



Episode 40 – “**Very Tight Trope Breeches**”

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Sally: OK.

Emily: OK. What're you reading right now? Anything?

Sally: The Wizard of Oz, kind of.

Emily: (gasp) Really?

Sally: I read like one page of it and then fell asleep. So.

Emily: (laugh) Well, that's nice. Did you read that in Disa's class?

Sally: Mm-mm.

Emily: Oh.

Sally: We didn't read the Wizard of Oz.

Emily: We did. Ohhh, boy.

Sally: Hi, bean!

Emily: This idiot might, at some point, try and walk across my laptop 'cause that's his favorite thing to do. Although maybe if I'm not pressing on the keys ...

Sally: Currently he's just smelling the chair.

Emily: That's his other favorite thing to do. He wants to make the leap to my chair. There's no room, my guy.

Sally: Ha.

Emily: Dumb fuck.

Sally: What are you reading?

Emily: Well, right now I'm reading City of Bones, um, for our other podcast, We Don't Watch Outlander. Um, but I just finished the Murder of Roger Ackroyd by Agatha Christie, so that was fun.

Sally: That one's wack.

Emily: Good, Halloween-y read.

Sally: Yeah.

Emily: Murder. Mayhem. Y'know.

Sally: Plot twist.

Emily: Plot twists!

Sally: Yeah. You probably figured it out, though.

Emily: (sigh) I did.

Sally: Yeah. Emily's no fun.

Emily: I know.

Sally: I'm also mad at Emily 'cause she won't go to a fun wizard convention with me. And she tried to silence me when I was giving her fun facts earlier this week. She's on strike two.

Emily: Here's what happened.

Sally: (laugh)

Emily: Actually. Sally said, "Do you want to hear a fun fact about a bird?" And I --

Sally: No, I said, "Do you wanna hear a fun fact?" and was proceeding to tell her the fun fact, and she went, "Is this about a bird?" in that -- pretty much that exact tone, and I was like -- hold on, my cat's trying to eat the blinds in my room. TYBALT! Stop it!

Emily: I hope I caught that on recording.

Sally: I can't leave you to do anything. ANYWAY. I was like, "Emily, love of my life, let me share something fun and curious with you because I find the natural world so interesting," and she was like, "Ugh, is this about a bird?" And I was like, "No, you don't get to know now." So.

Emily: So clearly, um, that hurt Sally in an intimate way --

Sally: Mm-hmm.

Emily: Because she's been talking about it for the last week, so I apologize. I'm very sorry. I'll never use sarcasm again.

Sally: (laugh) She's not sorry. There -- this apology has not been accepted. (laugh)

Emily: I am sorry for hurting your feelings. I'm not sorry for my tone. (laugh) Um, what was the other bad thing I did? Oh, yeah, I don't want to go to a wizard convention. Because I don't want to go to any convention. It's not the wizards in particular --

Sally: It's a fun convention, and a lot of the proceeds go towards supporting local non-profits.

Emily: Well, that's cool.

Sally: I know it's cool, Emily.

Emily: Do I --

Sally: See, you didn't even ask about the wizard convention. You just said no.

Emily: I looked at the link! Jesus Christ, you sent me a link. (laugh) We're fighting right now.

(clip from "Tubthumping" by Chumbawamba plays)

Emily: OK, welcome to Everybody Hates Rand, your friendly neighborhood Wheel of Time podcast. I'm Emily Juchau.

Sally: I'm Sally Goodger.

Emily: And we are here to talk about our best girl, Egwene.

Sally: Mm-hmm.

Emily: Which was a pleasant surprise because I went through most of my day thinking we were on a -- a bunch of Rand chapters, and then I looked at the reading schedule and realized: ooh. We get the Egwene chapter.

Sally: The reading schedule that Emily did not know was on our website. (laugh)

Emily: I just -- (laugh)

Sally: (laugh) Which was really hilarious.

Emily: I -- she was like, "It's on our website," and I was like, "Is it?!"

Sally: Like, opening her Excel spreadsheet. (laugh) Full Chris Jucahu over here.

Emily: (laugh) I made it on an Excel spreadsheet. God.

Sally: Yeah, I copied it to the website.

Emily: I just thought it was for you to, like, alert people on Twitter, which you do, very faithfully. It's very nice.

Sally: That's not true. I've missed a lot of weeks. But I try to.

Emily: Ummmm, OK, so it's an Egwene point of view, but really this is an introduction to, uh, a good portion of the main cast of Wheel of Time? Who we've previously only met through Rand's point of view.

Sally: Mm-hmm.

Emily: So in this chapter we meet Elayne, we meet Min, um -- re-meet, I should say, about all of these characters -- Elayne, Min, Gawyn, Galad, Elaida --

Sally: Mm-hmm.

Emily: And Logain. Is that everyone, I think?

Sally: Yeah, and Logain -- we'll talk about it, obviously, but Logain does not need to be in this chapter, lurking like a pervert.

Emily: Yeah, Logain is just, like -- so anyway --

Sally: Just so you guys know, this is literally what's going on in the back of our podcast. The cat is just running in circles. He wants to -- (inaudible)

Emily: Chasing the laser pointer.

Sally: Hey, hey, hey. OK. (laugh) So we meet -- yeah, Logain, the pervert, is --

Emily: An unnecessary portion of this, um, chapter and, I would posit, this book.

Sally: (laugh) This series.

Emily: This series, yeah. Like, Logain's not a necessary character. He doesn't do anything important --

Sally: I know.

Emily: Despite Min's constant --

Sally: Yeah.

Emily: Warnings that he will do something important.

Sally: "He's gonna be important. (whisper) He's gonna be important."

Emily: He does something important literally on, like, the last page of fucking A Memory of Light and it's not even that important. So --

Sally: So.

Emily: Fuck you.

Sally: Delete him.

Emily: Literally anyone else could have done it. (to the cat) Oh, hey. Hey.

Sally: Min herself.

Emily: Min herself could have done it!

Sally: So annoying.

Emily: Wow, wouldn't it have been interesting if Min did something important in these books?

Sally: I read, like, the first little bit of your latest blog on Patreon about Min, and it was very interesting. I typically don't read them, right, 'cause I don't want --

Emily: Yeah, sure.

Sally: Spoiler -- spoiler-y spoilers. But.

Emily: You can read the whole thing. I don't think there's any spoilers in that one.

Sally: Anyway. Min, as Emily points out, is -- has an incredibly annoying arc where she starts out with so much potential for being a really interesting character in kind of a non-binary way, almost?

Emily: Mm-hmm.

Sally: And that she, like -- I dunno, she just does really interesting things. But then she's like, "Oh, wait, I need Rand to want to fuck me and therefore ..."

Emily: Yeah. "Therefore I have to make myself fuckable --"

Sally: Feminine.

Emily: "And feminine. I can't be fuckable on my own terms."

Sally: Well, and the narrative actually does that for her in the whole arc in book -- whatever book it is; is it this one? No, it's not this one -- where she's forced to be Elmindreda at the White Tower. I think it's before --

Emily: Yeah, well, exactly. And that starts as, like, a comic thing. Like --

Sally: Yeah.

Emily: "Oh, look how funny," and it is kinda funny --

Sally: Yeah -- (inaudible)

Emily: 'Cause, like, Gawyn comes up and teases her, and she just, like --

Sally: Yeah.

Emily: Kicks him in the shins, you know?

Sally: Which is -- big mood.

Emily: Yeah, which is -- yeah. Huge mood. All I want is to kick Gawyn right in the ass. Um.

Sally: (laugh) Right on his bony butt.

Emily: Yeah. Exactly. Um, but instead she -- instead of retaining her original position on women's clothes and how she views herself and her own set of confidences, um, and, y'know, actualizations, she's like, "Y'know, I actually really do like wearing make-up and I kinda like wearing dresses. I don't want to admit it to myself, but I just really like how hot I look."

Sally: Yeah. And, like, I wouldn't have any problem with it, 'cause I'm, like, a big proponent in that there's -- like, obviously we're, uh, all relating to traditional femininity in complex ways.

Emily: Sure.

Sally: But, like, there's nothing inherently wrong with femininity and, like, traditionally feminine clothing. Like --

Emily: Well, we get it in a healthy way with Nynaeve.

Sally: Yeah, exactly!

Emily: Who's like, "Yeah, I wanna dress slutty for my man," at first, and -- again, it's funny at first, but then eventually, by --

Sally: Yeah.

Emily: She reaches a point where she wants to dress slutty for herself.

Sally: Yeah. And it's delightful. But with Min, it's, like, so obviously coded in, like -- in, like, the fact that she wants to be fuckable for Rand -- and it's really coded in the narrative in that, like, there's something about Min that needs to be fixed.

Emily: Yeah.

Sally: Like, oh, she, like, was just being contrary throughout her entire life, but once she's, like, forced into it, she can discover that being feminine is actually the way that she wants to be throughout her life. It's very frustrating.

Emily: Contrary, by the way, is a word I've only ever used applied to women.

Sally: Yeah.

Emily: Which, ugh -- just, ugh. Yeah, the whole point of my blog on Patreon is that Min deserved better, and the fact that she was written by men who didn't know how to write a woman who doesn't fit into traditional --

Sally: Yeah.

Emily: Gender roles, um, kind of fucked her over.

Sally: Yeah. Because it's really (laugh) -- Min has, like, both problems, I -- I mean, there are many problems with female characters -- but at first she's got the problem of being, like, a caricature of a masculinized woman --

Emily: Right.

Sally: And then she's got the problem of being a caricatured version of a hyper-sexualized feminine character.

Emily: Yes, exactly.

Sally: It's like she doesn't get to be an actual person, she's just a caricature. She's even, almost, kind of a caricature of the, like, psychic woman?

Emily: Mm-hmm.

Sally: Which is another, like, constant trope for women. (to the cat) Oh, what are you gonna do now?

Emily: Min is just, like, a bucketful of tropes.

Sally: (laugh) I know.

Emily: Which is just ...

Sally: Just turn her over, and all the tropes fall out.

Emily: Yeah. What's left?

Sally: (laugh)

Emily: A set of really tight breeches. We are -- we find.

Sally: Yeah. (laugh)

Emily: Jesus.

Sally: She's just a pair of breeches filled with tropes.

Emily: Yeah.

Sally: (laugh) Trope breeches.

Emily: (laugh) Great, there's the title. Um, anyway, from more of a plot perspective --

Sally: Yeah.

Emily: With this chapter, it starts out with Egwene's first, like, official day in the White Tower in the novice books. Which, reading this, I was like, what has she been doing for the last, like, week or whatever? Like, has she been in the Tower? Has she been in an inn somewhere? It never --

Sally: (laugh)

Emily: It never clarifies.

Sally: On the streets?

Emily: Yeah.

Sally: They're like, "Find your way back, ho."

Emily: They were like, "Have fun in the stables. Sleeping in the gutter."

Sally: That would be honestly pretty hilarious.

Emily: "Of Tar Valon." (laugh)

Sally: If they were like, "Enjoy the stables." And she was like, "What?" And Egwene's like, "OK."



Emily: Egwene's like, "Yeah, sure, I'm a farmgirl."

Sally: "I'm a farmgirl, bitch. You can't break me. I'm Egwene al'Vere!"

Emily: Later in this chapter, Elayne's like, "Have you heard of culling?" And Egwene's like --

Sally: (laugh)

Emily: "I -- what the fuck?"

Sally: And when --

Emily: Egwene's like, "Of course I've heard of culling, you dumb fuck." (laugh)

Sally: I know, and -- and Elayne is like, "Do you mind doing dishes?" And Egwene's like, "What the fuck are you talking about?"

Emily: "No, I grew up as an innkeeper's daughter."

Sally: Yeah, and Egwene's -- and Elayne's like, "Well, I've never had ... to ... oh, hold on."

Emily: "Oh, wait, no. I can't tell you I'm a princess," and Egwene's like, "Oh, gee ...

Sally: And Egwene's like, "You're a princess."

Emily: "I never would've guessed."

Sally: (laugh) "You stupid blonde idiot."

Emily: Yeah, so Egwene gets escorted to her new room, where she's greeted by Elayne, who's kind of been assigned as, like, a slightly less new novice --

Sally: Yeah.

Emily: To kind of guide her around. And Elayne's immediately insufferable. She --

Sally: (gagging noise) Right? She drives me absolutely --

Emily: She's like, "Tell me about Rand." And Egwene's like, "Um, I'd rather not. I'm having some personal issues with that boy at the moment."

Sally: Yeah.

Emily: "Really relating to the fact that he's going to go crazy and possibly destroy the world."

Sally: Mm-hmm.

Emily: And Elayne's like, "Oh, you like him."

Sally: And Egwene's like --

Emily: "I like him too."

Sally: "I don't. I'm worried about my friend."

Emily: Egwene's like, "Please. Let me die." Umm. But they, like, chat about life in the Tower. It eventually comes out -- well, I shouldn't say eventually -- very quickly it becomes apparent that Elayne is the Daughter-Heir of Andor.

Sally: Mm-hmm.

Emily: Because Egwene's not stupid.

Sally: (laugh) Egwene is a very intelligent person, and she's like, "So, Rand?" And she's like, "Where would Rand know a very delicate girl with golden-red hair or whatever?"

Emily: "GoLdEn-rEd hAiR."

Sally: And she's like, "Oh, wait, that idiot fell into the palace of Caemlyn because he's literally so stupid."

Emily: Not that she believed him, initially, if I recall --

Sally: I know.

Emily: Or was it Mat who didn't believe him?

Sally: Mat. (laugh) Yeah, I think everyone was like, "...OK."

Emily: Yeah. "Oh, you met a princess? OK." I mean, you do have to consider it from Mat and Perrin's perspective.

Sally: (laugh) I know.

Emily: It's like if we were in London and I was like, "Yeah, I met Prince William." You'd be like, "What the fuck, Emily? You're a pathological liar."

Sally: (laugh) I'd be like, "No, you didn't, ho." (laugh)

Emily: And then a year later you meet Prince William, and he's like, "How's your friend Emily?" You'd be like --

Sally: I would lose my fucking mind.

Emily: (laugh)

Sally: I -- if Prince William was like, "Oh. How's Emily?"

Emily: "How's Emily?" Uh, how do you say "How's Emily" in a British accent? I can't do a British accent.

Sally: I can't do any accent. Have you heard me speak? I can barely do my own voice.

Emily: Have you heard my mom do any accent? Because it's always -- even if it doesn't start offensive, it becomes offensive very quickly.

Sally: Oh, Becky, no. (laugh) I just feel like we should stop doing accents.

Emily: You right. I don't mind doing the British accent 'cause it's like, that's my culture. But --

Sally: (laugh) OK, Emily.

Emily: Well, like, who am I offending? The British?

Sally: Fair.

Emily: The British are fine.

Sally: The British are -- yeah.

Emily: They're doing OK.

Sally: Well, are they OK? Britain, how are you? Emotionally speaking?

Emily: Does anyone live in Britain?

Sally: But anyway, while they're talking about being -- the fact that Elayne is like, "I don't know how to do dishes," suddenly Logain just appears in the doorway, looming like a fucking pervert.

Emily: No, that's when they leave the room.

Sally: K, fine.

Emily: (laugh) Looming like a fucking pervert! And he's -- and Elayne's like, "Why the fuck aren't you outside?" And he's like, "I just wanted to go for a walk ..."

Emily: Elayne's like

Sally: "To your bedroom."

Emily: Ohhh.

Sally: He's so creepy! I hate him!

Emily: I mean, he is creepy, but he's also just, like, a suicidal dude with a lot of issues.

Sally: I know he has a lot of issues. That does not ex -- that does not excuse creeping on young girls.

Emily: Anyway, um, they're talking about men channeling. This is where the culling comes in, because of course -- uh, oh, they introduce the issue that there aren't enough novices? There's only like 30 or 40 in the Tower right now? And, um, that'll be important especially in Egwene's later arc because she introduces the idea of opening the novice book to women who are older or women who have been to the Tower already and have tried and, like, just -- a large portion of what the girls do in the later books is about bringing in other women who can channel, um, into sort of the periphery of the White Tower. But that's sort of introduced and the idea that Elayne posits that because they've been killing off men who can channel, like, the ability is dwindling from the population.

Sally: Mm-hmm.

Emily: Ahem, culling. Anyway.

Sally: Or, like, eugenics. (laugh)

Emily: Yeah.

Sally: Like --

Emily: Yeah, that's the troubling thing. It's super troubling.

Sally: Yeah. Well, and it's really, like -- I know this is, like, rehashing old ground, but the fact that people are just like, "Whatever. Killing a bunch of men is fine."

Emily: Yeah.

Sally: (laugh) But, like, the fact that Elayne is just, like, have -- having a casual conversation about the fact that, um, like the Red Ajah and the Aes Sedai are just, like, performing a eugenics program. And, like, basically -- like, they call it gentling, or stilling --

Emily: Uh-huh.

Sally: Which, like -- to me, has always read very similar to words like "sterilizing." Um, and it's -- kind of reads in that same process. Like, you're taking an -- like, an integral -- what's kind of coded to be a biological process -- away from these people, which is, you know, what happened, um, with, um, you know, the disabled in the early 1900s.

Emily: Yeah.

Sally: Which, for the record, that happened in America in large portion. If I hear enough person tell me that that was something that only happened in Nazi Germany, I'm gonna lose my fucking mind.

Emily: That was big in America.

Sally: Yeah! (laugh) So.

Emily: And a lot of, like, higher-up politicians and, like, businessmen were really into eugenics.

Sally: Yeah.

Emily: Like, ugh.

Sally: And it was, like, forced eugenics, too. So, like.

Emily: Yeah, gross. And not just disabled people, but people of color --

Sally: Yeah.

Emily: And, like --

Sally: It's awful.

Emily: Pretty much anyone.

Sally: So anyway, the fact that Elayne is like, "Oh my God, have you heard of genocide?" And Egwene's like, "You're the stupidest person I've ever met."

Emily: Well, it's particularly irritating 'cause immediately after that, Egwene, like, expresses sympathy and an interest --

Sally: Yeah.

Emily: She's like, "So maybe we shouldn't gentle them."

Sally: Yeah.

Emily: "Or, like, maybe we should figure out a different way to handle this." And Elayne's like, "What are you saying?"

Sally: Yeah.

Emily: "Are you stupid? You --"

Sally: "Are you a fucking idiot?"

Emily: "They're dangerous!"

Sally: "Oh my God, Egwene Who are you?"

Emily: And it's like -- Elayne then tells us, like, "Oh, they did try that for, like, a few hundred years, and nothing came of it."

Sally: The fact that they were, like -- tried it for a few hundred years is ridiculous. (laugh)

Emily: (laugh) Just, like --

Sally: Like, "It didn't work. Five hundred years later, it's still not working." I guess that's kind of like patriarchy, though, so.

Emily: Yeah, I mean.

Sally: And all of our current social systems and processes.

Emily: Capitalism.

Sally: Capitalism.

Emily: Yeah. Um. Anyway, so then they go outside to meet Min because Elayne -- Elayne's like, "There are two other girls in the White Tower that know Rand." Which you know she knows because she went around asking literally every other girl --

Sally: I know. Like, what the fuck is wrong with you?

Emily: She's like, "Do you know Rand al'Thor?" And they're like, "No, what the fuck?"

Sally: "Who the fuck is that? Who the fuck are you?"

Emily: Like, literally, how did Elayne and Min find that Rand al'Thor was their common ground?

Sally: Right?

Emily: Why would he ever come up in casual conversation?

Sally: Because Elayne is obsessed with him. She's crazy.

Emily: I know.

Sally: The first words out of her mouth are, like, "Oh, do you know Rand al'Thor?"

Emily: And Min's like, "Yeah, I guess ..."

Sally: To a fucking tree, but the tree doesn't say anything, obviously.

Emily: Ugh.

Sally: 'Cause it's a tree.

Emily: Oh my God. (snort)

Sally: Anyway. Yeah, they go outside and there is our girl, Min.

Emily: (simultaneously) Min. Chillin'.

Sally: Just, like, hanging? Watching the Warders practice or whatever she's doing?

Emily: Is she reading a book? I don't fucking know.

Sally: She's being super weird.

Emily: For some reason, I picture her sitting on a bridge.

Sally: Yeah, I think they say the word "bridge."

Emily: Yeah.

Sally: I dunno.

Emily: They're, like, in the gardens. And they're just, uh, chilling. They go and meet Min, and Egwene's like, "Oh, yeah! I know this bitch --" Oh, wait, wait, wait. I -- the other girl who knows Rand is Else Grinwell. (laugh)

Sally: Yeah. (laugh) Elayne's like, "She's super lazy. She never wants to do any of her chores."

Emily: Because she's a farmgirl who was inspired by Rand and Mat to go see the outside world.

Sally: I know. So funny.

Emily: Which -- I like to imagine that scene at the Grinwell house.

Sally: Yeah.

Emily: Else's like, "I'm gonna go become an Aes Sedai." Or maybe she was like, "I'm gonna go chase Rand al'Thor."

Sally: Yeah.

Emily: And her mom was like, "You can get out of the house, bitch."

Sally: Like, "You're being stupid. We're kicking you out."

Emily: And Else was like, "Fine!" And couldn't find Rand and was like, "I guess I'll go to the White Tower."

Sally: It's very frustrating that these four women mentioned are all people who, at one point in time, had a thing for Rand.

Emily: Yeah.

Sally: Else tried real hard to seduce him. At least Egwene has come to her senses.

Emily: Remember the iconic scene when Else's trying to seduce Rand when he has his shirt off and Mat's just, like, losing his mind?

Sally: Losing it? Like, throwing up --

Emily: In the background?

Sally: He's laughing so hard. (laugh) Mat continues to be the most relatable character.

Emily: God, he's so good.

Sally: Yeah. But -- and then we have maybe my favorite scene of all time, when Galad walks up and Egwene just blanks. (laugh)

Emily: Oh my God. She's like -- the girls, like, look over, and Egwene follows their gaze and is, like -- wakes up a minute later --

Sally: Yeah.

Emily: With Galad, like, leaning over her hand, kissing it --

Sally: Yeah.

Emily: And asking her the fuck out.

Sally: Yeah.

Emily: She's like, "G-G-Galad?"

Sally: I know, it's so legend -- but imagine.

Emily: And he's like, "If you have some free time, I would love to take you on a moonlit walk and a picnic." And she's like, "OK."

Sally: She's like, "Hell yeah." (inaudible)

Emily: She's like, "Alright."

Sally: I know, but honestly, I too would ask Egwene out. She's perfect.

Emily: I mean, yeah, I would too, but also, like, maybe after I'd spoken to her for more than literally the space of an introduction. (laugh)

Sally: I know. I know. Galad's being super weird about it. Also, I just, like, have a hard time imagining that Galad, pretty as he is, has any game.

Emily: Yeah, right? Like, is he smooth?



Sally: Y'know? So the fact that -- I really can't believe that. So the fact that he's, like, asking her out -- like --

Emily: If everyone has the reaction to Galad that Egwene does, which is, like, to literally stare at him for a solid --

Sally: Minute?

Emily: Y'know, minute while --

Sally: Yeah.

Emily: He, like, takes a minute to, um, recover, you'd probably develop some pretty weird social skills.

Sally: Yeah. To just -- (laugh) Imagine.

Emily: (laugh) Like, imagine you're Galad. You're used to everyone just fucking losing it every time they see you.

Sally: Yeah.

Emily: You meet Mat Cauthon, who in this (laugh) version of the books, is very much straight --

Sally: Yeah.

Emily: Galad just pauses for like thirty seconds. "I'm Galad."

Sally: He's like, "Take a look at me."

Emily: Pauses. And Mat's like, "OK?"

Sally: Mat's like, "S--sure? Are you ..."

Emily: "So I'm Mat? So. What's happening here? Like, what are you doing?"

Sally: Galad's just like --

Emily: And Gawyn's in the background, like, "Oh my God, he just does this."

Sally: I know. But honestly, this is, like, the one time in the books that I like Gawyn, when Egwene, like, blanks and he's like, "Oh, and I'm Gawyn, 'cause you didn't seem to hear it the first time." (laugh) Which is just, like, sort of pleasant and cheeky and funny.

Emily: Gawyn's pleasant and cheeky --

Sally: Yeah.

Emily: At moments.

Sally: Yeah.

Emily: He has his, like, angst thing, though, at the end of book four, and kind of, like, loses it.

Sally: Yeah.

Emily: But he has moments in books two and three where he's just genuinely kinda, like, nice and a good, like, lad.

Sally: Yeah. Just, like, a cheeky lad. And, like, in book one, I had no problems with him, where -  
-

Emily: Yeah.

Sally: He's like, "Everybody stop talking about how Galad is insane. He's -- uh, he's my brother, and he's fine."

Emily: Yeah, he, like, defends Galad to Elayne, who's batshit crazy about Galad.

Sally: Yeah.

Emily: When I was a kid, I was like, "Eh, yeah, whatever, she's got some weird issues with her brother." Now I'm like, "What is your deal, girl?"

Sally: I know. And she does it again in this. Where Egwene's like, "Is that your brother?" And she's like, "He's not my brother. I refuse."

Emily: She literally compares him to a Trolloc.

Sally: I know.

Emily: Which is, like, what the --

Sally: And Gawyn's like, "OK, hold on." (laugh)

Emily: What kind of, like, dehumanization shit is this?

Sally: Yeah, she's --

Emily: Speaking of dehumanization.

Sally: Crazy about him. I -- I don't fathom it at all. Like, listen.

Emily: Well, she's like, "He has no humanity because all he is is basically a conscience." And I'm like, a conscience is a very human trait, Elayne.

Sally: Yeah.

Emily: I don't know what to tell you about that. Like --

Sally: Well, and Min even, like, repeats Elayne's words from the last book, where she's like, "Galad will do what's right no matter who it hurts," which is pretty much exactly what Elayne says in the first book.

Emily: Right.

Sally: And I'm like, stop reiterating this point and making Elayne feel like she's valid.

Emily: Yeah. It's also -- that repeated line kinda makes you believe that something's gonna happen with Galad later in the series.

Sally: Yeah.

Emily: That's, y'know, of utmost importance. And there is, like, drama surrounding Galad. Like, he joins the Whitecloaks, which is, like, a shitty thing to do. It's kinda like, I dunno -- it's, like, he basically joins an extremist terrorist group.

Sally: Yeah.

Emily: Kinda like that.

Sally: Yeah.

Emily: Uh --

Sally: Joins the crusade.

Emily: Yeah. He joins --

Sally: Or the Inquisition.

Emily: He joins the Inquisition, which would freak out family members and friends alike.

Sally: Yeah.

Emily: But, um, like, as a Whitecloak, he's not like --

Sally: It's not like he's Pedron Niall or whatever.

Emily: Yeah, he's not -- what's his name? Bornhald, whoever.

Sally: Bornhald. Geofram. Or Geofram.

Emily: Who's that guy? Jaret Byar. He's not just like, "I'm gonna torture people for torture's sake." He's like, "I joined this organization with pure ideals. Given, I'm a little bit of an idiot 'cause I can't see that the organization as a whole is corrupt --"

Sally: I know. But, like --

Emily: "But I'm trying to bring good into the world." And it's like, OK, why are we, like, jumping on him -- jumping up his ass for this? Like --

Sally: I don't get it, yeah.

Emily: Ugh. (inaudible grumbling)

Sally: I just -- I don't know. I don't understand what Elayne's hatred of Galad is supposed to accomplish except to make me hate her --

Emily: Yeah.

Sally: Even more than I already do, which I thought would be previously impossible. But.

Emily: I almost never understand Elayne's relationships to other people because they're mystifying to me.

Sally: (laugh) I know. Elayne is --

Emily: Why does she hate Galad? Why -- what does she have against Mat? Like --

Sally: Oh my God. The other night, I couldn't sleep -- big shock --

Emily: Sure.

Sally: And I was -- I'm preparing to start book seven, so I was like, "Oh, I wonder if I can, like, try and recall the whole plot of book six to help me fall asleep."

Emily: Sure.

Sally: This is what I resort to. And then I went into a blind rage, remembering the scene when they're traveling to Ebou Dar, and Elayne is just being, like, a piece of shit, being like, "I'm gonna get Mat Cauthon underfoot. And, like, make him obey me." And just, like, doing the most annoying shit. Oh my God, I hate her.

Emily: "Cause I just want his fucking necklace."

Sally: Yeah.

Emily: "That he won't give to me," and Mat's like, "Yeah, bitch, I was hanged for this necklace."

Sally: Yeah. "You best believe I'm keeping it."

Emily: Yeah, "Is it my fault I don't want you getting your, y'know, lotion -- lotion-y princess hands on it?" God.

Sally: I know, that scene drives me crazy. And I just wanna, like, punch Elayne in the face. Um, there's this old movie -- I can't remember what it's called off the top of my head -- that I watched in my film history class. But, like, one of the characters -- a woman -- like, a really famous scene is her, like, lotioning her hands for, like, a really long time --

Emily: Mm-hmm.

Sally: And, like, what she's -- the physical act of, like, lotioning your hands looks like a cartoon character rubbing its greedy hands together --

Emily: Oh.

Sally: And so it's supposed to, like, symbolize that she's, like, a character driven purely by greed. And that's how I feel about Elayne. (laugh) Although maybe -- I don't know if I can call Elayne greedy so much as just, like, insufferable.

Emily: Yeah, she's not, uh -- she's very generous with her money.

Sally: She's just really --

Emily: To the fact that she's all judge-y of, like, Nynaeve for not being loose with money.

Sally: (laugh) I know.

Emily: It's so hilarious. I'm like, "Nynaeve grew up on a farm. Of course she's fucking stingy."

Sally: Nynaeve grew up poor, yeah. And also, like -- Nynaeve -- when you read those chapters and, like, Nynaeve isn't really being that stingy. Elayne is just insane.

Emily: She's just, like, not letting people cheat her.

Sally: Yeah. And she's, like, not giving out crazy amounts of money because they have a limited amount of money. (laugh)

Emily: My -- oh my God.

Sally: And I -- I know that it's supposed to be like, "Oh, Elayne is rich. She doesn't understand how the real world works." And I'm like, that's only an arc I find interesting if it's explored over the course of four books with Richard Campbell Gansey the third as our wealthy hero.

Emily: Exactly, yeah.

Sally: (laugh) Otherwise I am not interested.

Emily: (laugh) Who regularly has a crisis -- I saw this Tumblr post the other day that was like, "Remember that time when Blue told Gansey that she hated his boat shoes --"

Sally: Yeah.

Emily: "And he, like, had an emotional crisis over it?"

Sally: (laugh) Yeah. "These are the only things that make me feel alive."

Emily: (laugh) Yeah, "These boat shoes are the only things that make me feel alive."

Sally: (laugh) Um --

Emily: (laugh) God. That's such an iconic moment.

Sally: (laugh) I know. So anyway, I'm not interested in Elayne being a wealthy asshole.

Emily: Yeah. And it's just, like, particularly insufferable 'cause then you have Gawyn and Galad, who grew up in the same household in the same way --

Sally: Yeah.

Emily: And they're just, like, pretty -- like, pretty chill about money, it seems.

Sally: Who are, like, normal boys against -- well, that might be a strong statement, but.

Emily: Well, it's kinda like, you'd meet Gawyn and not immediately be like, "Oh, he's a prince."

Sally: Yeah. He's just, like, a pretty well -- I mean, all things considered, for the first couple books, Gawyn is, like, a pretty well-adjusted fancy boy.

Emily: Yeah.

Sally: And then he just decides to lose his mind. (laugh)

Emily: Well, it would be interesting in book four if they --we explored that as a traumatic event -

-

Sally: Yeah.

Emily: In Gawyn and how that changes him, like, personality-wise. But it's not through Gawyn's point of view, and -- which is not to say you can only explore a traumatic event through someone's point of view --

Sally: Mm-hmm.

Emily: Like, you can do it outside. It's just not well-done at all.

Sally: Yeah. Well, it's like -- it's another one of those things where it feels like the narrative justifies this happening to Gawyn, whereas, like, he was in the wrong before -- not in the wrong -

Emily: Mm-hmm.

Sally: But, like, he was so entrenched in his, like, innocence and then therefore he, like, fully matures and, like, understands the world better --

Emily: Yeah.

Sally: And it's like the narrative justifies him becoming this really angry, vengeful, y'know, character, who's, like, so -- like, basically was just, like, dipped in toxic masculinity like ceramic glaze and put into a kiln.

Emily: God, that was such a good glass-blowing -- (laugh)

Sally: (laugh) Thank you. It's a --

Emily: Uh. Um. Oh, and, like, just in case we forgot to mention, Gawyn and Galad are going through this entire scene with their shirts off.

Sally: I KNOW, which is so legendary!

Emily: So funny. (laugh)

Sally: Like, imagine just seeing Galad -- first of all, imagine seeing Galad, period.

Emily: Yeah, yeah.

Sally: The most beautiful boy in the world. Imagine Galad walks towards you shirtless. Damn.

Emily: And you, like, fucking know he's ripped --

Sally: Yeah.

Emily: 'Cause Gawyn's telling us --

Sally: Yeah.

Emily: He does every single sword exercise --

Sally: Perfectly --

Emily: Fucking effortlessly.

Sally: On the first time. So he's, like, out here with his full crossfit bod, totally shirtless, asking you out, and Egwene's like, "I don't wanna go out, I wanna fuck you right now."

Emily: Egwene's like, "You, me, here, right now."

Sally: She's like, "I don't care. Let's do it."

Emily: "Here. I'm ready."

Sally: Gawyn -- Galad's like, "Well, we have to get married first."

Emily: Oh my God. (laugh)

Sally: (laugh) And Egwene's like, "I'm not interested."

Emily: OK --

Sally: "I wanna bone!" (laugh)

Emily: Going back to the subject of Elayne hating Galad, 'cause I, like, can't get away from this, what infuriates me about it is that she never, like -- it would make sense if eventually she was like, "OK, I don't really hate him for these reasons. I hate him 'cause he's perfect and does everything right on the first try and everyone really loves him."

Sally: Yeah.

Emily: Because those are, like --

Sally: Annoying qualities.

Emily: Annoying qualities, yeah. They're legitimate reasons to not like someone. I mean, they're your problem and not that person's problem, but.

Sally: But it is -- everybody's known a person like that, and it is --

Emily: Yeah.

Sally: Insufferable to be around them.

Emily: Yeah. So it becomes this thing where you particularly see Gawyn in a good light 'cause he doesn't fall into that trap --

Sally: Yeah.

Emily: Gawyn's always really good about Galad. Um, and then you're like, "Jesus, Elayne. Just, like, admit that you're being fucking petty."



Sally: Yeah. It's -- listen, I'm the pettiest bitch around, and if Elayne was just like, "I'm so petty. My half-brother's perfect, and it annoys me," I'd be like, "Relatable content."

Emily: Yeah. I'd be like, "Yeah, dude."

Sally: Yeah.

Emily: "Same."

Sally: "Same." I'm sorry that you just have -- this is the perfect boy.

Emily: Yeah.

Sally: Who's just -- ugh. I love this scene. And the fact that Gawyn's like, "I have to run before Elaida gets mad at me for being shirtless." (laugh)

Emily: This is immedi--immediately after, um -- suddenly Egwene's like, "I think we're all gonna be friends, so let's hug." Which is a very pure thing to do. And it's so intent, and it's actually, like -- it's so, um, indicative of what women really are like around each other.

Sally: Yeah.

Emily: Although now, in reread, I'm like, "How does anyone like Elayne on the first go-round?"

Sally: I know. It, like -- even, like, Min -- and maybe I'm just, like --

Emily: No, Min's pretty insufferable in this one too.

Sally: And I'm like, Egwene, girl, your best friend growing up was Nynaeve, basically, and Mat Cauthon, who are both, too, the paragons of humanity --

Emily: Exactly.

Sally: Like, how can you be like, "I'll settle for these subpar beings." (laugh) Like, why is that OK with you? It's a very -- it's very strange. But it is a very sweet moment where Egwene is just like, "We're gonna be friends." 'Cause that's basically how all my relationships with my female friends --

Emily: Yeah.

Sally: Being like, "I like this person, we're gonna be friends."

Emily: Yeah, and then you just are like, "OK." And instantly: friends.

Sally: Great. Um.

Emily: Uh, we talk a little bit about Min's viewings surrounding -- let's see, the only thing she says of interest is that she's like -- she sees a severed hand around Elayne? Which, to this day, I can make no sense of. That's never something that crops up in the books. So I'm like --

Sally: Doesn't Rand lose a hand?

Emily: Rand loses a hand, but Elayne is nowhere near involved in that.

Sally: Maybe it's just because Elayne's plot does nothing but revolve around Rand.

Emily: I mean, true.

Sally: She's like, "The -- the person who defines your life and your character is gonna lose a hand, honey. Oh, no."

Emily: But it's like, Min is the one who is present when Rand loses the hand, and of course, like, he's protecting her when he loses the hand -- yeah. No. Stupid.

Sally: I almost lost my eyeballs. They rolled out of my head.

Emily: I wrote about it in my blog 'cause I hate it so fucking much.

Sally: I just -- ugh.

Emily: Yeah.

Sally: Men just need to stop writing female characters.

Emily: (laugh)

Sally: You need to go through a class. You need to go through a class and get a certification.

Emily: Can you imagine that college class?

Sally: (laugh)

Emily: "How to Write Women, For Men."

Sally: (laugh) Who would --

Emily: "And Dipshits."

Sally: Who would I want to teach it?

Emily: I was just wondering that. 'Cause, like, I'd want it to be co-taught by Mark Matheson and Kathryn Stockton.

Sally: Oh my God. Yes. And -- I want it to be taught by a whole slew of people.

Emily: Yeah. That's true.

Sally: Like, Rick Riordan is there.

Emily: Because that's the thing about writing women. You have to understand that women, like men, have a variety --

Sally: Yeah.

Emily: Of experiences and perspectives and personalities.

Sally: That they're real people and that actually it's -- nobody really wants a man to protect them that way.

Emily: (sigh)

Sally: In self-destructive to other people kind of way. (to the cat) Come out from the coffee table, you coward.

Emily: Maybe the severed hand is symbolic? Like, a --

Sally: Well, what -- let's talk about -- let's -- let's get into it. Literarily, what does a hand symbolize?

Emily: A person who's really important to you?

Sally: A person who's really important to you ...

Emily: I was like, maybe it's that she'll be separated from Gawyn for a long time. But it's weird to characterize Gawyn as a hand.

Sally: Yeah. But also, like, you think of the hand of God.

Emily: Yeah.

Sally: Like, handing power from on high or, like, they put their hand in it --

Emily: That's true.

Sally: So it's sort of, like, a metaphor for power. Elayne does lose her throne.

Emily: That's true, yeah.

Sally: And so she has to do, like, a whole coming back to that sort of sitch.

Emily: Yeah.

Sally: And then it -- it's further complicated by the fact that Rand, like, takes the throne back from her and then Rand loses the hand.

Emily: Yeah, Rand literally hands the throne --

Sally: Yeah.

Emily: To her, or attempts to.

Sally: Yeah.

Emily: It's the one moment I like Elayne, when she's like, "Hey, I'm gonna need you to fuck off. 'Cause you can't give a throne to me that is mine to begin with."

Sally: "You can't give me the throne that's already mine, so."

Emily: "You can't give me the throne that belongs to me, you --"

Sally: Yeah.

Emily: "Utter fool."

Sally: "You utter fool. You wool-headed ninny."

Emily: Yeah, and then she fucks him, so that's annoying. Um --

Sally: Ugggh.

Emily: I know, it's like --

Sally: Why doesn't anybody have any goddamn standards?

Emily: Just Mat and Galad. (laugh) In two wildly separate ways.

Sally: I know. I'm telling you, in the perfect timeline, Mat would be in love with Galad, and they -- Galad's perfect true neutral, but he'd meet Mat's perfect --

Emily: Yeah.

Sally: (laugh) Chaotic neutral. No, it's -- it's lawful good and chaotic neutral.

Emily: Lawful good meets chaotic neutral.

Sally: Yeah.

Emily: Yeah.

Sally: And it'd be really beautiful.

Emily: That -- see, that's the type of romance I want.

Sally: I know.

Emily: And that's the type of extension of this plot of Galad's that I want.

Sally: Or -- yeah.

Emily: Is for Galad to fall wildly in love with someone who is the embodiment of chaos.

Sally: Yeah.

Emily: And has no moral code except for whatever he fucking made up that morning.

Sally: Yeah. Like -- I dunno, I think Mat has a moral code.

Emily: Mat has a great moral code.

Sally: But I --

Emily: He is actually one of the few characters who has a moral code that he sticks with.

Sally: Yeah. And that is, I think, an actually reasonable code.

Emily: Yeah, he's like --

Sally: But --

Emily: "Don't break promises."

Sally: "Don't break promises ..."

Emily: "Be nice to women. Be nice to people." Like --

Sally: Yeah. "Don't be an asshole."

Emily: "Don't be a rich asshole."

Sally: Yeah. "Have money, but don't ever buy new clothes." (laugh) But I really would love if Galad just fell in love with this, like, thieving, mildly drunk --

Emily: Can you imagine Galad going out with Mat? This would blow Galad's mind.

Sally: Yeah.

Emily: Mat just wins, constantly, at gambling --

Sally: Yeah.

Emily: Galad's like, "Are you cheating? You have to be cheating. Like, everyone does."

Sally: Yeah.

Emily: And Mat's like, "I'm literally not cheating."

Sally: Yeah.

Emily: And Galad's like, "There's something wrong with this, I know it."

Sally: Yeah.

Emily: "But I also -- by the laws of this land, I cannot dispute it."

Sally: Yeah. Could you imagine the energy, the sexual tension that would arise?

Emily: Yeah, the sexual energy that would rise.

Sally: Ugh.

Emily: He'd be like, "I have to fuck this man right now."

Sally: "I have to fuck him immediately." And then Mat's like, "OK, no complaints."

Emily: Yeah, Mat's like, "Sure. You're the most beautiful man in the world."

Sally: "You're the most beautiful man I've ever seen."

Emily: Mat's like, "Just take your shirt off again. That's really what I want"

Sally: I know. What I want is a repeat in our alternate Wheel of Time line is this exact scene that happens with Egwene but it's Mat instead. (laugh)

Emily: But with Mat. (laugh) Mat momentarily loses sense -- his faculties.

Sally: Because Galad is walking towards him shirtless and sweaty.

Emily: It'd be particularly fun in this book when Mat literally looks like a corpse.

Sally: Yeah. (laugh) I know.

Emily: Although he is -- he pretty much still does look like a corpse when he actually meets Galad in book three.

Sally: Yeah.

Emily: And kicks his ass.

Sally: I know. I love that scene. Talk about more sexual energy. It's just -- it's like -- Gat -- ha -- Mat and Galad's, like, relationship ---

Emily: Their coupleship? (laugh)

Sally: Yeah, God. Is basically already written for us. Robert Jordan has unintentionally wrote so much sexual tension between these two men.

Emily: The audacity.

Sally: Or maybe it was intentional.

Emily: (laugh) Robert was like, "Only the readers who are pure of heart --"

Sally: Yeah, and then maybe Brandon Sanderson was too fucking cowardly to make it endgame. (laugh)

Emily: (laugh) Can you imagine: Robert Jordan writes eleven books, canonically has Mat get married to the woman he's fated to get married to, and then Brandon opens the 6,000-page Word document that is Robert Jordan's notes, searches Mat's name, and is like, "Mat: And he ends up with Galad at the end."

Sally: (laugh) But could you imagine?

Emily: And he's like, "How the FUCK do I get there?"

Sally: Could you imagine the twisty plot in books twelve, thirteen, and fourteen that would take Mat from Tuon to Galad? (laugh)

Emily: That's the real reason Brandon Sanderson couldn't do it in one book.

Sally: Tuon can still hang, but, like --

Emily: OK, yeah, polyamory.

Sally: Yeah.

Emily: 'Cause Galad and Tuon would also have a lot of energy, I feel. They're both lawful good characters, so that could be really interesting --

Sally: Yeah.

Emily: But they have very different --

Sally: Yeah, it's -- it's a chaotic sandwich.

Emily: Senses of lawful good.

Sally: Mat is the meat. (laugh)

Emily: Yeah. God. (laugh)

Sally: But seriously, could you imagine Robert Jordan being like, “And forget Tarmon Gai’don. This is the real drama.”

Emily: “This is what --”

Sally: “This is --”

Emily: “And all the Aes Sedai are lesbians.”

Sally: (laugh)

Emily: And Brandon’s like, “Oh, God.”

Sally: Brandon Sanderson’s Provo sensibilities.

Emily: “Oh, no.”

Sally: “Oh, no!”

Emily: “Oh, no. I can’t do this.”

Sally: (laugh)

Emily: “Surely not.”

Sally: (laugh) I would -- oh, man.

Emily: God, we keep fixing Wheel of Time, and it’s like --

Sally: I seriously -- I can’t read books twelve, thirteen, and fourteen anymore because they are not actually about Mat and Galad ending up together.

Emily: Yeah, there’s a whole Perrin and Galad thing, and it’s like, “Are they gonna fuck? They don’t even fuck.” So, like --

Sally: I could also kind of be on board with that.

Emily: I could get on board with Perrin and Galad too, yeah.

Sally: They have a lot of sexual tension too.

Emily: Honestly, I could kind of get on board with Galad and pretty much literally anyone.

Sally: Yeah.



Emily: Except for who he ends up with. It's a book twelve through fourteen thing.

Sally: OK, don't tell me.

Emily: I shan't tell you.

Sally: Don't tell me, but I -- I just wish this actually was like, every single book Galad is in a relationship with a different person, and then we see --

Emily: Is in a different relationship with a different main character?

Sally: Yeah, so we've got Galad and Rand --

Emily: Fucks Egwene for a little while, fucks Nynaeve when she's on the rebound from Lan rejecting her --

Sally: Yeah. You know.

Emily: Fucks Perrin. Fucks Mat. Both while they're married to women.

Sally: Fucks Tuon. Fucks Faile. (laugh)

Emily: (simultaneously) Fucks Faile.

Sally: Aviendha.

Emily: God, yeah. (inaudible)

Sally: OK, so we've got Egwene, Nynaeve, Galad -- er, Mat, Perrin --

Emily: Mat for two books.

Sally: Mat for two books. Perrin. Tuon.

Emily: Perrin.

Sally: Faile.

Emily: Tuon. OK.

Sally: We did that backwards, but that's OK.

Emily: That's seven.

Sally: Um.

Emily: Aviendha. Min. Uh, Gaul, Narishma, Leane, Birgitte, and I swear to God --

Sally: Oh, and the young Bornhald.

Emily: Oh, yeah. Young Bornhald.

Sally: There we go.

Emily: That took us a while to come up with, but --

Sally: (laugh) We cut out all the pauses.

Emily: Yeah.

Sally: Kay, now I am -- just for the -- just to do it, I'm gonna write a 14-book epic fantasy series --

Emily: OK.

Sally: Where, like, there's a whole plot going on, but, like, the actual true emotional thread is a character who has a different sexual relationship with a different person in each of the fourteen books. (laugh)

Emily: It's not even -- I don't even want you to publish it. I just want you to take it with you to heaven and just, like, drop it --

Sally: Yeah.

Emily: At Robert Jordan's feet and be like, "This is the gauntlet --"

Sally: Yeah.

Emily: "In your face, motherfucker."

Sally: Yeah. In fact, it might even just be --

Emily: "I challenge you!"

Sally: It might even just be fourteen books of Wheel of Time fanfiction. (laugh) I might not even make original characters. (laugh)

Emily: (laugh) God. OK.

Sally: But yeah, I would love to challenge Robert Jordan to a -- a fantasy duel.

Emily: (referring to the cat) I think well wore him out. OK, well, we gotta go so you can meet your friends --

Sally: Oh, they're -- whatever, it's fine. But have we talked about everything?

Emily: We did talk about everything. There's a really brief Min point of view at the end, where she's like, "Ah, Elaida just asked me a bunch of questions."

Sally: “And I had to lie,” and we’re all like, “She doesn’t believe you, you stupid idiot.”

Emily: Yeah, like, we do meet Elaida, which is kind of important ‘cause it’s the one time Egwene will meet Elaida, as far as I remember, before they’re at loggerheads as rival Amyrlin Seats.

Sally: Mm-hmm.

Emily: Which is kind of interesting.

Sally: (whisper) Loggerheads.

Emily: Um, there’s not too much foreshadowing in that, I think, which is kind of interesting.

Sally: Yeah. Well, and Elaida’s also -- Elayne is just trying to, like, casually have a chat --

Emily: Elayne’s like, “Hi, Elaida!” And Elaida’s like, “Excuse me?”

Sally: “Who the fuck are you?”

Emily: “How dare you disrespect me, an Aes Sedai? We’re not in your palace anymore.”

Sally: Yeah.

Emily: And on the one hand, I’m kinda like, “Yeah, anyone, given the opportunity, should put down Elayne.” (laugh) But.

Sally: (laugh) Yeah. But at the same time I’m like, “Could you maybe be less of an asshole?”

Emily: “Could you maybe chill a little bit?”

Sally: Um, I do have one question for you. Where’s my book -- this is, like, a nitty-gritty question.

Emily: Sure.

Sally: (distant) But it’s about how Elayne, like, tells time?

Emily: Oooh.

Sally: (normal distance again) It’s really -- it was really weird.

Emily: I don’t even recall ... oh, is it something about Tine?

Sally: Yeah, or, like -- and High? “I hate washing dishes.” You stupid bitch. Um. Yeah, she’s like, “You will have training. From now on, you will be training at this hour, every day, as a matter of fact, from breakfast until High, and then again from dinner to Trine.” Are those just, like, words I’m not familiar with? High, I imagine, means, like, high noon.

Emily: Yeah, that makes sense to me.

Sally: That makes sense.

Emily: Trine ...

Sally: But, like, Trine. Capital T-r-i-n-e.

Emily: Trine ... "An aspect of 120 degrees, one-third of a circle." So that must be, like, trine as in, like, three p.m. Right?

Sally: I guess that'd make sense.

Emily: Yeah? One-third of a circle.

Sally: But then --

Emily: Well, if you think of it as 180 degrees --

Sally: Yeah.

Emily: Like sun-up to sunrise --

Sally: So that's like --

Emily: 120 would be --

Sally: Breakfast --

Emily: Two-thirds of the way through the day, right?

Sally: Yeah.

Emily: So yeah, it must be around, like, mid-afternoon.

Sally: OK.

Emily: Does that make sense, contextually?

Sally: Let me see, I lost it. I shouldn't have closed the page. Yeah, from -- "So you will have training from breakfast until High, then again from dinner to Trine. If you are especially quick or especially slow, they may make you -- they may take you from supper to Full as well." So yeah, I imagine it's, like, High is noon, Trine is probably middle of the afternoon, evening, and then Full is probably sundown.

Emily: Right. So High -- the space between High and dinner, dinner meaning lunch --

Sally: Yes.

Emily: And then supper meaning what we refer to, in America, as dinner. OK.

Sally: That's just really weird to me. And, like, I've never --

Emily: No, I'm glad you picked up on it, 'cause I just literally skimmed over it, like, "Meh, I don't care."

Sally: (to the cat) What do you want, bean? (to Emily) And I've, like, never really -- I'm really interested in how fantasy series tell time. 'Cause I, like, never really see it happening.

Emily: Yeah. Authors just, like, find a way to skim over it.

Sally: Yeah. Or they'll be -- they're -- it'll always be like, something's happening at five bells or --

Emily: In a fortnight --

Sally: Noon in a fortnight.

Emily: It's why it's very refreshing when Frodo wakes up and Gandalf's like, "It's, like, 10 a.m. on the fifth of November."

Sally: Yeah. Which -- you guys wanna know a fun, interesting fact about that? I think I've already talked about this.

Emily: Yeah, what is it?

Sally: In, like, the first chapter of the Fellowship of the Ring, um, J.R.R. Tolkien uses the metaphor of a steam train --

Emily: Mm.

Sally: And he was called out for it, 'cause he's like, "Oh, it's a fantasy world, there wouldn't be a steam train in it," but actually the Elvish at the beginning of -- like, if you physically open a copy of the Lord of the Rings, on the title page it'll say, like, "The Fellowship of the Ring by J.R.R. Tolkien." And there are runes on the top and bottom --

Emily: Mm-hmm.

Sally: And what that translates to in the language that J.R.R. Tolkien made up is that "what follows is a translation from the Red Book of Westmarch."

Emily: Right.

Sally: And so the entire book is presented as a translation, and everything is made -- therefore made to be more comfortable to the reader of Earth. Like, Frodo's name isn't even actually Frodo.

Emily: Mm-hmm.

Sally: Like, in Middle Earth language, it is Maura Labingi.

Emily: Yeah, I remember you telling me that --

Sally: Yeah. Isn't that interesting?

Emily: And me being like, "Well, I have to die now. What the fuck?"

Sally: Yeah, and so, like -- they -- we had a conversation in my Lord of the Rings class about, like, they get to Rivendell at, like, Christmas or something?

Emily: Mm-hmm.

Sally: And it's like -- it's -- we read it as Christmas, but obviously December 25th is just, like, really near, like, the winter solstice, and a lot of cultures have, like, celebrations of light --

Emily: Right.

Sally: And stuff, and so. Just really interesting. And so the fact -- it is really frustrating, the fact that Gandalf's just like, "Oh, yeah, it's 10 a.m." Because it's like, there's no reason for it to be any different? Like -- so anyway. Just an interesting little Lord of the Rings fact for you.

Emily: Hell yeah. That's what I come here for. Do we have any housekeeping?

Sally: Um, I don't think so?

Emily: Don't think so?

Sally: I don't think so.

Emily: Umm.

Sally: Rate, review, and subscribe. That'd be super nice.

Emily: Yeah.

Sally: And recommend us to a friend if you have some friends who you think would be interested. Or family, I guess, or coworkers or whoever you hang out with. Um, we'd love to spread the word. And.

Emily: We promise any audio issues are going to be resolved, like, very soon. We are getting microphones quite soon. We finally have the money in the bank.

Sally: We have the funds!

Emily: Yep.

Sally: So.

Emily: After 40 episodes. Hell yeah. Um, do you wanna sign us off?

Sally: Yeah. This is not the typical, um, jaunty sign-off, but this morning I was, uh, stopped to get a bagel. I'm like, "Ooh, it's Friday, I'm gonna get myself a bagel and a hot chocolate. Hell yeah."

Emily: Mm.

Sally: And I walked into this bagel shop and, like, got in line. There was only one person in front of me, but, like, a man, like, walked over from, like, a coffee pot with a cup of coffee, and I'm like, "Oh, he just got his coffee, he hasn't paid for it. I will, like, y'know, step back and let him back into his place in line." And he -- and I was like, "Oh, you can go ahead." And he stepped so close to me with his arms stretched out like he was just gonna hug me? Um, and he's like, "It's OK, honey, like, I'll just go behind you." So, which was just -- which was just awful on so many levels. So this is just another PSA, as if you need it, men, to just, like, watch how you interact in public spaces and, like, the way that you put your body in relation to women's bodies or anybody's bodies, really. You do not have the right to get that close to people. And also, just, like, there's a difference between, like, being generally pleasant as a human being and the way that men have been conditioned to be quote unquote pleasant.

Emily: Mm-hmm.

Sally: And just, like -- I dunno, maybe take some time to, like, learn the difference. Speak to the women in your life about how, um, they prefer to be interacted with. So.

Emily: This has been a PSA.

Sally: Yeah.

Emily: Go forth.

Sally: Please don't -- please just -- yeah. Take some time to learn about your behaviors because it was, like, so much primal fear ran through my body --

Emily: Yeah. Yeah.

Sally: Thinking that this very large man was just going to hug me in the middle of a bagel shop.

Emily: And, like, how do you get out of that?

Sally: Yeah. Exactly. And I was -- the line is against a wall --

Emily: Yeah.

Sally: So he's basically, like, pinning me against a wall with how close he was. So anyway! Just a PSA. This is not the way I wanted to start my Friday morning.

Emily: Have a good week.

Sally: Have a good week!