there was talk of him coming for the wedding, but he did not come. Then Mr. Woodhouse says, "Oh, tell them about the letter that he wrote to Mrs. Weston and how good it was." He says that he thinks maybe his uncle must have helped him, because he's so young and Emma's like, "Dad, remember how time passes? He's 23."

Becca: It's just one of those things where I just recently went to a wedding, where someone I know is now 18 and I find that very freaky.

Molly: [in a singsong voice] Is this the little girl I carried? Oh, my God.

Becca: This is certainly not the song we're paying for.

Molly: No, no, no. Oh, gosh, listeners, if you're joining us for the first time, this has come up in every season so far. Becca and I are both Jewish ladies.

Becca: Oh.

Molly: Becca has not seen *Fiddler on the Roof*.

Becca: I [00:16:00] have not.

Molly: I lived with Becca for like a couple of months and I didn't rectify this situation and I apologize to my people.

Becca: We'll make it a Hanukkah thing this year.

Molly: Yes, let's do it.

Becca: Yeah. Well, like-- Ooh, we'll make latkes.

Molly: Yes.

Becca: I'm like, "Watch *Fiddler on the Roof*."

Molly: That'll be amazing.

Becca: That'll be really fun.

Molly: Wow.

Becca: It'll really fun.

Molly: Anyway, back to Jane Austen. He's 23 and Mr. Woodhouse is like, "Oh, yes, time flies." Well, in any event, the letter was very proper and it was signed FC Westin Churchill. I thought it was nice that he used the double last name.

Becca: Yeah, he sucks that he puts Churchill ahead of Weston, but both are there.

Molly: Both are there. Isabella thinks it's shocking for a child to be taken away from their parents and their natural home and she doesn't know how Mr. Weston deals with it and she says, "She could never think well of someone who would propose to another person that they should give up their child." This all makes me think of Harriet, because she's talking [00:17:00] about this situation, where a child is taken away from their family and I'm just wondering how Harriet's situation came to be, why did they give her up, who are they? Whomst?

Becca: Whomst, if you will? Yeah, you're noticing a theme here where there are just characters in this story that have lost parents or have been taken away from their natural homes and you see how that affects everyone, and then you have Emma, who's stayed in one place forever-

Molly: Yeah.

Becca: -and has become Emma and all that entails.

Molly: Right. John says, "Well, no one thinks well of the Churchill's anyway. But you shouldn't worry about Mr. Weston." He says that he's a simple man who gets his pleasures more from society than from family affection. Emma decides to let this pass. I'm not letting it pass, but-

Becca: [laughs]

Molly: -Emma decides to let this pass in [00:18:00] order to keep the peace. She appreciates his commitment to domesticity, even if it causes him to look down on the people to whom society is important. And by society, we mean playing cards, and having a drink with friends, and that sort of thing, which she also likes. So, that's where that chapter ends, which brings us to Chapter 12, which I have dubbed the battle between Wingfield and Perry.

Becca: I would also dub this one a reconciliation.

Molly: Mm. Yes, fair enough. If we're talking about plot points, sure.

Becca: [laughs] Wingfield v Perry, one for the ages.

Molly: Truly.

Becca: [crosstalk] UFC has nothing on Wingfield v Perry.

Molly: [laughs]

Becca: That being said, this is also an actual plot moving forward chapter in some ways.

Molly: Totally, but you almost don't notice it, because-

Becca: [laughs]

Molly: -Wingfield v Perry.

Hello, hello, hello, I am so sorry to [00:19:00] interrupt, but it's me, Molly from the future here to bring you a segment that we are now calling The Economics of Podcasting about Jane Austen. So, Graham, the sound effect, please. [sound effect] This week on The Economics of Podcasting about Jane Austen, I'm going to tell you a little bit about Athletic Greens. They have a product that I use literally every day, it's called AG1. As a lot of you know, I'm a vegan and I have to take a bunch of different vitamins and supplements all the time. I started drinking AG1 by Athletic Greens, because I wanted to try one that actually tastes good. And it really does. It's kind of sweet, kind of fruity, and it doesn't really taste like a nutritional drink. What I do is I like to fill my AG1 bottle with water every night and put it in the fridge to get really cold. And then in the morning, I add one scoop of AG1, shake it up, and drink it. It's super easy. You just take one scoop and you're absorbing 75 high-quality vitamins, minerals, Whole Foods or super foods, probiotic lakes, and [00:20:00] adaptogens to help you start your day right.

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

Molly: But you're right. What happens? Mr. Knightley, not Mr. John Knightley. I mean, he's there too, but Mr. Knightley is coming to dine with them even though Mr. Woodhouse, which also I realized I put Mr. W a lot and there's like 12 Mr. W's in this book.

Becca: I know and you can't trust any of them, if Jane Austen has told you one thing or another.

Molly: Exactly.

Becca: [laughs] [00:21:00]

Molly: I just don't know what to think. Oh, my gosh, I hope Mr. Weston stays okay, because we like Mr. Weston.

Becca: What about Mr. Woodhouse? You're not worried about him?

Molly: I don't think that he's going to become evil at any moment.

Becca: [laughs]

Molly: But who knows.

Becca: Whomst is to say?

Molly: Whomst is to say? Mr. Knightley is coming to dine with them, even though Mr. Woodhouse doesn't want to share his time with them. And Emma is hoping that they will become friends again. She is not under any impression that they are going to "make up," because she knows that she was right and she knows that he would never admit that he was wrong, AKA, they are both stubborn.

Becca: Oh, so stubborn.

Molly: So stubborn. It's cute.

Becca: What do you mean it's cute?

Molly: I don't know. They are little fighting and stuff. I just find it it's cute. Like, "Okay, you still love each other. You are clearly BFFs. You just are both stubborn."

Becca: [00:22:00] Yeah, they both need to be right all the time.

Molly: They really do. They're similar. I have a crush on Mr. Knightley. So, everything's going to be cute from here on out.

Becca: Is this the first time you and I have a crush on the same character?

Molly: I had a crush on Colonel Brandon.

Becca: I don't really have a crush on Colonel Brandon. I adore him. He's my emotional support character, but I'm not attracted to him. Does that make sense?

Molly: So, then that would make that yes, we are crushing on the same character.

Becca: I definitely thirsted after Edward Ferrars in a sort of-- [crosstalk]

Molly: No way. [giggles]

Becca: Listen, I grew up watching Hugh Grant play Edward Ferrars. Can you blame me?

Becca: I can't blame you for that. I also couldn't blame you for, what's his face, Dan Stevens?

Becca: Yeah, I also think Dan Stevens is insanely hot playing Edward Ferrars.

Molly: Yeah, it's just that the character himself is a weenie.

Becca: He's compost. We've been over this.

Molly: Yes. He's compost.

Becca: You know me. I love a disaster.

Molly: You know what Mr. Knightley is. He's like a steaming [00:23:00] cup of tea.

Becca: Yeah, but tea that scolds you.

Molly: Yeah, but it's too hot.

Becca: Scolds you.

Molly: It's scolds you. It's too hot.

Becca: When you're not careful.

Molly: Yeah, you got to blow on it. Oh.

Becca: Oh. Leave it in, Graham, leave it in. This is Becca coming at you live saying, "Graham, leave it in."

Molly: I mean to make a dick joke.

Becca: [laughs] So, the baby.

Molly: Yes. Ooh. The way that Emma thinks it's going to best go down is she just wants them both to act as if nothing ever happened. And the way that this is best going to go down is if she is holding a baby when he arrives, because you simply can't be mad at someone who's holding a baby.

Becca: Say what you will about Emma. She is resourceful.

Molly: She really is. She picks up the baby and he comes in and he looks like he's going to be angry at first, but then he's like, "Oh, baby." And he takes the baby from her and they're just like pals hanging out with the baby.

Becca: And Emma's [00:24:00] like, "Ha-ha."

Molly: Emma's was like, "Ha-ha." And then also, I just remember that he likes to throw the children up in the air and that's really cute too.

Becca: He's probably not going to do that with the baby. But totally, yeah, there's like four other kids to do that with.

Molly: Right. Emma feels a little inspired by this and she feels a little saucy and she says, "It's a comfort that while they can't agree on men and women, they never disagree about their nieces and nephews." And Knightley says, "Well, if you thought as naturally about men and women as you do about children, instead of being all whimsical about it all the time, we would probably agree about everything."

Becca: Yeah. Basically, I love that. Emma's like, "Hmm. So, I guess, we're not fighting anymore. Hey."

Molly: And then he's like, "Yeah, I guess, we're not fighting anymore. You stopped being wrong about shit all the time."

Becca: He's like, "Basically, if you throw a fucking baby in my face, I'm not going to fight with you."

Molly: Right. Like, "I'm not going to be mean to you in front of the children."

Becca: Exactly.

Molly: Emma says, "Sure. All our arguments [00:25:00] are always because I'm wrong, right?" And he's like, "Yes. Also, because I'm older than you. [unintelligible 00:25:07] five years old."

Becca: [laughs]

Molly: He's like, "I was 16 when you were born," and she's like, "Yeah, so, you were smarter than me when I was born, but 21 years have passed. Doesn't that make me a little bit more on your level?" And he's like, "Well, we're still 16 years apart. And also, I have the advantage of not being a pretty young woman and a spoiled child," which I guess he does.

Becca: Yeah.

Molly: But Emma heard "pretty young woman" and she said, "He said I'm a pretty young woman. Thanks."

Becca: It's more like Emma doesn't seem to mind when Knightley joshes her. It's like-- [crosstalk]

Molly: No, she likes it. She says, "Be mean to me."

Becca: She says, "Banter."

Molly: She says, "Step on my face, but--."

Becca: Step on my face. Is that a thing?

Molly: I don't know. Listeners, you tell us.

Becca: Yeah, I don't know. I thought it was step on my neck.

Molly: Mm, that doesn't feel right to me.

Becca: None of it [00:26:00] feels right.

Molly: No, it's all bad. All bad.

Becca: Yeah. No, no, not to kink shame anyone. This is a very loving and accepting podcast. Just--

Molly: I don't want to read the Emma fanfic, that's about that though.

Becca: I do, but that's for me.

Molly: All right. That's for the patrons. Anyway, he says to the baby, who was also named Emma to tell her aunt to let it be. You know how you do that? Sometimes you're like, "Will you tell your aunt to let it be? Will you tell your aunt to leave me alone?"

Becca: "You are going to be a better girl than your aunt. Yes, you are. Yes, you are."

Molly: Yes, that's what Emma says. She's like, "Yeah, you grow up to be better than me. You grow up to be--"

Becca: "Yes, you are. Yes, you are."

Molly: [laughs]

Becca: That's how I talk to Doc.

Molly: Yeah, exactly. Well, the same thing. Then Emma says, "As far as good intentions go, we were both in the right." And then she asks if Mr. Martin is very disappointed and he says, "A man cannot be more." And Emma says, "She's very sorry for that" and then they shake hands. And so, now, they are friends again.

Becca: I get the sense for meeting the scene. This is [00:27:00] something to think about is just like this is not the first time this has happened.

Molly: Absolutely.

Becca: Maybe not this exact situation. But you get the sense that these two bicker and then come back together and they are like, "Mm, okay, we bickered."

Molly: They're like, "You good, you good? We good?"

Becca: Yeah.

Molly: Yeah.

Becca: Oh, yeah.

Molly: Then John enters and the two men greet each other very formally in a way that doesn't reveal that they would actually do anything for each other, which is very sweet little note from the narrator.

Becca: So, so look. "So, bro. It's good to see you, bro."

Molly: Yeah, exactly.

Becca: Mr. Bro.

Molly: It's very buttoned up and then they're doing their little tight bro hug like--

Becca: Yep, that thing guys do where they take each other's hands and then do that [sound] and then they do the little back where they're like [claps]

Molly: Yeah, exactly.

Becca: You know what I'm talking about.

Molly: I know exactly what you mean. The evening then continues with Isabella and Mr. Woodhouse talking on one side of the room. And on the other side, John and Mr. Knightley [00:28:00] are playing cards. And in the middle, Emma is like, when you're sitting at a table and there's two conversations happening on either side, but you're in the middle and you're like, I don't know which conversation to be a part of.

Becca: That's exactly what's happening.

Molly: Yeah. So, George and John are talking mostly about Mr. Knightley's duties, being a magistrate and a farmer, and all of his land at Donwell. This is all interesting for John, because that's where he grew up. So, they're talking about the trees, and the road, and whatever. And on the other side, Mr. Woodhouse is telling Isabella that she must have some gruel before bed and he says, "Emma, we should all take some gruel." And Emma's like, "Definitely not. You guys can have some gruel."

Becca: I didn't realize how many times they said the word, gruel in this chapter.

Molly: They say gruel so many times. And I don't even honestly know what-- I have an image of gruel, but the way that they're talking about it, I'm picturing oatmeal but with nothing in it.

Becca: I'm going to google gruel. It is similar to [00:29:00] oatmeal. It's like a wheat paste, I think. Let me look it up.

Molly: I'll also look it up, so I can get a visual.

Becca: A thin liquid food of oatmeal or other meal boiled in milk or water.

Molly: It's literally oatmeal.

Becca: Yeah, but it can be made of ground oats, wheat, rye, or rice. It looks like it's like a precursor to light cereal.

Molly: It says, it's a thinner version of porridge that may be more often drunk than eaten.

Becca: That sounds awful.

Molly: Looks terrible.

Becca: Look at this Victorian child waiting for gruel.

Molly: Oh, my God. [laughs]

Becca: I'll send you the pictures, so you can post it.

Molly: Yeah, this one looks like it has a nice soft-boiled egg on top. So, maybe there's ways to make it nice. But in any event, it doesn't look like something I really want to eat.

Becca: Well, Mr. Woodhouse wants to eat it.

Molly: He does.

Becca: So, did Isabella.

Molly: They talk about it and how good it is for quite some time. Then they move on and Mr. Woodhouse says that Isabella should not have [00:30:00] spent the autumn on the coast specifically at South end. Isabella says, and this is where we get into it, that "Mr. Wingfield said the sea air would be good for the children, particularly for Bella's throat." I wanted to note really quickly that she pulled the Lorelai Gilmore in naming her daughter after herself-

Becca: She did indeed.

Molly: -which I love for her. Mr. Woodhouse then says yes. But Mr. Perry said, "It was not a good idea. And actually, one time the sea air almost killed me." That's what he says about himself. Emma then butts in and she's like, "You can't keep talking about the sea, because I've never been to the sea and that makes me jealous. Let's talk about something else." And she says, "Isabella, you should inquire about Mr. Perry." And Isabella does, because she does what she's told. And Mr. Woodhouse tells her that he's always nauseous. The word he used was like bilious or bilious.

Becca: Bilious.

Molly: Bilious. All right. Means nauseous. And he doesn't take care of himself. Basically, that man needs work life balance, but there isn't a better doctor [00:31:00] out there, which is a subtle dig at Mr. Wingfield.

Becca: This conversation, I find it relatable.

Molly: Which part?

Becca: The Emma of it all being at a table and listening to your family members discuss something like this.

Molly: Yeah, it's like when politics are brought up at Thanksgiving.

Becca: Not even. Okay. So, I come from on one side of my family. I'm from a Jewish family. And on the other side, I'm from an Italian-New York family. So, there's just loudness in my household. There was a joke growing up that when we would be at the kitchen table, my grandmother or my aunt would just bring up the dog's bowel movements at some point in time. It's just unpleasant conversation to have at a meal and it's just like these sorts of conversations that erg everyone else. You're like, "Do we have to discuss this again right now?"

Molly: Yeah, as the table-- [crosstalk] Yeah, that's exactly what's happening here. She then says that she hopes that [00:32:00] Mrs. Perry and the kids will all come visit. He says that Mr. Perry will come by tomorrow, probably, because he has to ask them a question and maybe he can look at Bella's throat. She says, "Bella's throat all better, thanks to the sea air, or maybe the balm, or the embrocation" was the word they use that Mr. Wingfield gave her. And Mr. Woodhouse is like, "It was definitely not the sea air. And if I had known you needed embrocation, I would have called" and Emma's like, "Guys, stop it."

Becca: And the desperation with which Emma's trying to stop this conversation-- Why do you think she wants to stop this conversation?

Molly: Just because it's annoying really. Why?

Becca: Well, yeah. But Emma has a high tolerance.

Molly: But Mr. John Knightley does not.

Becca: Yes.

Molly: She doesn't want him to snap.

Becca: Yep. She's like, "I need to stop this conversation. So, the man next to me doesn't yell at my father."

Molly: Yes. So, she jumps in and she's like, "Oh, you should ask about the Bates'." Isabella does and [00:33:00] Mr. Woodhouse says that Mrs. Bates had a bad cold last month. And then Isabella says that Mr. Wingfield says that it's been a particularly sickly season. And Mr. Woodhouse is like, "Well, Mr. Perry says that it's actually been a less sickly season than usual." And Isabella says that Mr. Wingfield says the opposite. And Mr. Woodhouse says, "It's always sickly season in London, because the air is so bad."

Becca: I know that we had death and sex in *Sense and Sensibility*, but has the drama ever been more intense.

Molly: [laughs] Isabella retorts that where she lives the air is actually perfect and they shouldn't lump her in with London as a whole. And Mr. Woodhouse disagrees and says, "Actually, you guys all look terrible." And Isabella's like, "Well, I'm doing great right now. If the kids look tired, it's because they were traveling all day and you can't even possibly say that about John." And Mr. Woodhouse says that he thinks John is far from looking well. He says middling, which means he looks average.

Then John pops up and is like, **[00:34:00]** "Did I hear my name?" And Emma's like, "I don't know, no, no, no. And Isabella is like, "Well, my dad says that you don't look very good, but it's probably because you're tired and I really wish that Mr. Wingfield could have seen you before we left." And John is like, "You can worry about yourself and the kids and you can self-diagnose all you want, believe me out of it." And Emma's like, "What about Mr. Knightley? Didn't you say your friend, Graham was going to have this Scottish guy come to his estate and is that going to be okay with the rivalry?" What did she say? She said something about-- Oh, here it is. "I did not thoroughly understand what you were telling your brother," cried Emma, "about your friend Mr. Graham's intending to have a bailiff from Scotland, to look after his new estate. What will it answer? Will not the old prejudice be too strong?"

Becca: Ah, yes.

Molly: Is there a prejudice between Scottish and English?

Becca: I am not the perfect person to talk to you about that. But historically, yes, there is **[00:35:00]** some xenophobia between those two countries, historically.

Molly: Emma's like, "Can we talk about xenophobia instead?"

Becca: Basically, she's like, "Have you gotten over your prejudices? That's an interesting thing you're doing."

Molly: Right. She's like, "Can we talk about literally anything else?"

Becca: Mm-hmm.

Molly: Well, that's basically her trying to distract John Knightley from the conversation on the left of her. And then when she tunes back into the conversation on the left of her, Isabella and her dad are discussing Emma's favorite person, Jane Fairfax.

Becca: And yet, she returns again.

Molly: And yet she returns again. Here is she.

Becca: Here is she, Jane Fairfax.

Molly: [laughs] Isabella thinks it's a pity that Jane doesn't come around Highbury more since she would be such a good friend for Emma. But now that she's married, her parents can't spare her. That's what I'm getting from that.

Becca: Okay. So, let's backtrack little bits.

Molly: Yeah, read it because I got confused. I was parsing out that that's what it meant, but I [00:36:00] don't know.

Becca: It's "Ah, that sweet, amiable Jane Fairfax!" said Mrs. John Knightley. "It is so long since I have seen her, except now and then for a moment accidentally in town! What happiness it must be to her good old grandmother and excellent aunt, when she comes to visit them! I always regret excessively on dear Emma's account that she cannot be more at Highbury, but now their daughter is married, I suppose Colonel and Mrs. Campbell will not be able to part with her at all. She would be such a delightful companion for Emma."

Molly: Oh. That must be her sister, because her sister must be married. So, her parents are now holding on to Jane Fairfax and that's why they can't part with her.

Becca: So, take a look at the last name.

Molly: Who are the Campbells?

Becca: That's a good question.

Molly: Who are the Campbells? Wait, okay, okay, wait, she really just dropped us 10 hints without telling us that she was doing that.

Becca: She's showing and not telling some of Jane Fairfax's story. We [00:37:00] learn about her grandmother and her excellent aunt. Who are her grandmother and her excellent aunt?

Molly: The Bates's and the Campbell's. Oh. hmm, must be watching her, like taking care of her, because their daughter is married now. They're holding on to the girl that they've taken .in Oh, my God, is she another Harriet Smith type situation?

Becca: We do not have answers on this situation.

Molly: Okay.

Becca: Yeah. But Jane Fairfax is not-- I will confirm the Jane Fairfax does not live with her parents and Jane Fairfax is not necessarily wed.

Molly: Interesting. Interesting. All right, noted.

Becca: Mm hmm-hmm.

Molly: Mm hmm-hmm. Okay. Wow. She really wrote a mystery here, didn't she?

Becca: [laughs]

Molly: And another character named after Jane Austen herself.

Becca: Yes. And yet another character named after Jane Austen where everyone's like, "Oh, she's lovely." [00:38:00]

Molly: Right, exactly. [laughs] So, Mr. Woodhouse then says Isabella would actually really like fair little friend, Harriet and Isabel is like, "I'm sure I will, but Jane is so superior and accomplished and she's exactly Emma's age." Now, my notes here say, "Please, please, please let this be a *Parent Trap* situation." But that might be a little farfetched, but I'm putting it on the record. She's exactly Emma's age. I don't know.

Becca: She is.

Molly: She could be like a half-sister or something. Who's to say?

Becca: Whomst, if you will?

Molly: Probably not, but I'm just throwing it out there.

Becca: All right. I like this theory.

Molly: All right, thanks. So, later, they talk more about the merits of gruel and they denounced any houses in which gruel isn't taken regularly. The word 'philippics' has come up before and it means verbal attack, essentially, and they verbally attack anyone who doesn't eat gruel every night.

Becca: Did we skip the piece of the chapter, where Isabella is like, "Oh, thank God, [00:39:00] some good gruel. You can never get good gruel in the south end." [laughs]

Molly: That's exactly what's happening now. They're talking about gruel and Isabel's is like, "My cook at the south end could not make gruel to save her life."

Becca: This is basically just soggy cereal, which is fantastic.

Molly: She says but it has to be done right. It can't be-- [crosstalk]

Becca: Thin, but not too thin.

Molly: It can't be too thin, it can't be too thick. It's like the three little bears. This one's just right.

Becca: Three little bears.

Molly: *Goldilocks. Goldilocks and the Three Bears.*

Becca: Only one of those bears as little as far as I remember.

Becca: They are all different sized bears.

Becca: [laughs] That's the point of the story.

Molly: [laughs] And this gruel's just right. And then Mr. Woodhouse is like, "Well, they can't make gruel in the south end. That's just one of the things about the south end that you shouldn't have gone." And then he's like, "Again, it's a pity that you went there instead of visiting us." And Isabella says, "But the children." And he says, "If you had to go to the sea, it shouldn't have been to the south end. Perry was actually very surprised to hear that you'd gone there." And Isabella was like, "Well, actually [00:40:00] it's a common misconception that the south end is not a good spot. It's actually a great place and even Mr. Wingfield went with his family." And then he's like, "Well, you should have gone to Cromer. Even Perry loves Cromer and she should have consulted Perry."

And then Isabella says, "Well, it's twice the distance away." And Mr. Woodhouse says, "If your health is concerned, it shouldn't matter how far away it is" or at least Mr. Perry says, "It shouldn't matter where your health is concerned." And finally, John breaks in to say that, "Mr. Perry can keep his opinion to himself. And if he can tell them how to get a family of seven, a 100 miles away for the same cost and convenience as 40 miles away, then he'll go to Cromer."

Becca: And it's like that has been building all night.

Molly: Yeah, he really snaps. And then Mr. Knightley pulls in Emma and tries to keep the peace and he's like, "Yeah, yeah. By the way, what I was telling you before about moving this path from this this way to this way, can you help me figure that out?" He's just trying to distract his brother. And Mr. Woodhouse is sitting there like, "I can't believe he talked about [00:41:00] Mr. Perry that way." It says Mr. Perry to whom he had been attributing his own thoughts and feelings and expressions.

[laughter]

Molly: I love Mr. Woodhouse so much.

Molly: He's just like, "Oh, yeah, Mr. Perry said."

Becca: She's like, "Yeah, well, you know what, Wingfield said."

Molly: But really, they're just fighting each other.

Becca: Exactly.

Molly: And Isabella and Emma calm him down, and everyone chills out, and moves on with our night, and that's the end of those chapters.

Becca: Which is just like a delightful foray into the bizarre world that is the Woodhouse-Knightley clan.

Molly: It really is. It's a family and you really get a dynamic of that here.

Becca: It's written so authentically. Again, there's a pretty good author of this book.

Molly: What's her name, again?

Becca: Like everyone who's pure, and beautiful, and everyone likes in this world, Jane.

Molly: Oh, right. I should have guessed.

Becca: Yep. All right. So, let's talk some Becca study questions with new characters. [00:42:00] What point at this point in the story do John and Isabella serve?

Molly: They act as a mirror almost for Emma and Mr. Woodhouse. Not a mirror, but you get to see them bounce off to other people. For example, for Mr. Woodhouse, you get to see him bounce off another real human being, because he can seem like a caricature of himself. And Isabella could probably see like a caricature of herself as well. But seeing them bounce off each other, you get a real idea of who they are as people.

Becca: Well, there's a couple of things. One, this is that point in the story where Jane Austen introduces new characters to bring in new dynamics. So, that's part of it. They're adding a new dimension to the story and to the characters we're beginning to know and love.

Molly: Yeah.

Becca: They're offering fresh perspective. They're pulling Emma out of her own little world of drama that she's created for herself and back into the real [00:43:00] world with her family, where she seems a little bit more like a human and little less like a mess.

Molly: Yeah, she has to worry about actual people's feelings instead of making up ideas about what they're feeling.

Becca: Exactly. Instead of being bored enough to go try and meddle in everybody else's lives, she's dealing with her own life for a few chapters. And also, this is a catalyst to have her a Knightley makeup.

Molly: Yes, because of the children.

Becca: Yeah, for the children. So, that's where we are with Isabella and John Knightley. Also, they both give a little bit of insight into their siblings. We already talked about Emma and Isabella, but also you learn a bit about George Knightley from John Knightley.

Molly: Yeah, it's interesting to see him as the older brother and then to see them talking about their home where they've lived together. [00:44:00] You get to see grumpy and grumpier. Grump and grumpier.

Becca: Grump and grumpier.

Molly: Grump and grumpier.

Becca: On a serious note as well, it highlights how patient Mr. Knightley is with Mr. Woodhouse, generally.

Molly: Yes, exactly. Because if he grew up in the same house as John Knightley, who can barely stand it for a night and then you see like the scene earlier on where Mr. Woodhouse was like, "Oh, I'm so

sorry. I got to leave. You just got here. I can stay longer. I got to go on my walk." And George was like, "Go on your walk." And he's like, "Do you want to come with me?" And he's like, "No, no, I'm actually about to leave. I'll walk you out. Here's your coat." And he's like, "Oh, but it's cold outside. I got to go." He's so patient with him.

Becca: Yeah, he's patient with him in a way his brother is not, even though his brothers technically, his son in law and Mr. Knightley is his neighbor.

Molly: Right.

Becca: But there's a tried-and-true practice of patience with Mr. Woodhouse that John Knightley has not built up that George Knightley has.

Molly: Yeah.

Becca: So, that's good [00:45:00] on Mr. George Knightley.

Molly: We love him.

Becca: Love him. Oh.

Molly: Oh.

Becca: Next thing. We just touched on this, but what point did these chapters serve in the story?

Molly: Yeah, I think this is us getting Emma being more of a human being and acting is a break from the narrative she's crafted for her story. This is the path I'm following in this book. Not that she knows she's in a book, but you know what I mean and then there's a break, so that she can get a fresh perspective coming out of it, probably.

Becca: And she can also take a break to deal with more serious things in her life like her actual family coming.

Molly: Yeah, and maybe something's happening while she's distracted. Who knows?

Becca: Who's to say?

Molly: I guess, we'll find out.

Becca: What do we learn about Emma, this chapter that we didn't know before? It's a very specific line. You said it, but I did not dwell on it in the moment.

Molly: Did I read the one out loud?

Becca: You did.

Molly: [00:46:00] She says, I'm very sorry.

Molly and Becca: No.

Molly: Okay. Let me-- [crosstalk]

Becca: But that is a good thing to bring up. Let's talk about that too.

Molly: Well, she apologizes for the situation with Mr. Martin. She says, she's sorry that he is sad. She's not sorry for what she did, but she's sorry that it had this effect. She hates gruel.

Becca: Don't we all?

Molly: She's the same age as Jane Fairfax?

Becca: We did learn that and we'll touch on that.

Molly: Is it that she doesn't like Mr. John Knightley?

Becca: No, but that's a good thing to also pick up on, because it shows that she's, again, she's astute in a certain way her sister isn't. What I was going for is that she's never been to the sea.

Molly: Oh, yes.

Becca: Yeah. And it tells you a little bit about Emma that she's never been to the sea. She's a wealthy girl. She's 21. By the time we meet up with our Bennet sisters or our Dashwood sisters, they've gone places, [00:47:00] they haven't traveled forever, but they've been to other places in England before. And you really get the sense from that line in my opinion that Emma hasn't traveled really much and she hasn't seen much of the world which is funny because of the way she looks at Highbury and the way she looks at Hartfield, she doesn't have huge numbers of comparators.

Molly: She's a big fish in a little pond.

Becca: Very big fish, very little pond.

Molly: Cosmic powers. Itty bitty living space.

Becca: Ah, *Fiddler on the Roof*. I'm kidding.

Molly: [laughs] Becca.

Becca: I'm kidding. Cut it. Cut it.

Molly: No, that's staying in.

Becca: [laughs]

Molly: It's phenomenal. Comedic gold.

Molly: I know. It's *Aladdin*. Okay. So, yeah, that's all I was going to say is that we know Emma's spoiled, but we don't necessarily think of her as quite as sheltered as she is.

Molly: Yeah, that makes sense.

Becca: Yeah. All right. Why does Knightley forgive Emma?

Molly: Like you said, they've done [00:48:00] this before. I don't want to say that he's forgiven her, *per se*. She did apologize and they did shake hands. I think that her apology probably does mean something to him. He can see that she did not want to hurt Mr. Martin. But I wouldn't say that he has forgiven her for doing it in the first place. I think that he came into it with the same ideas her, which was, let's just act like this didn't happen at all.

Becca: You get the sense that he's still a little mad at her for what happened, but that there's enough history and care there that they put it aside.

Molly: Yeah, they're friends. Like friends' fight, friends make mistakes. Neither of them feels they were in the wrong, but at least, Emma said she's sorry that she hurt his friend's feelings.

Becca: The other thing is that at the end of the day and I don't know if this is flattering to Knightley, Robert Martin's feelings are important to an extent to him, but at the end of the day, they're above them.

Molly: That's what I was going [00:49:00] to say is like I didn't want to, because I didn't want to sound unflattering to him.

Becca: We can thirst after Knightley and critique him as a character at the same time.

Molly: You're so right. Kind of like Mr. Bennett.

Becca: Yeah.

Molly: Yeah.

Becca: Well, it's a classism thing as well, because Knightley's not above that at all, where it's like, "Oh, you hurt somebody I care about, but that person I care about is a little beneath me."

Molly: He said from the beginning, "Mr. Martin thinks of me as one of his very best friends." He did not say Mr. Martin is my best friend.

Becca: Exactly.

Molly: Exactly.

Becca: Okay. So, there's two characters brought up in this next bit and I have a question for each of them. We have Frank Churchill and we have Jane Fairfax, our two mysteries. We learn a little bit more

about each of them in these chapters. For Frank Churchill, my question is, why do people dislike the Churchills?

Molly: I think because people like Mr. Weston so much and I don't think that given the choice that he would have [00:50:00] given up his child, but he was in a position where he had to financially, right?

Becca: Yeah, but I think it also goes to a deeper question of London Society, something to marinate on. Why do people dislike the Churchills?

Molly: Why do people in Hartfield dislike the Churchills or-- [crosstalk]

Becca: Why do people in London dislike the Churchill's?

Molly: Oh. What are their occupations again? They're like--

Becca: Oh, they're rich. They're rich as hell.

Molly: They're rich.

Becca: Yeah. I think I'm going to reserve commenting on the Churchills for now.

Molly: Okay. Don't answer this, but are they in charge of things? Because I guess, it's possible people don't like them because of the way that they run their state or whatever. That's a possibility. I'll have to go back and remind myself more about them, but I'm assuming we just didn't get that much information about them beyond. They are the aunt and uncle [00:51:00] of the boy. Oh, right, because Mr. Weston was poorer, and he fell in love with the Churchill girl, and she was like, "Sure, why not," and had his baby, and then she died.

Becca: And what did her family think of that whole situation?

Molly: They said, "Mr. Weston, get out of here. We're taking your baby." So, that's not likable.

Becca: Yeah.

Molly: But I'm interested societally why people don't like them. I'll keep my eyes peeled.

Becca: Why does Emma have an issue with Jane Fairfax?

Molly: Well, maybe because she's exactly the same age as her, and maybe her long lost twin, and she wants to get their families back together. [laughs] But in reality, she's her same age, everyone loves her, Emma sees her as competition, maybe.

Becca: I will neither confirm nor deny that. How do Knightley and Emma operate in these chapters?

Molly: They're best friends, they tag team, they are doing the same thing. It's [00:52:00] like when I was realizing that Mr. Martin and Harriet did the same thing to their respective higher up, where Harriet was like, "Oh, will you help me with a letter?" And Mr. Martin was like, "Can you help me write this

letter" to Emma and Knightley. Now, Emma and Knightley are both acting in the same way towards their siblings where they're like, "Distract, distract, distract. We got to make sure that everything is calm and peaceful and we're protecting Mr. Woodhouse at all costs too," which was sweet. So, yeah, they are keeping the peace together. They were the two reasonable people in the room.

Becca: Yeah, there's a way in which those to fight each other and they bicker. But when they're put in a situation where they have to mediate their entire family, they just call ceasefire and collaborate.

Molly: I have to say in my mind, I'm picturing them with swords. Maybe I'm picturing Emma and zombies, but they're like, "Well, we got this. Don't worry."

Becca: Perfection. I love it. All right, we [00:53:00] had a lot of study questions. So, last ones are the standbys. What do you think of Emma?

Molly: Well, in this set of chapters, I feel like she's relatable queen.

Becca: Yeah, these are probably her most relatable chapters so far. It's the first chapter she hasn't sabotaged something.

Molly: Yeah.

Becca: Funniest quote? There were a lot.

Molly: There were a lot and they were mostly relating to gruel. So, here's one of them. This is after Mr. Woodhouse is talking about how Isabella's cook couldn't do gruel and she shouldn't have gone to south end, blah, blah, blah, blah, and he's like, "It's not even worth talking about." And Emma says, "And for a little while she hoped he would not talk of it, and that a silent rumination might suffice to restore him to the relish of his own smooth gruel."

Molly: It's great stuff. We love smooth gruel.

Molly: It's just the word gruel that's funny to me.

Becca: It's losing all sense of meaning, gruel.

Molly: Gruel.

Becca: Gruel.

Molly: Gruel.

Becca: [00:54:00] Gruel.

Molly: Gruel.

Becca: Gruel.

Molly: Oh, my God, gruel, I started to say great and then I started cool.

Becca: Questions moving forward.

Molly: Honestly, I should just repeat back all the questions that you just asked me like, why does Emma hate Jane Fairfax? Really, why does she? Why do people hate the Churchills? Is Frank going to come to visit? I just have a feeling about Frank and Jane, because we've heard so much about them. I just have a feeling. Those are my questions at this time. Oh, wait, also, Harriet and Elton. What's been going on?

Molly: In Emma's absence?

Becca: Yeah. Have they made moves?

Becca: Who's to say?

Molly: Whomst?

Becca: Who wins the chapters?

Molly: I think that Emma and Knightley together can take the win.

Becca: I think so. The best friend duo reconciles, keeps the peace at home, and-- [crosstalk]

Molly: Fights off zombies.

Becca: Hold some babies.

Molly: Yeah, they win.

Becca: Great times. All right, [00:55:00] that is the end of this week's episode of Pod and Prejudice. For next time, we're going to be reading Chapters 13 and 14 of the book. I'm excited about that.

Molly: Ooh.

Becca: Molly, are you ready?

Molly: I'm thrilled. I can't wait.

Becca: All right. Well, until next time, stay proper-

Molly: -and have some gruel. It's good for your constitution.

Becca: But definitely not from the south end.

Molly: No, it has to be smooth gruel.

Becca: Yes, smooth gruel.

[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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