

**Molly:** Hey, everyone, before we begin today, we want to thank our newest patrons, Dani, Leah, Jessica, Katrine, Featherweather, and my mom. Well, actually, my mom was already a patron, but she got a new credit card and updated her info on patreon. If you're already a patron, be like my mom and be sure to check your card information and update it if it's out of date. If you're not a patron yet and you want to know more about what we're doing over there, check out our patreon at [patreon.com/podandprejudice](https://patreon.com/podandprejudice). Also, the holidays are coming up.

If you're listening to this right now, you're probably a fan of the show. So, if people are asking you what you want for Hanukkah or Christmas, send them over to our TeePublic store at the link in the episode description. And now, enjoy this week's episode covering Chapters 17 and 18 of *Emma*.

**Becca:** Okay, so Mike and I came to the conclusion and by Mike and I, I mean I texted this to Mike and he said, "It was accurate that Doc is essentially just Chuckie from the Rugrats."

**Molly:** [gasps] Oh, my God, that would be an excellent Halloween costume for him.

**Becca:** I know. I don't know how he'd [00:01:00] get the little red wig on him, but he'd look so cute.

**Molly:** Oh, my God, wait, his ears would sit there would be little holes for his ears and it would be the red wig, and then his little ears sticking out.

**Becca:** Oh, man, I feel like our new way of starting the podcast is just like updating the world on my dog, which I don't think anybody minds.

**Molly:** No, absolutely not. Let's think of a Jane Austen themed segment title for Doc updates.

**Becca:** There are always dogs, a doc update.

**Molly:** [laughs] Yes. There are always dogs.

**Becca:** Yes. Just pictured Doc in every scene.

**Molly:** I hope Emma has a dog.

**Becca:** Oh, Emma definitely has some dogs.

**Molly:** Great. She's rich. She must.

**Becca:** Yeah. I know Knightley is probably more likely to have dogs than Emma--

**Molly:** Because of the farm.

**Becca:** Also, because he is a gentleman, and he hunts and shit.

**Molly:** Oh, right, hunting. Yeah, I was going to say, because he's a gentleman and therefore a dog person.

**Becca:** But the Woodhouses probably have some dogs.

**Molly:** Yeah, I'm sure.

**Becca:** But there are always dogs.

**Molly:** A [unintelligible [00:02:00] date [00:02:00] [giggles].

**Becca:** A Doc date.

**Molly:** A Doc date.

[Pod and Prejudice theme]

**Becca:** This is Becca.

**Molly:** This is Molly.

**Becca:** We're here to talk about Jane Austen.

**Molly:** We are here specifically to talk about Chapters 17 and 18 of *Emma*.

**Becca:** *Emma*.

**Molly:** *Emma*.

**Becca:** Listeners, if you're new here, I, Becca, Emma and Austen-stan, I've read many of her books over the years.

**Molly:** 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 check out Seasons 1 and 2 of this podcast respectively. But that is not what we're doing here today.

**Molly:** No. Today, we are finishing Volume I of *Emma*.

**Becca:** What a volume it's been?

**Molly:** It has been. It's been a Volume. I could tell I was doing a voice in the like, "This is Becca, this is Molly. I, Molly, have never read Jane Austen before." I was like, "I, Molly, have never read Jane Austen before in my life." [laughs]

**Becca:** [00:03:00] Listeners, we are recording by Zoom for the first time in a while. I think it's like putting us back into a more formal mode, because when we record in person together, we are just off the rails. We're drinking, we're shooting the shit. It's like-

**Molly:** Pure chaos.

**Becca:** -chaos. Right now, this feels so orderly.

**Molly:** I'm drinking tea.

**Becca:** I'm drinking beer.

**Molly:** Yeah, so, Becca is still a little chaotic, but [giggles] are you blowing into your beer bottle?

**Becca:** No, but I can, if you want to hear it?

**Molly:** Yeah, let's do it.

**Becca:** [blowing beer bottle sound]

**Molly:** Wow. Good job.

**Becca:** Yeah. I was a clarinet player for two years and I was bad at it.

**Molly:** Nice. Well, I'm still a little chaotic too, Becca. So, don't you worry. I last night finished *A League of Their Own* and I sobbed-- First, I was sobbing because of *A League of Their Own*, and then I was sobbing because of COVID scares and all sorts of things. I was sobbing for 5 hours. So today, it has just been unhinged.

**Becca:** Fun fact. [00:04:00] I rarely go into our Instagram DMs, but sometimes I go in to check around and see what's happening and everything. I saw you thirstily DM, *A League of Their Own* pod from our Instagram.

[laughter]

**Molly:** Did you see my immediate backtrack when I realized they stopped releasing episodes in August?

**Becca:** Yes. So, Molly DMed this podcast. I don't know the name of the podcast, but I know it was-- [crosstalk]

**Molly:** *A League of Their Own* Recap Podcast.

**Becca:** So, great stuff. She DMed them just like a paragraph about how obsessed she was with *A League of Their Own* and how desperately she wanted to guest star on their podcast and then immediately went, "Oh, my God, I just realized that you stopped recording. Never mind."

**Molly:** Yeah, it was almost embarrassing, but honestly, I'm glad I shot my shot. I shot my shot.

**Becca:** It was one of those moments where I was like, "Molly." [00:05:00] It was such a Molly moment.

**Molly:** Well, because in the podcast and the podcast hosts another podcast called *Dyking Out* and she's a very queer, fun podcaster. She kept talking in the podcast about how was she going to need to read *Pride and Prejudice* to watch *A League of Their Own*, because in the first episode, Abbi Jacobson's character is reading *Pride and Prejudice* and it's like a metaphor and everything. So, the podcaster was like, "Is this going to be based on *Pride and Prejudice*?" It is not. I was like, "But listen, if you want to talk about all the similarities or differences, I'm happy to."

**Becca:** Well, all that being said, person with great podcast, if you want to come on this podcast, let me know.

**Molly:** Yeah, and also, anyone want to talk to me about *A League of Their Own*, because I can't stop just rewatching it. It's so good.

**Becca:** I will watch it. I'm catching up on TV. I've been behind on. I will tell you, Molly, we have started watching *Andor* and it is [00:06:00] amazing.

**Molly:** I've heard even from people that I know that don't like *Star Wars*, they were like, "I've heard that *Andor* is amazing, and you should watch it." I was like, "Oh. It's making its way around."

**Becca:** It's amazing a lot in the way that *Rogue One* is amazing. It's like it's a *Star Wars* thing that doesn't fall into some *Star Wars* traps.

**Molly:** Nice.

**Becca:** We're not here to talk about any of that.

**Molly:** No, we are not. We're here to talk about *Emma*. So, should we tell the listeners where we left off?

**Becca:** Oh, we should. Elton proposes to Emma in the car.

**Molly:** Yes.

**Becca:** Graham, the sound effect briefly, like, quickly. [sound effect] Thank you. Then, Emma just thinks to herself about what a shit show it all is and is like, "What am I going to tell Harriet?"

**Molly:** Yeah, I think that's pretty much where we are.

**Becca:** Mm-hmm.

**Molly:** So, the weather improves and the Knightley's being Isabella and John leave, leaving Mr. Woodhouse to go back to just feeling sorry for poor [00:07:00] Isabella, who has this perfect life and is a model of "right feminine and happiness," which basically means she is happy living with her family, she doesn't see any flaws in them, even though they are flawed. She's just a little oblivious.

**Becca:** She's also just like a happy wife and mom.

**Molly:** Yeah, she does love her life.

**Becca:** Yeah. The idea of her being like the ideal feminine person is that she's bearing a lot of children, raising them, having a good time, being in a good place in society, doing everything she should be doing.

**Molly:** Good for Isabella.

**Becca:** Yeah.

[laughter]

**Molly:** So, the evening that they leave, Mr. Woodhouse receives a letter from Mr. Elton saying that he's leaving for Bath for several weeks the following morning and he regrets having to leave Mr. Woodhouse very much.

**Becca:** The petty.

**Molly:** The sucking up, dear [00:08:00] Mr. Woodhouse.

**Becca:** I mean, the sucking up is there and it's what he's got to do partially, because he's higher class. But as we've learned, Elton is a suck up. But the decided nature in which he is trying to guess the shit out of Emma in a way that Mr. Woodhouse will notice.

**Molly:** Mm-hmm. Because there is no mention of Emma's existence in this letter. She has been hanging out with him nonstop for weeks or months even and he's like, "Dear Mr. Woodhouse, I'm very sorry to have to leave you."

**Becca:** And only you. Just you. No one else.

**Molly:** You and your horses and nobody else that you might live with. Goodbye.

**Becca:** Yep.

**Molly:** Emma is like, "Oh."

**Becca:** It's so girl mean for a guy to do.

**Molly:** Mm-hmm.

**Becca:** What's the equivalent here? It's like you rejecting a guy and he invites all your friends to the party except you.

**Molly:** Yeah, honestly, it's just like when you're mad at someone and you walk up to them in a group and you say hi to everyone but them.

**Becca:** [00:09:00] It's awkward for everyone involved except Mr. Woodhouse, who cannot read the cues.

**Molly:** He just does notice at all. He's like, "Oh, my gosh, I hope Mr. Elton's trip goes okay." [laughs] Now, Emma is like, "Well, he's gone. I have got to tell Harriet, because she's going to have time now to get over him. This is good." She thinks that telling Harriet, she thinks of it as a penance, which I looked up, even though I know what penance means, but I wanted to get exactly how bad this is going to be for Emma. It is a voluntary self-punishment as repentance for having done wrong. She really knows that she fucked up and she knows that this is going to suck balls having to tell Harriet.

**Becca:** Can you imagine? That's pretty bad.

**Molly:** This is what it says in the book about how she feels about what she's done and what she's doing now. She had to destroy all the hopes which she had been so industriously [00:10:00] feeding to appear in the ungracious character of the one preferred and

acknowledge herself grossly mistaken and misjudging in all her ideas on one subject, all her observations, all her convictions, all her prophecies for the last six weeks.

**Becca:** I relate to Emma here, not only because this is so awful. So, this is bad on two levels. One, she hurt her friend and she has to deal with that. But there's one thing I hate more than anything else and Emma hates it too.

**Molly:** Admitting that you're wrong?

**Becca:** Admitting that you're wrong.

**Molly:** Yeah.

**Becca:** I like to think I have a bit more humility than Emma, but I love being right. I'm very much a Virgo in that way. I'm okay admitting I've done something wrong when I'm unsure of myself to begin with, because then I'm like, "Well, I wasn't sure to begin with." But if I've really stuck my neck out on something and I've advocated for it and [00:11:00] been like 100% sure and I am wrong, that sucks.

**Molly:** Yeah. I know where you come from there.

**Becca:** Yeah. This is like Emma stood up to Knightley shore.

**Molly:** Yeah. So, Emma does not like it. "Harriet is a mess," she cries. Emma is like, "I'm never going to forgive myself. I can't believe I did this to my friend." But Harriet, meanwhile, doesn't blame anyone. She doesn't blame Emma. She proves her ingenuous or innocent disposition and low self-esteem, because she thinks that "the affection of a man such as Mr. Elton would have been too great a distinction," and nobody but Emma would have thought it was possible.

**Becca:** Doesn't your heart just break for this little chicken nugget?

**Molly:** Yeah, she's been wrong just so fully, and she just is like, "It was too good to be true."

**Becca:** She's just like, "Well, I'm stupid and ugly and low born. So, of course, he doesn't want me. He's so wonderful. Why would he ever want me?" Oh, girl.

**Molly:** She really believes that [00:12:00] or at least, I think she does.

**Becca:** Well, there's a lot of different ways to interact with the world. I don't want to be too reductive here, but there are two ways to respond to negative information about yourself. One is to project outward and to blame others, and the other is to project inward and blame yourself. You can see here that Harriet is 1000% not even a question full and on this spectrum towards blaming herself, which is very sad.

**Molly:** Yes.

**Becca:** Because I tend to think not outwardly projecting too much. You're probably a little full of yourself, not really taking into account what you need to actually do to be accountable for things. On the other side of it, if you blame yourself too much, then you're just letting the world walk all over you.

**Molly:** Yeah.

**Becca:** Balance.

**Molly:** It's all about balance.

**Becca:** Wait, wait. The listeners can hear that I've drunk more of my [00:13:00] beer, because it'll be a lower note. [blows on beer bottle]

**Molly:** Should I make a compilation video? Not video, but audio as we go through the episode, you just occasionally will.

**Becca:** Oh, yeah, totally.

**Molly:** Then, we can have Graham splice them together into a song. [laughs]

**Becca:** Yeah, Graham, you can do that, right? Totally.

**Molly:** Yeah, that's easy enough.

**Becca:** Oh, boy.

**Molly:** So, Emma watches Harriet cry and she sees that she's just really affected by this. She's convinced in that moment that Harriet is the superior creature of the two and that too resemble her would be more for her own welfare and happiness than all that genius or intelligence would do. Emma, in this moment, is seeing that poise and cunningness or whatever you would call what she isn't everything and that feeling something is important also.

**Becca:** It's not just that Harriet [00:14:00] feels things. It's that she's got a sweetness and a humility to her that is really admirable. She really, genuinely has this incredible heart.

**Molly:** Mm-hmm.

**Becca:** We know Harriet's not smart at all and she doesn't have many prospects in life. But she's got just this purely sweet nature. What Emma is saying there is basically, "Wow, there are a lot of smart people in the world, but there are very few people as kind and good as Harriet."

**Molly:** Yeah.

**Becca:** She's so good that this motherfucker who came in and was sleazy and presumptuous, and completely threw her heart to the side like it did nothing, she hears all that and she's like, "Oh, it's my fault."

**Molly:** Right.

**Becca:** Emma's thinking, "You're too good for this world." She's basically saying out loud, "Perfect cinnamon roll. Too good for this world. Too pure."

**Molly:** [laughs] Oh, yeah.

**Becca:** Oh, do you remember that meme that looks like a cinnamon roll, but will it actually kill you?

**Molly:** [00:15:00] No. Wait. Yes, it looks like a cinnamon roll will kill you. It looks like they could kill you is a cinnamon roll, etc.?

**Becca:** Yes.

**Molly:** Should we do that?

**Becca:** Yes, but we should wait until you have actors to pair it with.

**Molly:** Yes.

**Becca:** Yes. But my favorite is Sinnamon roll like S-I-N.

**Molly:** Oh, yes.

**Becca:** Sinnamon roll.

**Molly:** Sinnamon roll. So, Emma leaves this interaction resolved to never do any more matchmaking yet again and to just reel in her imagination and try to live a more quiet, humble life. [laughs] I don't see that happen.

**Becca:** [imitating music]

**Molly:** [laughs] She decides that she's going to help Harriet by offering her books and conversation and generally distracting her from thinking of Mr. Elton.

**Becca:** Emma's got the romcoms lined up. She's got the ice cream. She is like, "We are tackling this breakup."

**Molly:** We're about to have the *Bridget Jones's* [00:16:00] drinking montage. Or not drinking Montage. The one where she throws all of her alcohol in the trash and then goes for a jog. You know what I'm talking about?

**Becca:** I know exactly what you're talking about. Shouts to Sequoia for our-

**Molly:** Yes.

**Becca:** -epic *Bridget Jones's* excursion.

**Molly:** We really did have a long excursion into *Bridget Jones*, huh?

**Becca:** It was a good one. I love *Bridget Jones*. What was I going to say though? It's like more breakup based. The movie I wanted to reference with this was *Clueless*.

**Molly:** [laughs] You can't do that, Becca.

**Becca:** I can't do it. It's like that montage where the friend comes over and has the ice cream and the romcom, so the face masks and it's like, "We're forgetting about him. We're going to go out on the town, we're going to find someone new, it's going to be great."

**Molly:** Yeah, exactly

**Becca:** Yeah.

**Molly:** I can't believe you almost referenced *Clueless*. Anyway-- [crosstalk]

**Becca:** I can't wait for you to watch that one.

**Molly:** Oh, I am [00:17:00] literally going to poop myself. I'm so excited. [laughs] So, Emma doesn't know much about having a crush on anyone, Mr. Elton in particular. She just simply cannot wrap her head around that. But she thinks that by the time he gets back, Harriet will have mostly gotten over him and they'll be able to meet again as common acquaintances. I don't think Emma really understands emotions, but we'll get there.

Harriet still thinks that Elton is just the most perfect man to ever walk this Earth and Emma understands that Harriet might be more in love with Elton than she actually thought was possible and she thinks, "You know what? It's unrequited. She can't go on feeling like that forever." Oh, Emma.

**Becca:** Oh, Emma.

**Molly:** She just doesn't understand crushes, because having an unrequited crush is like it drags on as we know.

**Becca:** Oh, [00:18:00] I've made it my whole personality for very long periods of my life.

**Molly:** As have I. You've been there for that for me.

**Becca:** You've been there for me too.

**Molly:** Yeah, it happens, and Emma doesn't get that yearning that it's about the yearning.

**Becca:** Oh. Yeah, the yearning. Listeners, I know you also understand the yearning.

**Molly:** Yeah, our listeners understand the yearning better than any other listeners.

**Becca:** Yeah, you guys do. We love you for it. You relate to us on this level.

**Molly:** [laughs] She thinks that if they see Elton when he comes back, he'll prove how much he does not love Harriet in his behavior, because he's a dick. She knows that it'll be obvious and Harriet would stop having feelings for him at that time. But she doesn't understand the difference between having feelings for someone and thinking that someone would be a good match. In this time period, a lot of people are good matches. Someone could be the logical choice for you, [00:19:00] but it's different than having feelings for them.

**Becca:** See, I do actually stop having aggression someone when they're super mean to me, but I know that's not everyone.

**Molly:** That's not everyone. Also, yeah, in this case, him being mean would be a big turn off. I think that Emma thinks, "This person is a good idea for me. I have feelings for them," i.e., Frank Churchill, for example. She's like, "Oh, he would be a logical match for me." But she doesn't know the difference in her body of having feelings for someone versus like, this is a safe choice. So, just something to put in the back of my mind, I think, for later.

**Becca:** Absolutely.

**Molly:** She knows that it's going to be impossible for them to avoid each other once he gets back. And unluckily for Harriet, everyone at Mrs. Goddard still loves Mr. Elton. At Hartfield, Emma has to talk about him, like talk smack or in this era, [00:20:00] talk about him with cooling moderation or repellent truth.

**Becca:** Yeah. This is great though. Everybody likes someone, but you and your friend talk shit about that person when no one else is hearing the conversation.

**Molly:** Yeah, exactly. And that's the end of that chapter.

Hello, hello, hello, I am sorry to interrupt, but it's me, Molly from the future, here to bring you a segment that we are now calling The Economics of Podcasting about Jane Austen. So, Graham, the sound effect, please. [sound effect] This week on The Economics of Podcasting about Jane Austen, I'm going to tell you all about Athletic Greens. They have a product that I use literally every day. It's called AG1. So, as a lot of you know, I'm a vegan and I have to take a bunch of different vitamins and supplements all the time. I started drinking AG1 by Athletic Greens, because I wanted to try one that actually tastes good. 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 [00:21:00] 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 food source superfoods, probiotics, and adaptogens to help you start your day right. I've been drinking it for a couple of weeks now and I've found that I have more energy throughout the day and I'm able to focus better while I'm at my day job. Right now, Athletic Greens has a special offer for you guys, our listeners. They're going to give you a free one-year supply of immune supporting vitamin D and five free travel packs with your first purchase of AG1. All you have to do is visit [athleticgreens.com/whomst](https://athleticgreens.com/whomst). Again, that's athleticgreens dotcom slash W-H-O-M-S-T to take ownership over your health and pick up the ultimate daily nutritional insurance. Now, let's get back to talking about Jane Austen.

**Becca:** Speaking of Frank Churchill.

**Molly:** Speaking of Frank, Mr. Frank Churchill did not come.

**Becca:** [00:22:00] Whomp, whomp.

**Molly:** Whomp, whomp. The ultimate whomp, whomp to start this chapter.

**Becca:** Yeah.

**Molly:** He writes a letter saying that he's going to come soon, and Mrs. Weston is really disappointed. But Mr. Weston is like, "Oh, well, it will better. He'll come when the weather is warmer. He'll be able to stay for longer. This is the best possible outcome for everyone." He's just so pure.

**Becca:** He really thinks the best of his son.

**Molly:** He really thinks the best of everyone, I think, except for the Churchills. He does not think the best of the Churchills.

**Becca:** You can't think the best of the Churchills. He probably thinks the best of the Churchills. That's possible.

**Molly:** Yeah, but he does think the best of his son. Meanwhile, Mrs. Weston says, "No, he's just going to make another excuse. He's never coming." Emma at this point cannot care less whether Frank Churchill comes or not, which there are a lot of really good lines in this set of chapters where it's just like, "Oh, this thing is happening. Emma couldn't care less." [giggles]

**Becca:** At this point she's like, "I don't give a shit about anything right now. I was wrong. I'm stuck on [00:23:00] that. And also, I hurt my friend and I'm stuck on that. So, whatever to everything else right now."

**Molly:** Yeah, she is brooding. I love it for her.

**Becca:** [laughs]

**Molly:** She tries to act like she cares, because she wants to be invested in her friend's lives. She tells Knightley all about this acting like she cares. She's over exaggerating how upset she is over the fact that he's not coming.

**Becca:** I love this. She's like, "Can you believe [Molly laughs] he would do such a thing? Poor Mr. Weston. Poor Mrs. Weston."

**Molly:** The entire chapter her being just trying to continue the conversation in that exact tone. She's like, "Oh, but did this thing?" And it's like, "Okay."

**Becca:** Not to get too far into it too quickly, but her sparring partner is significantly more passionate in this conversation than she is.

**Molly:** [laughs] She's like, "I don't know why you're so upset." That's basically the entire [00:24:00] chapter is her just fighting for the sake of fighting and then at the end being like, "Why are you so angry?"

**Becca:** She's like, "What's happening? Why is this getting you riled up?" He's just like, "I fucking hate him."

**Molly:** Yeah. So, let's get into their conversation.

**Becca:** By he, I mean, Mr. Knightley.

**Molly:** Mr. Knightley. This is a very hot conversation. It's heated and it's hot.

**Becca:** It's Mr. Knightley. So, it's hot.

**Molly:** It's hot.

**Becca:** It's hot.

**Molly:** Oh, yes-- [crosstalk]

**Becca:** Wait, wait, wait. [blows into beer bottle] Go on.

**Molly:** Beautiful. Also, I want to note that I think the reason that she is engaging so much in this way is to keep the conversation from landing on her, because she was wrong.

**Becca:** Yeah, pretty much. Listen, no one else knows about what happened in the carriage between Mr. Elton and Emma other than Harriet.

**Molly:** That's true.

**Becca:** No one else knows that Emma now thinks Elton is a fuckwad and Mr. Knightley, importantly does not know he was 100% right.

**Molly:** Right. I think that Emma doesn't want him to know, but she also doesn't want to lie to him, which is [00:25:00] why she's like, "Let's talk about this other thing."

**Becca:** Yeah. He has no reason to suspect at this point.

**Molly:** Right. So, she blames the Churchills entirely for keeping Mr. Frank Churchill away, even though a few chapters ago, she literally made the exact opposite argument to Mrs. Weston saying like, "Oh, well, he could come if he wants to. I'm sure he's going to come." They had this whole argument already, but she's like, "No, the Churchills kept him." Knightley's like, "Okay, if he wanted to visit, he would." Emma's like, "Well, of course, they wanted to come, but they won't let him." Knightley can't believe that Frank doesn't have the power to come if he wants to. He's an adult man. Emma asks why Knightley thinks Frank so unnatural or thinks so badly of Frank that he would just choose not to come. Knightley's like, "It's not unnatural that Frank might have started to think too highly of himself from living with people who think too highly of themselves," which is, you asked me this question a [00:26:00] couple of episodes ago.

**Becca:** I did?

**Molly:** You said more Western or more Churchill? He says, "In this moment, it's a great deal more natural than one could wish that a young man brought up by those who are proud, luxurious, and selfish should be proud, luxurious and selfish too. He thinks that Frank is again too old to be under the power of his guardians. So, completely, he is an adult man. He just has all of the power in this situation. Emma says, "That's easy for Knightley to say because he's always been independent." Knightley's like, "Well, we know Frank is not lacking money or leisure." We constantly hear of him out at some watering hole or another so bars, right? He's a partier.

**Becca:** Yeah, he's a young party boy having a good time.

**Molly:** He's like out and about. He's like not to bring *Bridgerton* into it, but just as a reference point in Season 1. I haven't seen Season 2, but the brother who's [00:27:00] always out at bars.

**Becca:** Yeah, actually, that's a good comp.

**Molly:** Yeah.

**Becca:** I was going to go with Leo de Caprio in the 90s, but yours is better.

**Molly:** [laughs] Yes, very good. Knightley says that they know, because they see him out that he can leave the Churchills when he wants to. Emma's like, "It's not fair to judge someone's conduct without an intimate knowledge of their situation. Maybe sometimes he has more power than other times. It depends on the situation." I think they're both making assumptions about his situation. Emma is assuming in this case that he has more power sometimes than other times and thinking that he doesn't have any power in this situation. Knightley is assuming the opposite, but neither of them actually know his situation at all.

**Becca:** You see how Frank Churchill's absence leads to this vacuum, where everyone in this town can fill in whatever story they want to about him.

**Molly:** Yes. He's a fantasy.

**Becca:** Mm-hmm. Or, a nightmare, if you're Mr. Knightley.

**Molly:** He could be a nightmare dressed [00:28:00] like a Daydream.

**Becca:** Taylor, if you want to come on this podcast--

**Molly:** Oh, my God, can you imagine?

**Becca:** No, I cannot imagine what it would be like to have Taylor Swift on this podcast.

**Molly:** [laughs]

**Becca:** I have no point of reference for that.

**Molly:** But can you imagine, anyway? What would we even ask her?

**Becca:** I guess, that's how Emma feels about Frank Churchill. She has no point of reference, but she makes up what it would be like if you were there.

**Molly:** Exactly. Knightley repeats that, "A man can always do his duty. And if he stood up to Mrs. Churchill and said, "Listen, lady, it's my duty to go and see my dad, therefore I am going to see my dad," then she just wouldn't stop him. Emma's like, "She might not stop him from going, but she would definitely stop him from coming home," which reminds me of our boy, Eddie.

**Becca:** We'll chat about that more in the study questions, won't we?

**Molly:** Yes. I love when I draw a correct parallel.

**Becca:** Oh, [00:29:00] yeah, you did.

**Molly:** Nice. Emma says, "Someone completely dependent could never talk to their guardian like that." She says, "You have not an idea of what is requisite in situations directly opposite to your own." My question is, does Emma have an idea what is requisite in situations directly opposite to her own?

**Becca:** It's possible not, but also, is her point to Knightley wrong.

**Molly:** Her point is not wrong, is it?

**Becca:** You could just see a lot of Emma and Knightley talking as just a pot and a kettle going back and forth yelling that the other one is black.

**Molly:** Yeah, that's exactly what's happening here.

**Becca:** Yeah. There are two very privileged people who like to sit around and josh each other about their own privilege.

**Molly:** Right. Also, he has maybe more of an idea about some situations like he's pals with Mr. Martin, for example, and is more likely to talk [00:30:00] to people of a lower class than himself.

**Becca:** Well, it's a question of whether or not Knightley has humility that Emma lacks to know that he might have not experienced things in the world.

**Molly:** I don't know about that, at least in this situation, because-- [crosstalk]

**Becca:** In general, if you look at the Mr. Martin of it all [crosstalk] if you look at Harriet and Mr. Elton, but we'll get to it again in the study questions. There's a question of whether or not he's applying that same logic here. Is he being fair to Frank Churchill?

**Molly:** Yeah, I don't think he's being fair in this situation. We will, I'm sure, talk about it more in the study questions. However, I also don't disagree with him and I'm not sure that I'm on Mr. Churchill's side, but we'll talk about that later. Knightley thinks that a sensible man would stand up to his aunt and uncle and that would actually make his aunt and uncle respect him more and feel they could trust him, because if he does right by his father, then of course he'll do right by them at another time in [00:31:00] life.

He thinks that the Churchills know in their hearts that he must do this and go to his dad, and in their hearts, they don't think better of him for being submissive to them in general. I had this moment where I was like, "Is Knightley a romantic?" And then I had this moment where I was like, "Did I ask you if Knightley was a romantic before?" Because I had this memory of being like, "Ooh, we have a romantic on our hands." And so, I went back, and I found a page in the book where Knightley was a romantic before. So, I'm just going to find it really quick.

**Becca:** I love that you scoured what you've read so far of Emma to figure out if Knightley is like a simpy romantic boy.

**Molly:** I think he is. I think he has a heart of gold. This is when he comes in and he's like, "Emma, you're never going to believe what happened?" She's like, "What are you talking about? Who's in love with Harriet?" And he's telling her about [00:32:00] Mr. Martin and he's like, "He asked me whether I thought her too young, in short, whether I approved his choice altogether having some apprehension, perhaps, of her being considered as in a line of society above him. I was very much pleased with all that he said. I never hear better sense from anyone other than Robert Martin. He always speaks to the purpose, open, straightforward and very well judging. He told me everything, the circumstances and plans and what they all proposed in doing in the event of his marriage. He is an excellent young man, both his son and brother. I had no hesitation in advising him to marry." Oh, it was like that moment, I think that to me said he loves love. So, I don't know, I just had to find that.

**Becca:** [laughs] You just want an excuse to read another lovely Knightley moment out loud?

**Molly:** Yes. So, he's a romantic. He says that the Churchills' little minds would bend to Frank's mind, but Emma says that, "When little minds belong to rich people in positions of power, they tend to [00:33:00] swell and become unmanageable." She says that if Knightley were plopped into Frank's place, the Churchills would have no problem with him going because he doesn't have this history of subservience to them, whereas Frank has his entire life behind him. So, they're not going to just let him change and go now.

**Becca:** I actually have a quote. Oh, the difference of situation and habit. I wish he would try to understand what an amiable young man may be likely to feel indirectly opposing those whom as a child and a boy he has been looking up to all his life."

**Molly:** Yeah.

**Becca:** Yeah, I think that's just a really strong portion of the book to talk about the nature versus nurture of a boy like Frank Churchill, who was born into a certain circumstance but was raised far above his own status.

**Molly:** Mm-hmm. It kind of blew up his head.

**Becca:** Not only that, it also put him in a position where there's the conflict of who he is and who he's been raised to [00:34:00] be.

**Molly:** Right. Who's his actual family?

**Becca:** Yeah. Who are his parents?

**Molly:** Who are anyone's parents in this book?

**Becca:** Mr. Woodhouse is Emma's parent.

**Molly:** Yes, but who are Harriet's parents?

**Becca:** We don't know.

**Molly:** Who's Elton's parents?

**Becca:** Well, they exist somewhere-- [crosstalk]

**Molly:** They're somewhere, but yes, who are his parents and who is he, that's a big part of this. He says, "Elton is a weak young man," if this is the first time he's ever tried to oppose his aunt and uncle.

**Becca:** Churchill.

**Molly:** Did I say Elton? God damn it. [laughs] Ah, men.

**Becca:** Men.

**Molly:** I'm leaving it in. And Mr. Knightley says, "I can allow for the fears of the child, but not the man." Again, he is an adult man and Emma thinks that he can't be a weak young man, because Mr. Weston is a better judge of character than that. [00:35:00] Mr. Weston loves his son and really thinks the best of him like we said at the beginning of this chapter. She says

Frank may be more yielding, mild, and complying than Mr. Knightley's tastes lean towards, but that might give him some advantages in life. And Knightley comes back with a zinger.

**Becca:** This part from Knightley is so fucking savage and dramatic like "Damn boy.

**Molly:** Would you like to read it?

**Becca:** Oh, yes, I would. Let me pull it up. Emma says that having a mild manner and slight easy-going temperament might make him distasteful to Knightley, but it'll give him advantages in life. Knightley responds, "Yes, all the advantages of sitting still when he ought to move and of leading a life of mere idle pleasure and fancying himself extremely expert in finding excuses for it. he can sit down and write a fine, flourishing letter full of professions and falsehoods and persuade himself that he has [00:36:00] hit upon the very best method of in the world of preserving peace at home and preventing his father's having any right to complain. His letters disgust me."

**Molly:** He hates him.

**Becca:** I know. What you're saying is right. Emma's arguing for the sake of arguing a little and Knightley is just like Ian. He's viciously hating.

**Molly:** I've picturing her sitting on the couch with her legs crossed, sipping a cup of tea, and watching him as he just paces back and forth, being angry and she just occasionally stokes the fire.

**Becca:** Have you ever had a relationship where you banter with someone and just watch them get more and more worked up? It's so fun.

**Molly:** See, to me, I get anxious when that happens. I can't enjoy that. So, I would start to think that Knightley actually hates me.

**Becca:** Oh, no, Molly. I was thinking more along the lines of like, Mike ranting to me about something in a video game. I don't give half a shit about me. It's just like prodding him.

**Molly:** That is very fun.

**Becca:** Yeah.

**Molly:** Yes.

**Becca:** Hang on. [00:37:00] [blows into beer bottle]

**Molly:** Wow. You are really making progress.

**Becca:** Yeah.

**Molly:** Emma says that everyone else likes Mr. Frank Churchill's letters and Mr. Knightley says Mrs. Weston doesn't, because she is in the position of being a motherly figure to him, but she doesn't have any of the motherly affection, so she's not blinded to it. So, she can see who he really is. He thinks that if Mrs. Weston had been a person of consequence, Frank would have come. He says something which I think is a stretch and I wanted to read it.

**Becca:** I know exactly what you're going to read too.

**Molly:** [laughs] He says, "No, Emma, your amiable young man can be amiable only in French, not in English. [laughs] He must be very amiable, have very good manners, and be very agreeable, but he can have no English delicacy towards the feelings of other people. Nothing really amiable about him."

**Becca:** [00:38:00] Which is just tough.

**Molly:** Which doesn't make any sense. [laughs] In French-- I'm not going to attempt to my French accent, but amiable, ame, to like, likable, a likable person. He can be likeable.

**Becca:** Amiable, maybe.

**Molly:** Maybe. But in English, amiable, does it mean something different like well-bred and like--

**Becca:** I think he's saying and I could be wrong, but this might be a Jane Austen quip. I think he's saying, "That would be cool if were culturally French and you could afford to be cruel to people, but cool and kind like polite and everything. But we're English and you have to be deeper in your roots than that in your niceness."

**Molly:** Oh, it's a slight at the French.

**Becca:** I think it's a slight at the French.

**Molly:** I thought it was a language thing. He was getting all linguisty.

**Becca:** No, I think [00:39:00] it's a culture thing.

**Molly:** That's funny.

**Becca:** Not necessarily accurate on either front. Not going to endorse Jane Austen xenophobia.

**Molly:** Right. But a loving quip towards the French, perhaps.

**Becca:** Yes, exactly. More just a barb at the French.

**Molly:** That's funny. All right, I like that. I was like, "What is he talking about?"

**Becca:** No. He's saying, "Because if you were French, he could get away with being an asshole underneath all his polite airs. But he's English and he has to better to his family."

**Molly:** Oh, that makes sense. That makes sense. No slights to our French listeners. Emma says that Knightley is determined to think ill of Frank, and they should stop talking about it. Knightley is like, "I'm not determined to think ill of him. If he had any merits, then I would acknowledge that he just doesn't," [laughs] which is savage. Emma is like, "Well, when he comes, he's going to be at the talk of the town because it's so rare that we get a well-bred agreeable [00:40:00] young man in town" zinger towards Knightley. And Knightley is like, "Well, if he can hold a conversation, I'll be glad to make acquaintance with him. But if not, I'm not going to think of him at all."

Emma says that she thinks Frank is the kind of person who can hold a conversation with anybody. For example, he'll probably talk about farming with Mr. Knightley and drawing and music with Emma. I think this means that he's fake, personally. We'll see. I also don't think she has any grounds on which to make this assumption about him.

**Becca:** Again, she is pontificating about what it would be like if Taylor Swift would guest star on her podcast.

**Molly:** Yes, exactly. She's like, "Oh, when he comes, he's going to know what to talk about with everyone. He's perfect." Knightley is like, "If he can really hold a conversation with anyone about anything. He is a practiced politician, and he's going to try to one up [00:41:00] everyone in their own areas of expertise, and it's going to be the worst."

**Becca:** You might say he's a little-- [crosstalk]

**Molly:** *Clueless?*

**Becca:** No. Emma says it. Emma says it.

**Molly:** Oh, you might say, he's a little prejudiced?

**Becca:** Not in this title, but it's in another title.

**Molly:** It's in A title. Yes. She says, "We're both prejudiced. Me for him, you against him." And Knightley is like, "I'm not prejudiced. I don't know about you. Not me. Not me." And Emma's like, "Okay. Well, I am. I'm prejudiced in his favor because of my love for the Westons." I think that's little weird, because he has hurt the Westons.

**Becca:** Well, yeah, but they're his family.

**Molly:** Yeah, but he's mean to them.

**Becca:** Yeah, but they love him.

**Molly:** I don't get it. I get it, but I don't get it, you know?

**Becca:** You love the people your people love, you know?

**Molly:** Yeah, but I also would be mad at the people who slight my friends and don't come to visit. I would be [00:42:00] mad at someone's boyfriend, if he blew off his girlfriend who was my friend. I would be mad at him.

**Becca:** I wouldn't think you were crazy, if you were determined to like him anyway, if he was important to your friend.

**Molly:** You're right.

**Becca:** As I said, I love being right.

**Molly:** [laughs] Anyway, at this point, Knightley is like, "Well, I don't ever think about him at all. So, how can I be prejudiced against him? He takes up none of my brain space."

**Becca:** I love this. I love this. We've had a chapter about him.

**Molly:** I know. It's amazing. Emma's like, "Okay, let's talk about something else now," but she's like, "Why is he angry?" The way it ends is she thinks that for all Knightley's high opinion of himself, she never thought that it could make him unjust to the merit of another. So, we're left with the mystery of why does Knightley hate Frank Churchill so much?

**Becca:** A great question and that brings us to back a study questions. I'll start [00:43:00] with Elton's departure. Do you think he's coming back?

**Molly:** Unfortunately, I do and only because I have seen, and I wanted to put this out there into the universe that I've seen on the social media is the mention of the Elton and Mrs. Elton. So, I don't know who it's referring to. I always scroll past really fast when I see something like that. I do think he is coming back, and I do think he will have a wife. I don't know who the wife will be.

**Becca:** I will neither confirm nor deny. Harriet's reaction to the Elton thing. What does it tell us about Harriet?

**Molly:** She has a really low opinion of herself, she did really have feelings for the guy, and she probably will continue to.

**Becca:** Yeah. I also think it shows some of the precariousness of her position in society.

**Molly:** Yes.

**Becca:** She needs to pin her hopes one guy and she's in a bad [00:44:00] spot without a man.

**Molly:** Yeah. She's having this realization of like, "That was dumb of me to aspire to that with him."

**Becca:** Yeah. It also does show much to the sweetness of her nature.

**Molly:** Totally.

**Becca:** What a bean. What does it tell us about Emma?

**Molly:** His leaving or her reaction?

**Becca:** Her reaction.

**Molly:** Emma's reaction, I said it before, and I'll say it again shows us that I don't think she has any idea about what it feels like to be in love or to have a crush on someone. It shows her privilege that she got Harriet all worked up for this guy and she's like, "it's okay. She's going to bounce back." At the same time though, at the same time, we should acknowledge that she really does feel guilty for hurting her friend. She really does understand [00:45:00] what she did. That was wrong. She doesn't understand necessarily the extent to which this would have changed Harriet's life and now, it's just devastated her. She definitely had her moment of, "Oh, crap, I was wrong." So, that's good for her. It's a mixed bag for Emma. As usual, she's complicated.

**Becca:** Always is. And I totally agree. I was definitely thinking about her privilege in this scene particularly, because Emma is forced to reckon with the consequences of her whims

and her cleverness and her little antics in a real substantial way. She got her friend's heartbroken and humiliated.

**Molly:** Yeah. It's not just she can't just play with her people like their toys.

**Becca:** Exactly. She's seeing the consequences of that for the first time. Will Frank come?

**Molly:** No. I don't know. He's got it eventually, but I don't think it's going to be in any kind of planned way and it's definitely not going to be in a couple of months when he says.

**[00:46:00]** Honestly, I would love if he never came. That would be hilarious.

**Becca:** *Waiting for Godot*, Jane Austen edition.

**Molly:** Exactly.

**Becca:** Yeah. Can Frank come?

**Molly:** Yeah, I do think he can. I think I am more inclined to lean towards Knightley on this one. Oh, God, I don't know. Can he? All right, can I loop in Eddie here?

**Becca:** Yes, I would love if you loop in Eddie here.

**Molly:** So, Edward Ferrars, our sweet, sweet little chicken nugget of a man.

**Becca:** Our compost.

**Molly:** Our compost, he is. He's like moldy chicken.

**Becca:** [laughs] Moldy chicken nugget.

**Molly:** Our moldy chicken nugget. He was stuck in a situation, and he did what was right, which was to reveal his engagement to Lucy Steele. He does this thing that he thinks is honorable but goes against what his very overbearing mother wants **[00:47:00]** and she says, "Fine, go marry her. Don't come back." And he loses everything. Like all his fortune. He just loses it. And Mr. Frank Churchill comes from a family that didn't have a lot and then got scooped into a family that has a lot and he doesn't want to lose a lot. Now, I don't know what to do, what to say about him.

**Becca:** First of all, excellent cross analysis of Jane Austen. I'm so proud of you.

**Molly:** Thank you so much.

**Becca:** Yeah. I think it's a little presumptuous of Knightley to say that he has total control, because he's a man and he can do what he wants. We have seen situations where men lose things in those situations. Eddie is a great comp here, because Eddie's entire life was mapped out for him because of expectations and those expectations made his fortune contingent on **[00:48:00]** obeying his cruel mother. If you want to go a more sympathetic route to the person in charge, you have Willoughby, who also lost everything when he did not comply with his aunt.

**Molly:** Yeah.

**Becca:** You can lose your fortune if you're a man in this time. So, keeping his aunt and uncle happy is certainly something that Frank Churchill has to do at the same time. To be fair to Mr. Knightley, Eddie went to marry a poor girl. Willoughby knocked up a teenager. Frank is trying to visit his dad.

**Molly:** Right. He's going to come back.

**Becca:** So, really the question is, how cruel are the Churchills? Are they really so cruel that they would hold these stakes over their son "that were hanging over Eddie for" the biggest decisions in his life? Or is Frank using their [00:49:00] rudeness, and their meanness, and their selfishness as excuses to blow off his father over and over again?

**Molly:** Excuses, excuses, excuses.

**Becca:** We don't know.

**Molly:** I don't know yet, but I think I have a feeling that Frank has gotten comfortable in the life that he is living and he's like, "Oh, sorry, I can't. My mom said no. My aunt said no."

**Becca:** This goes to our next question. Who's right, Emma or Knightley or neither?

**Molly:** I think it's somewhere in between. I think that Knightley is most right. He has more well thought out points than Emma, because she is just arguing for argument's sake and doesn't necessarily even believe everything that she is saying. But she does hit on some good points, which are Knightley, do you really understand someone in this situation? You have an estate, you are in charge of your own [00:50:00] shit, and you have been for a really long time.

**Becca:** Born into a better class.

**Molly:** He's born into a better class. And then another point that she hits on is that it's not like all one or the other. Sometimes, he might have more swaying decisions than others. The rest of the things that she says are a little bit-- Everything in the second half where she's like, "Well, I trust him, because Mr. Western trusts him." I just feel she's blowing smoke out of her butt for some of it, but some really good points. One being, Knightley doesn't truly know. Also, the history there is definitely a big one that he has grown up in this situation and has been this way for so long. Knightley makes the point that he shouldn't have been this way for so long, but Emma says he has been this way for so long. So, to break out of that now is hard. And then the fact that there's a spectrum like, yes, his family lets him go out and party, but [00:51:00] they might not let him see his estranged father, because they don't want him leaving. What if he likes his dad more than he likes them? I don't know. That's probably not it.

**Becca:** There's a lot of different things they could be worried about, including where their money is going.

**Molly:** Oh, yeah. He could be lying to them about where he's going and partying too, do you think?

**Becca:** Well, I meant more like that Mr. Weston was going to try to take Frank's money.

**Molly:** Oh, they could be worried about Mr. Weston taking Frank's money. So, that's a point. I don't think that's a point that Emma made or that Knightley made, but that's definitely something to think about. And then also, does he go out and party with their permission? I feel probably not.

**Becca:** A good question.

**Molly:** Yeah.

**Becca:** So, you talked about how Emma made some points that were her blowing smoke up out of her own ass or was that what she said. Yeah.

**Molly:** That is what I said. [00:52:00] Yeah.

**Becca:** On the other side of that, clearly, Knightley has a specific edge to this argument. Why does Knightley hate Frank Churchill?

**Molly:** I don't know. It's surprising to me, because he really did have an opinion and he was sticking with it. I don't know, if they must have some history, or something, or if he has some history with the family. Maybe I am starting to just like I like the fire between these two, Emma and Knightley. And so, maybe he knows that she likes Frank Churchill, even though she doesn't know him at all, but he's like, "Why do you like him?"

I feel he's more poised than that in general. So, I don't feel he would get so worked up over a crush. But maybe he's a romantic. Either something to do with Emma or some history with the family or [00:53:00] something. I feel he's done some sort of Darcy like lurking in the shadows and finding out all the secrets of everybody thing before. I feel he knows something that Emma doesn't, maybe. But he hasn't revealed it yet.

**Becca:** We'll not confirm nor deny. Last question before the standbys. I have themes from Volume I. We'll go through a couple rapid fire. Your thoughts on class status and power this far in the book?

**Molly:** It's definitely all-- It's rooted in whether or not one needs to marry and how that person can marry. I think those are the big ones, because Harriet needs to marry and Emma does not need to marry and Mr. Martin needs to marry, probably. And we forgot about him. I don't know.

**Becca:** Nor like Harriet needs to marry. He has his own income.

**Molly:** He wants to marry. It's all about love. Oh, but we're talking about status. [00:54:00] Yes, Harriet needs to marry, Emma does not need to marry.

**Becca:** Where else do the class dynamics live in this story so far?

**Molly:** The Churchills and the Westons.

**Becca:** Between Emma and Harriet.

**Molly:** Oh, between Emma and Harriet. The friendship one.

**Becca:** Oh, my God, yay.

**Molly:** [laughs] Between Emma and Harriet with their friendship.

**Becca:** Yes. And thoughts on that so far?

**Molly:** It's interesting, because I think-- We haven't seen a friendship across class statuses before. We've seen romances across class statuses. It still comes back to marriage, because Emma wants to get Harriet married off, as opposed to her own self getting her married off. But she wants to bring her up to her class status. Emma is blinded a little bit or a lot a bit, because she sees Harriet as [00:55:00] equal to herself or little bit less, but she's like, "She's of my social circle when she's just straight up not." It's leading to some problems for Harriet, I think.

**Becca:** Does she see her as equal to herself?

**Molly:** Not to herself.

**Becca:** In my view of these chapters so far, what we see is genuine affection between these two, but also a clear way in which Emma is using a friend of lower status to feel like a little better and have someone who will not challenge her so much, whereas Harriet's getting a boost up to another class and they both know that.

**Molly:** Yeah.

**Becca:** Now, obviously, Emma is not as cognizant as others might be of these total differences, but she knows that she's got someone who will follow everything she says, because she's a lower status.

**Molly:** And she loves when people listen to her.

**Becca:** Exactly. She hates being wrong. She loves being right. The nature of love as a theme so far?

**Molly:** We've gotten our first [00:56:00] heroine who isn't looking for marriage. Lizzie Bennet wasn't looking for marriage, but she wanted to. She was reading romance novels.

**Becca:** Lizzie Bennet also needed to marry.

**Molly:** Lizzie Bennet needed to marry. Emma does not need to marry. She doesn't want to marry, and she has no idea what love means. She just doesn't have a concept. She knows what family love is, she knows what friendship love is, but she has no idea about romantic love, and she doesn't really have a desire for it. I think that clouds her judgment, because she thinks she can meddle in other people's lives, and she doesn't know how it affects them. With Harriet, she's playing with her little toys and she doesn't see that this actually-- Now she sees, but she doesn't understand. She doesn't empathize with how that feels to have your heart broken.

**Becca:** Well, we've also seen is a lot of fantasy love in these chapters. Emma has been making up love stories between people around her. She's been fantasizing about Frank [00:57:00] Churchill. She gets Harriet to fantasize about the idea of Elton, who was fantasizing about the idea of Emma. A lot of people are thinking about love, but very few people are falling in love at this point in the book.

**Molly:** Yeah.

**Becca:** On that note, institution of marriage.

**Molly:** Mm. It's definitely an institution in this. [laughs]

**Becca:** I love you. Go on.

**Molly:** [laughs] Just in that it is something that either needs to happen or does not need to happen. The only person who's wanted it was Mr. Martin and probably, Harriet. I miss Mr. Martin. But anyway, Mr. Woodhouse hates it. He's like, "Why would anyone get married and leave their father?" Emma just purely views it as an [00:58:00] economic or like social thing that happens.

**Becca:** Graham, the sound effect. [sound effect]

**Molly:** The Economics of Dating in Jane Austen. I did it. I found one.

**Becca:** Yes. I also would say, there's ways in which Emma has said she will not marry unless she's actually in love. She sees everyone around her getting into these marriages that seem to her worthless compared to what her life is.

**Molly:** Right. There's no step up for her and she can't picture herself falling in love with anyone.

**Becca:** She can't picture herself partnering with anyone, unless it's worth it through love. All she has is this model of imperfect marriage.

**Molly:** Mm-hmm.

**Becca:** I mean, barring the Westons, who she set up as a love match.

**Molly:** Right. I forgot she set them up or she thinks she set them up.

**Becca:** She thinks she set them up. But in her brain, she set them up as a love match. Most people are [00:59:00] not happy in marriage in this time period. She's, again, bit of a revolutionary.

**Molly:** Yeah. It's interesting that you say that she will only marry if she's in love, because I do remember her saying that. But what stuck with me was her thinking, "If I were to marry, it would probably be to this man that I've never met."

**Becca:** Yes, her boy band crush.

**Molly:** Right. She just wants something unattainable, because she doesn't want to attain it, I don't think.

**Becca:** Interesting. All right, standbys. What do you think of Emma?

**Molly:** Well, she's complicated.

**Becca:** [laughs]

**Molly:** I don't know. In this chapter, this set of chapters, she's going through a whirlwind. She has been wrong for the first time and she's arguing just for shits and gigs and also to keep the topic away from her being wrong. She's trying to see the best in people and see the [01:00:00] worst in some people, the best in other people. I don't know. I love her.

**Becca:** Perfect. All right, funniest quote?

**Molly:** Okay. There were a lot of, like I said, good paragraph openers and they're all dependent on their context. But the first chunk, there's the letter coming from Elton to her dad saying he's leaving for a couple of weeks. The next paragraph starts with, "Emma was most agreeably, surprised, amazing." And then later on, a couple of paragraphs later, when they're like, "Emma really thought that the way she was blatantly missing from the letter from Elton to her dad would tip him off that something happened." The next paragraph says, "It did not, however." And then later on, the next chapter just starts with Mr. Frank Churchill did not come.

**Becca:** Great opening to a chapter. Questions moving forward.

**Molly:** Okay. Is Elton coming back [01:01:00] with whom or whomst, if you will? Will Frank Churchill ever come like you asked? Will Harriet find someone else? Will Mr. Martin come back? Is Emma going to resume matchmaking? Yeah, I think those are them.

**Becca:** Who wins the chapters?

**Molly:** Oh, man. I'm torn between Knightley and Emma.

**Becca:** I had a third.

**Molly:** Oh, who was yours?

**Becca:** Harriet.

**Molly:** Because she had her little heartbroken?

**Becca:** She just showed up with nothing but good grace. Poor girl.

**Molly:** Yeah, she can have a sympathy win and she did handle it very well. Though I feel I want her to stand up for herself more, but she'll learn. And then I'm going to give Knightley his win for the second chapter, just for being hot.

**Becca:** Always fair. Always love a Knightley's hot win. All right, that concludes this pretty long [01:02:00] episode of Pod and Prejudice. For next week, you are either going to read the first two chapters of Volume II, Chapters 1 and 2 or depending on your copy, Chapters 19 and 20. Molly, how are you feeling?

**Becca:** I'm so excited. I'm ready to dive in. Let's go.

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

**Molly:** And write a really savage goodbye letter that doesn't even mention the person that you're leaving.

**Becca:** Perfect.

Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at [podandprejudice.com](http://podandprejudice.com). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook, [@podandprejudice](https://www.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to **[01:03:00]** 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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