

Molly: Hey, everyone. Before we begin today, we want to give a huge shoutout to our patrons, Sarah, Mackenzie, and Desiree, who upgraded their pledges. If you want access to special content like our exclusive Patron Discord community, head on over to patreon.com/podandprejudice. And in case you missed it, we are doing our first ever live show at Caveat NYC on November 18th at 04:00 PM Eastern time. Early bird tickets are \$18 and patrons get a 15% discount. And for those of you not in New York, don't worry, the show is going to be live streamed for \$10 and you can watch the video on demand for a whole week following the event. Tickets are all available at the link in the show notes, and we cannot wait to see you all there. And now, enjoy this week's episode covering the first half of the 2020 *Emma*, starring Anya Taylor-Joy with our guest Charlotte, AKA Chateau Barefoot.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to [00:01:00] talk about Jane Austen.

Molly: We are here specifically to talk about--

Molly and Becca: *Emma*.

Becca: -2020.

Molly: *Emma* with a period.

Becca: Yes. Does that have a period?

Molly: The full title is *EMMA*.

Becca: Oh, okay, so that makes sense for a lot of reasons we'll get into. But listeners, if you're new to this podcast, I, Becca, have read many Jane Austen novels and watched many Jane Austen movies throughout my life.

Molly: And I, Molly, am doing that for the first time through this podcast.

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

Molly: No, today, we are talking about *EMMA*., 2020. And we are joined today by Charlotte from the Instagram account Chateau Barefoot and probably many other things. Hello, Charlotte.

Chateau: Hello.

Becca: Welcome to our podcast. Or, I feel like I shouldn't call you Charlotte. I should call you, like, Kira 2.0.

[laughter]

Chateau: Well, a lot of people don't actually know what my name is. A lot of [00:02:00] people think that my name is Chateau, which is not a typical human name, but you'd be surprised.

Becca: It could be, but here we are instead with your completely human name instead. So, why don't you tell our listeners what you do and what connects you to the Jane Austen community in particular?

Chateau: So, that's a great question. My Jane Austen journey is kind of a fever dream. I started on TikTok, doing just totally unrelated content as everybody does, just like posting silly TikToks. And then I have always had a passion for period dramas that's like Keira Knightley is my fairy godmother. So, I ended up finding thrifting a shirt that looked very much Regency inspired. I posted a TikTok about it, and then I immediately started getting comments about how I was starting to resemble Keira Knightley [00:03:00] with the shirt. [Molly laughs] And so, I leaned into it because it was the most engagement I'd ever gotten.

I started making little parody skits about period dramas. I did this funny little bit for a while that I called Wine and Prejudice, where I quoted really popular wines because I'm of the age where wine is very nostalgic for me, and I love to quote wines all the time. So, I would quote them with my best Keira Knightley impression as if she was doing a monologue or rejecting Mr. Darcy in the rain or something, but she's saying a wine instead. And that's what first got me a lot of traction on TikTok was my Wine and Prejudice bit.

Then I started doing more tropes and making fun of period drama tropes and doing little dramatic skits of how women cry in period dramas. And that's what made me a big [00:04:00] period drama TikToker. And then I started posting on Reels, and now I do all sorts of stuff. I haven't done TikTok as much lately because I'm all over the place. I just moved here, so I haven't had a good big white wall to film like I did in my Boston apartment. But now I do a lot of modeling stuff, but it's all very adjacent to Regency historical inspired. I just modeled for some vintage clothing store, and she specializes in Edwardian pieces.

Molly: Oh, my God.

Chateau: So, it's all very related to my start as a period drama TikTokers turned into something really cool.

Molly: Very cool.

Becca: Very, very cool. Can you give us a little taste of your little Keira impression?

Chateau: Oh, gosh, I feel like I need to say a vine or something. Oh, my first one. That was really good that started the whole Wine and Prejudice thing. Have you ever [00:05:00] seen the video of the guy arguing? Oh, gosh, I'm going to have to remember what exactly he says.

Molly: He's arguing about Mary Poppins or--?

Chateau: He's arguing about Glinda the Good Witch. They're playing heads up, and he gets Glinda the Good Witch and he's trying to express why he's upset. The person didn't guess Glinda from all the clues. [giggles] Gosh, what does he say? He says, "She wore a crown, and she came down in a bubble, Doug." And so, part of my impression was, and this is right off the cuff, "She wore a tiara, and she came down in a bubble, Douglas."

[laughter]

Becca: That's so good.

Chateau: I teared up and I was overdramatic with it, and it blew up on TikTok. So, that was my start.

Molly: That is amazing.

Becca: Incredible stuff. For the listeners at home, this is an audio medium, but she [00:06:00] instinctively did the chin thing that Keira does.

Chateau: It jutted out a little bit.

Becca: Exactly. The girl leads with the jaw when she's acting. So, it's like a very specific movement that happens as she's talking. [laughs]

Chateau: [giggles]

Becca: It's also like, I think, related to her voice. But with that in mind, I guess, we should walk right into the questions we ask all our guests about their relationship to Jane Austen. Starting with, what is your relationship to Jane Austen?

Chateau: I like to think that Jane Austen is-- she's my Jiminy Cricket, if that makes sense, as I am Pinocchio. So, she is the little cricket that follows me around and is in the back of my head and leads me through my life. So, she is how I view romance and how I view womanhood and how I view nature [00:07:00] and how I view long walks. Yeah, I don't know. I would describe her as a cricket on my shoulder.

Molly: Beautiful.

Chateau: Is it a good answer? [laughs]

Becca: That was so poetic. [laughs]

Molly: Yeah, that is a really beautiful—[crosstalk]

Chateau: Surprise, I could remember the name Jiminy Cricket. [giggles]

Molly: I'm impressed.

Becca: Yeah.

Molly: So, if you had to pick, our next question is, what is your favorite Austen content, whether that be one of her books, or an adaptation, a spin off, anything.

Chateau: It's so boring of answer, but it's the 2005 *Pride and Prejudice* for so many reasons though I will defend this. A huge part of it for me is the soundtrack. I have such a guttural reaction to that soundtrack, because I love music. That's actually how I inspire most of my video content is by listening to soundtracks and classical music and closing my eyes and visualizing things. [00:08:00] That's how I come up with all of my ideas. And so, something with such a beautiful soundtrack has a lot of variation in it. Like it has so many moods. So, maybe just specifically, the soundtrack from the *Pride of Prejudice* 2005, even though she had nothing to do with that.

Becca: I have to say that even people—So, we are big fans of the 2005 *Pride and Prejudice*, but even people who dislike the movie, all say, but the soundtrack is really good.

Chateau: It's so good, dude.

Becca: It's such a good soundtrack. I want to take a bath in it.

Chateau: Yeah.

Becca: So, the next question I have is, which Austen character do you relate to the most?

Chateau: The I actually think I relate a lot to Jane Bennet. It's the whole, I'd like to think I was more of like a heroine, but I [00:09:00] definitely am a very shy, very quiet, won't reveal-- Historically, I'm always devastated when my crush doesn't like me back and then they're like, "I had no idea you even knew who was." I'm very conservative about my romantic feelings about people. I'm obviously the most beautiful sister, because I don't have any sisters.

[laughter]

Chateau: Yeah. I would say Jane, personality-wise.

Becca: That is the most relatable thing Jane Bennet has ever done, which is fall deeply for someone, get really butt hurt when they reject you, and then find out that they never knew you liked them to begin with. [laughs]

Chateau: Mm-hmm.

Molly: Yeah.

Chateau: Then also, I have the immune system of like a kitten, so I will fall sick if a raindrop hits me.

Molly: [laughs]

Chateau: Yeah.

Becca: [laughs]

Molly: Okay. So, our last question for you before we dive into *EMMA*, 2020 is, what is your hottest Austen take?

Chateau: [00:10:00] Okay. Actually, I fuck with Fanny Price.

Becca: Ooh, okay, this is a take for-- Molly hasn't read *Mansfield Park* yet-

Molly: Oh, no.

Becca: -but you are absolutely okay to have that take on this podcast, because she doesn't know anything.

Chateau: I like *Mansfield Park* and I'm so interested to see what your take ends up being on it, but I really enjoyed it. Yeah, I really like it. I think it's relatively-- I don't know, if realistic is the right word, but everybody is so flawed. So flawed that it's enjoyable. But also, you root for her still, even though she sucks. I thoroughly enjoy and I don't want to give any spoilers. So, that's the most I'm going to say on it.

Becca: I am very excited for us to cover *Mansfield Park* for a lot of reasons that I will not disclose here, but I agree that it is an underrated piece of Austen's work.

Chateau: It's polarizing. A lot of people hate it, and I don't.

Becca: Yeah, I think there's a lot to unpack in *Mansfield Park*. So, no spoilers, Molly, but we'll get there, and then we will have you back on maybe to discuss—

Becca: It's a good one.

Becca: Discuss *Mansfield*--

Molly: Yeah, I can't wait.

Chateau: [giggles]

Becca: Okay. So, with that in mind, I think it's time to dive into *EMMA*, 2020, starring Anya Taylor-Joy and Johnny Flynn of *Lovesick* fame. Have you seen the show, *Lovesick*?

Chateau: I haven't, but I heard his music, and so that's what I knew him as.

Becca: I knew him from this little silly romcom TV show, and I forced Molly to watch an episode of it immediately after we watched *Emma* 2020. And I was like, "You have to understand how surprised I was to see him as Knightley.

Molly: Yeah, he definitely appears uncomfortable in his Knightliness, a lot of the movie, but I loved him.

Becca: Yes. So, fun facts about this movie. It came out in 2020, and [00:12:00] apparently Phoebe Waller-Bridge's sister did the soundtrack to this movie.

Chateau: Mm-hmm.

Becca: I know.

Molly: The soundtrack of this movie is so good. Chef's kiss.

Becca: Beautiful. It received mostly positive reviews. It was a little polarizing with critics because it is different in "vibes" from other Jane Austen adaptations, but many praised specifically Joy's performance as Emma, and the boldness of the direction that the movie was taken in. So, I guess, to start off, we'll each go around and say what we thought of the movie.

Molly: Okay. This is my favorite Austen content I've consumed so far.

Becca: Oh, my God. Really?

Molly: It is so good.

Becca: Okay, we'll get into it. But that is such an interesting take given the fact that we watched this movie together for the first time and you were like, "It's good." But after watching it a second time—

Molly: I watched it a second time yesterday and today, this [00:13:00] morning. So, here's the thing.

[giggles]

Molly: Watching this movie like you were watching it with me, I was processing, and some things happened that I was like, "What?" But then other things happened that I was like, "Wait a minute, this is so much better than what the book even—" Well, first of all, it was very book accurate, which we'll talk about. It was book accurate except in the ways that it could improve upon the book, which were namely Emma and Harriet's friendship, which we'll talk-- They made that so much more genuine and pure. And then just like it's a good standalone movie. I feel like other Austen films, you sometimes have to know Austen and know what's going on. Mel can't watch them, my girlfriend. She can watch them, but she gets confused. I think she's going to love this one because I think you watch it and it's beautiful to look at. The music is so fun. Everyone's so hot.

Becca: Everyone is so [00:14:00] hot in this movie.

Chateau: You get full ass in the first 10 minutes-

Molly: Yeah.

Becca: Which is rare for Austen.

Chateau: -which was a wonderful surprise from Mr. [unintelligible [00:14:08]

[laughter]

Chateau: I like the first 10 minutes.

Becca: So, is that your whole take? You liked the first 10 minutes?

Chateau: Oh, no, I love the whole thing. I totally agree. I did not think anything could really top the 2005 movie interpretation, like, visually and aesthetically. But it's so different visually

and aesthetically that it carves its own special, massive place in my heart. I totally agree. I think it's so perfectly well done the way that the whole movie envelops her character and I adore it. I think the casting was impeccable.

Molly: The casting was so good.

Becca: You know what was cool about the casting of the movie is that, some of the people in the movie-- I would not have pegged for the roles they were in, particularly Johnny Flynn, but my God, it all came [00:15:00] together so well. It takes like a very specific director's eye to pick up on someone and say, "No, that's going to bring something new to the character."

Molly: Mm-hmm.

Becca: All this to say, I quite liked this movie. I thought it was excellent. I don't know if I would say it was my favorite adaptation of *Emma*, but I might say it is my favorite movie version. It is, I think, a better movie than any other adaptation of *Emma*, because I think it was more than most Austen content I see really its own property, and I think it has that in common with the 2005 *Pride and Prejudice* in some ways. It really is its own take. I think to make a Jane Austen film that's going to happen in two hours, you actually need to do something fresh with it. I think it is a very book accurate adaptation, sort of, if you look at the plot points. But it is in its [00:16:00] vibes, in its aesthetics, doing something on its own. I think that that is to its credit. So, are we ready to just talk about it?

Molly: Yeah, let's do it. So, we start out with Emma waking up at dawn to prepare for the wedding between her governess Miss Taylor and Mr. Weston.

Chateau: Poor Mr. Weston.

Becca: [laughs]

Molly: She is very particular about her flowers. So, we see this kind of picky uppity girl coming out in this first scene, but then we immediately get this beautiful contrast of her scene with Mrs. Weston, or Miss Taylor at this point, saying how much she's excited for her to be in love and get married.

Becca: Before we go into that, I just wanted to point out as well that opening shot where the title card comes up, where you have Emma carrying the bouquet of flowers to Miss Taylor/ Mrs. Weston, and she is in the white dress, and she walks down the hallway, it's such an obvious [00:17:00] bridal procession, but it's such a beautiful opening shot for the film.

Molly: It has the EM one side of her and the MA. on the other side of her, which we should note that this movie is called *EMMA.*, *EMMA.*

Becca: Have you mentioned that yet? I didn't hear you say that.

[laughter]

Molly: I need to talk about it a lot, because I have never spelled it that way. Like, why? What's up with the period? What do we think? Why?

Chateau: I think that it's an acknowledgment that they built upon it a little bit in its own way. I think that it's them not claiming to be the perfect interpretation, even though it was a really good interpretation of the book. I think that that's the acknowledgement that they took a little bit of liberty and they built upon it.

Molly: Yeah. This isn't Emma. It's Emma.

Chateau: Mm-hmm. Right.

Molly: So, then we get like an external shot of the house, and we just hear poor [00:18:00] Miss Taylor and Bill Nighy enters with a bang.

Becca: Bill Nighy, of not Bill Nye the Science Guy fame, but of *Love Actually*-

Molly: *Love actually*.

Becca: -fame of—

Molly: About time.

Becca: *About Time*, of *Harry Potter and the Deathly Hallows*.

Chateau: Yeah.

Molly: He's what?

Becca: Rufus Scrimgeour.

Molly: Oh. [laughs]

Becca: Yeah.

Molly: So [unintelligible [00:18:24] of that.

Chateau: [crosstalk] He looks like he belongs in that world.

Molly: Yeah, he does.

Becca: It's perfect casting.

Chateau: He's the unsung hero.

Becca: Oh, my God.

Chateau: He's so good.

Molly: He's so good.

Becca: I want to point out that Molly screeched when he walked onto the screen.

Molly: I did. I think part of what makes this movie one of my favorite Austen adaptations that we've seen is the number of times that I just screamed is like something amazing is happening.

Becca: Delightful.

Molly: So then, we get Emma and Mr. Woodhouse in their carriage, and we get this look of like blue florals. This movie is so bright and colorful, [00:19:00] which I will just continue to talk about how much I love that throughout. We get to the church, and Emma walks down the aisle greeting everyone by name so we know who everyone is. Do you want to talk about the graves in the church floor, Becca?

Becca: Oh, my God. So, yeah. Hello, I used to work in a church in Philadelphia, and it was an old timey church. I used to give tours there. I'm super Jewish, so I was just there doing historical stuff. Fun fact about these Anglican churches back in the day, they used to bury people in the floor of the church if they were big parishioners. I noticed that in the scene where we went to Mr. Elton's parish, you see there are graves in the center aisle of the church and I was like, "Is this filmed in a real church, or did they just come up with that historically accurate little detail?" I don't know. It was like a very specific 19th century England detail that I thought was incredibly on point.

Chateau: That is fast. So, they're [00:20:00] walking over the graves. That's the part that you walk on is where the graves are?

Becca: Oh, yeah. [laughs]

Chateau: Love it.

Becca: Yeah.

Chateau: Spooky.

Becca: It's very spooky. Lots of haunting in Old English churches.

Chateau: Mm-hmm.

Molly: So, then we get everyone sitting in the pews, quiet, waiting for the wedding to start. And Miss Bates goes like, "Emma, Miss Woodhouse," across the aisle and starts talking about how joyful the day is, and Emma is cringing so hard. She says to her dad that she hopes Frank is going to show up for the wedding. He's like, "What makes you think that?" And so, we're already getting the introduction of Frank Churchill, which I appreciate in this movie that not to compare it to the 1996, because they're very different. But I feel like we didn't get a lot of Frank before Frank.

Becca: Also, not to bring this up again, but it haunts me. The Ewan McGregor wig in the 1996 is just not present here, which makes this already such a better movie.

Molly: I know we haven't met Frank Churchill yet, but I figured out what I know him from. It's not from *Harry Potter* which he is in, but that actor is in [00:21:00] *The Last Letter to Your Lover* or *From Your Lover*.

Becca: Is that the movie you told me to see?

Molly: With Shailene Woodley.

Chateau: Shailene Woodley.

Molly: Yeah.

Chateau: That checks. Yeah.

Molly: Yeah. Great movie. Anyway. So, I was like, "Why does he look so familiar?"

Becca: Yeah.

Molly: Mr. Elton starts doing the wedding and he just loves his job. I think this is the moment-- Is this the moment where he says, "Man's great inner sense." And Mr. Woodhouse turns to Emma and he's like, "Inner sense?"

Becca: Innocence.

Molly: "Innocence?" "Yes." There's a good book ending because at the end-- Well, we'll get there, but he is much less over the top at the end when he's doing Emma-Knightley's wedding.

Becca: Spoiler alert.

Molly: So sorry. So, then we get our introduction to Mr. Knightley, where we get his bare ass.

Becca: And this is the moment you know it's going to be like a different kind of Jane Austen adaptation, because—[crosstalk]

Chateau: Hell yeah.

Becca: Oh, yeah. [laughs] That is just like—

Molly: We love a bare ass.

Becca: Yeah. Specifically, Johnny Flynn's bare [00:22:00] ass, because first of all, as a Knightley, Knightley is always so uptight, prim proper as a character. This Knightley is no exception. But because they cast Johnny Flynn, who is younger and edgier than most Mr. Knightley's, there is something more raw and sexual about this Knightley. [laughs]

Chateau: Yeah, there is.

Becca: Yeah.

[laughter]

Chateau: I love him so much.

Molly: Yeah.

Chateau: Just exasperated all the time. That's his whole general persona.

Becca: Yeah.

Chateau: It's constantly flustered and exasperated.

Becca: The comp we always make on this podcast is that, Emma and Knightley are a bit Luke and Lorelai from *Gilmore Girls*, and sexy grumpy is such a type. And Knightley—

Chateau: Like Nick Miller—[crosstalk]

Becca: Yes.

Molly: Yeah. [crosstalk] Nick Miller.

Chateau: Yeah. He's like a put together Nick Miller. It's the grumpiness. There's something a little bit ugly about their face, but just in such a [00:23:00] raw, beautiful way.

Becca: Yeah, exactly. There's something--

Molly: Rugged.

Chateau: Yeah, rugged.

Becca: Johnny Knightley is not the most classically handsome man. He is handsome. He's got gorgeous blue eyes. But there's something a little bit engaging about certain flaws in his face.

Chateau: He's got like a couple of scars.

Becca: Yeah.

Chateau: It's the same thing with Nick Miller that it's like they look like they were in a fistfight a while ago, but they won the fist fight.

Molly: Yeah.

Becca: Yeah, and I think there's like Jeremy Northam in the 1996 is a very polished, very sexy Knightley in his own right. Very engaging and crisp. And Johnny Flynn's Knightley is a little bit dirtier, I guess, in that--

Molly: Sorry. [laughs]

Chateau: Am I wrong?

Molly: No, you're not wrong.

Becca: So, he's just got this vibe of his natural rock star stuff going on with Johnny Flynn makes him a little bit more of a rough around the edges Knightley, which works really well in this adaptation, I [00:24:00] think.

Molly: Totally.

Becca: Yeah.

Molly: So, he gets dressed, he walks through his estate, which is gorgeous. His servant, whose name is Mrs. Reynolds in a nice nod to *Pride and Prejudice*, chides him for not taking a carriage when he has a carriage. He's laughing at her and joking with her. You get a sense of the lightness that I felt was missing from this movie a lot. On my first watch, I was like, "Why is he so grumpy all the time? Knightley has to have a little bit of lightness." But you get to see that a little bit in this scene. And there are moments where it comes out later as well.

Becca: Oh, yeah.

Molly: So, I'm a big fan upon a second watch of his Knightley. Emma sees him coming because he's coming to see her, obviously.

Chateau: I love this part.

Molly: She's like [gasps] and she goes and practices the piano.

Chateau: Literally, everyone's done that.

Becca: Oh, my God.

Chateau: Let me position myself to look like I didn't even notice you were on your way.

Molly: [laughs]

Chateau: I'm doing this thing that makes me look beautiful and intellectual and [00:25:00] romantic.

Molly and Becca: Yeah.

Molly: It's such a small moment that I almost missed it. Like, I missed it the first time and I noticed it the second time, I was like, "Wait, she's already trying to make herself look good for him."

Chateau: She keeps picking, "Is he looking at me?"

Becca: Yeah. This adaptation certainly pulls in the immediate interest they have in each other earlier on. Not in like it's obvious way, but in these two are in love with each other and are just idiots that haven't figured it out yet kind of way.

Chateau: Yeah. Her love for him is very almost like childlike admiration. I think he has a very similar affection for her. Whereas they don't know that they're in love with each other, but they just feel compelled to like, "Oh, my gosh, she's coming," kind of thing. But they're not so aware that they know why they're doing it. It's very real. It's very real.

Molly: Yeah. Knightley goes to sit with Mr. Woodhouse, and they do this uppy-downy thing where they go to sit [00:26:00] down, and then Mr. Woodhouse says something and they stand up, and it happens like three times. This movie's very choreographed, which I always appreciate in a movie. This is where Knightley discovers that Frank Churchill did not, in fact,

come to the wedding, and he argues with Emma that Frank would have come if he wanted to. We get our first glimpse at Bartholomew and Charles, the servants who are-

Becca: Kings.

Molly: -hilarious people.

Becca: Kings.

Molly: They don't have a single line, but they just say everything with their faces.

Becca: Bartholomew and Charles, their whole job through this movie is to just be accessories to Mr. Woodhouse's hypochondria and just follow him around with different-

Molly: Screens.

Becca: -screens to protect him, which is perfect. I would also say, this might be a good time to bring this up, this movie does something that I didn't put together before, which is, ties Emma's taking care of Mr. Woodhouse to her sympathy for Frank Churchill taking care of his aunt.

Molly: Mm-hmm.

Becca: I didn't put that together in exactly the same way before, but **[00:27:00]** she feels trapped in her life a little bit by taking care of her father, and that's very clear through the story. But she projects that onto Frank's taking care of his aunt as well.

Molly: Yeah, there's a line that she says to Knightley when he's complaining about-- I think it's in the scene where he's saying like, he would have come if he wanted to and she's like, "You're so independent. You don't know what it's like to be bound by caring for someone or dealing with someone else's tempers," and nods to her father who's sleeping in the corner.

Becca: Absolutely.

Molly: Yeah. So, then we get autumn.

Becca: Beautiful. I love the templates of the different seasons. It also helps break up the movie so clearly and beautifully.

Chateau: It paces it really well.

Becca: Yeah, that's another great point, because other adaptations of Jane Austen sometimes struggle with pacing. This is a very well-paced movie. I was never bored. It never dropped the ball. It never gave me a scene that didn't give me some portion of the movie or the story.

Chateau: Yeah. **[00:28:00]** I think the season part helps a lot. They really transition with the seasons too. They don't have an in between-- each season, the aesthetics start to match the mood of the season at the same time. It's so beautiful.

Becca: Absolutely.

Molly: So, we start with Emma being dressed by her maids. And as soon as the maid leaves, we get our second butt of the movie. She just lifts it up, lifts up her skirts, and holds her butt to the fire to warm herself.

Becca: This was great also because you missed it the first watch around and I was like, "Her butt came out," and you went, "What?"

Molly: Yeah, because we were doing our watch party on Discord. So, I was looking at what people were saying in the chat, and I just missed her ass. Also, is she not wearing underwear? Is that not something that people do?

Chateau: You know, that's a good question, and I'm not the one to ask for that. I love the historical clothing world on TikTok, but I don't think that I am necessarily a part of it in that. [00:29:00] I know facts and logic and reason.

Becca: Well, this is a really good opportunity to say our listeners, some of them are experts in historical, where-- [crosstalk]

Chateau: Oh, they'll let you know.

Becca: yeah.

Chateau: You'll get comments. I'm sure.

Becca: Yeah.

Chateau: Chilly.

[laughter]

Becca: We have the nicest listeners, because every time we get something wrong and it's usually about costuming, they'll be like, "We are obsessed with your podcast, but let me just point out the fact that this is not how this was worn, or you got this wrong about the time period dress." So, listeners, if you do know what kind of underwear they wore in the Regency Era, let us know. Or, is Anya just rocking it bare in a way that we get because it's 2020 and not because it's the 19th century.

Chateau: I also want to say that I think that her whipping her ass out like that does something so beautiful for her character, because so much of Emma is her-- I mean, a lot of times [00:30:00] it comes across as immaturity, but it's her very childlike personality. She's, even within the first five minutes, you immediately get a glimpse of her being really sad that her governess is leaving her. She's just like a little girl who's growing up really fast and is not really-- She's not trying too hard to be a lady, but she's a kid.

Becca: I totally agree. And I will say I was extremely critical when we covered *Emma* 1996 of Gwyneth Paltrow's trail of *Emma*. I don't know if you've ever seen that movie. So, one of the things I said during that podcast is that Gwyneth's *Emma* comes off a little haughty and mean. Anya's *Emma* is so much meaner than Gwyneth's *Emma*. She's such a mean girl, but I love it. First of all, because she takes it really quite far. Second of all, because of [00:31:00] exactly what you just said, which is that she comes off as such a fucking child.

Chateau: Yeah.

Becca: She comes off as a mean 13-year-old girl who doesn't know what the fuck she's doing, because she's never had to mature in these certain ways. So, her meanness is more connected to—

Chateau: It makes sense.

Becca: Exactly. To immaturity. I think that works so much better than how Gwyneth came off, which to me comes off as like a haughty—[crosstalk]

Chateau: It's Regina George for no reason.

Molly: Right.

Becca: Exactly. Like a haughty adult that doesn't know her ups from her downs, sort of. The way that it comes off here is it's almost like a maturing, a coming of age, and an understanding that she is a person whose actions have consequences. Whereas with *Emma* 1996 Gwyneth's *Emma*, you walk in and she already feels like she knows the world a little bit.

Chateau: You know what it is?

Becca: Mm-hmm.

Chateau: Anya makes *Emma* more redeemable because she's relatable, and we're like, "We [00:32:00] all were kind of a bitch when we were a 13-year-old girl, even though she's not 13." We all were like a total mess. We were passive aggressive. We were the worst when we were trying to become mature, thinking we already were mature, whereas just being a mean girl, it's hard to picture that just changing over time for not a lot of good reason.

Becca: It's the difference between ignorance and snottiness.

Chateau: Yeah.

Becca: Ignorance, you can unlearn. Snottiness comes from knowledge that you are better. So, I think that's why her *Emma* translates better for me.

Molly: Yeah. She also does this thing where every time she does something that she thinks-- She has an unpleasant emotion, like, regret or embarrassment. You see it on her face, because Anya Taylor-Joy is just a brilliant actor. You see [00:33:00] it on her face and then you see her shrug it off. So, you see that she knows that she's done something and then she's like, "Hmm, okay." But it's not totally left her eyes. She just is able to shake it off and get back to her prim and proper self.

Becca: Yeah. And not to pull us too forward in the story, but this comes off really, particularly when she's talking to Miss Bates, because--

Chateau: Yes. You can see her wanting to stop herself as she's going.

Molly: She's like, "Oh, does she?"

Becca: Exactly. Yeah. And I think in every scene up until Box Hill Gate, you see her trying to find ways out of the conversation.

Chateau: Glitching out a little bit.

Becca: Yeah, glitching out is exactly correct. In a way that little kids don't want to talk to their great aunts sort of way like she's just like, "Oh, God, I'm going to pretend--" She's like a teenage girl with her phone. She's like, "I'm just going to be on my phone here and not listen to you."

Molly: Yeah.

Becca: Yeah.

Molly: One more thing, and then we'll get back to-- [crosstalk]

Becca: Yeah.

Molly: Also having to do with *Emma* being a little bit more likable in this and her childlike behavior, [00:34:00] it comes a lot also from Bill Nighy's portrayal of her father, because he's much less fragile than I think I read Mr. Woodhouse in the book. Like, I read him as being not just a hypochondriac, but also almost too old. And Bill Nighy is so sprightly for his age,

and he plays this relationship like he needs her to be his little girl, not necessarily to be his caretaker, but just to be there for him as his baby.

Becca: Emotionally, not physically.

Molly: Yes.

Becca: Yeah.

Chateau: I think her taking on this caretaking role is more of her wanting to feel needed and feel like an adult and less of him wanting her to take care of him.

Molly: Yeah.

Becca: Yeah.

Molly: Totally. So, that all stemmed from Emma's bare ass in the fire.

[laughter]

Molly: Then we go to her beautiful dining room, which is all pinks and greens. In our Discord, [00:35:00] someone said, "Hartfield equals *Barbie* land and then the little handshake emoji.

Becca: I couldn't shake the *Barbie* comp when we were watching the movie. It is so candy coated in a 2020s way, which is great. I really like the aesthetic, but it takes it to a more heightened world and pulls it out of that "Austen realist" sort of thing, which I think is fine. It makes it almost like *Bridgerton* in its design aesthetics.

Molly: Yes. Actually, I wanted to get this out of the way early on because this will probably span into two episodes, [Becca laughs] and I don't want to get too many messages about the costuming or the set being historically inaccurate. You can message us about it, but I don't care that it's historically inaccurate.

Chateau: I don't get it.

Molly: I think it's beautiful.

Becca: Oh, yeah.

Molly: I think that this is a piece of art, and the costumes are very much just that. Costumes, they're not going for historically accurate. So, I didn't give two shits.

Becca: Yeah, absolutely not. I think that was kind of the point. Really, they want to portray the world, Emma's world. Emma's world is this heightened [00:36:00] world of extreme privilege. And so, it is over the top pink bright colors.

Chateau: She's the lady of the house.

Becca: Exactly.

Chateau: It reflects her.

Becca: I feel like I'm in Emma's little dollhouse. Highbury is her little dollhouse, and she's playing with her little dolls, and it makes for a movie where you feel like you are in this privileged world with Emma. We're not in a world where there's incredible weird classism and craziness. We're in this heightened little world of pretty romance and riches that Emma lives in. And because it almost does the unreliable narrator trick that the book does to the movie, because it just puts us in her place, her mind, her experience of the world.

Molly: Yeah. So, Emma tells her father that there's a new border at Mrs. Goddard's. Harriet Smith explains all about how she doesn't know who her parents are, blah, blah, blah, and

then we get Harriet, who [00:37:00] is wearing this red cloak, which all of the girls from Mrs. Goddard's wear.

Chateau: I love them walking in a line like little ducks.

Molly: They're little ducklings, but also, they look like *The Handmaid's Tale*.

Chateau: Yeah.

Becca: They do. Okay, listen, because of the time this came out, it could not have been nobody noticed. They looked like *The Handmaid's Tale*. I don't know why that was the choice, but I do love it as a motif that these little duckling girls are just wandering the film the entire time.

Molly: In two perfect lines. You know what else they look?

Becca: Madeline?

Molly: Yes.

Chateau: Yeah.

Molly: All right. I'm glad we're on the same page.

Becca: Yah.

Molly: So, Harriet is played by Mia Goth. I was wondering why they shaved her eyebrows off. Those are just her eyebrows. That's just how she looks. So, it works very well because it makes her look a lot younger than she is.

Becca: Oh, my God. Yeah.

Molly: She's actually older than me, which I was shocked to discover. She looks 16.

Becca: I remember we were watching the film, and Molly literally turned to you and she was like, "Oh, my God, they did age-appropriate casting for Harriet and Emma." And I was like, [00:38:00] "Yeah, totally." Because I thought she was like 18 years old. She was like 27 when they filmed that.

Molly: Oh, yeah, I guess, it was a couple of years ago. She's 29 now. How old is Anya Taylor-Joy? She's like my age, right?

Becca: Hey, Siri, how old is Anya Taylor-Joy? 27. So, she's two years older than Anya.

Molly: Wow. Well, she played young very well. I was impressed. I know that some people were torn on the casting for her. I thought she was brilliant for Harriet.

Chateau: I thought she was perfect too.

Molly: Yeah.

Becca: Yeah, I thought that was an incredibly book-accurate portrayal of Harriet, just like so sweet, so lost, so dough eyed.

Chateau: Naive.

Becca: Yeah.

Chateau: Honestly, I think that the lack of eyebrows gives her this very constantly in wonder of everything around her, and shocked, and surprised, but excited, everything.

Molly: Totally.

Molly and Becca: Yeah.

Becca: When I was looking at this movie, I was looking at the cast online, and I saw pictures of her, and I was like, "I'm not sure about that cast for Harriet." Then I saw [00:39:00] her in motion, and she just has this smile and these dimples and this little high-pitched voice where I was like, "Oh, God, I just want to make you a bowl of matzo ball soup."

Molly: [laughs] Oh, you're such a Jewish grandma.

Chateau: I'm a Jewish grandma.

Chateau: Paint each other's nails, and braid each other's hair.

Molly: Yes.

Becca: Exactly.

Molly: They really felt like kids, playing together a lot of the time, which I loved. She comes over, she's drinking tea with Emma, and we see her watching Emma drink her tea and trying to do it the same way, which is perfect. She starts to bring up Mr. Robert Martin, and Emma's like, "Quash that right away, and let's go see Mrs. Weston." So, they go to Mrs. Weston's and Mr. Elton is already there, and they're looking at a painting of Enscombe, which brings up Frank again, so he's still present. Elton is being very obvious and flirting with Emma, which I just in the movie adaptations is just always so obvious, and I don't know how she doesn't catch on to it.

Becca: Also, this Elton, there's a long tradition [00:40:00] of Elton's in movies, just being so simperingly disgusting from the get-go.

Chateau: Right.

Becca: Ah, man. I've forgotten the name of the actor, but he plays Charles in *The Crown*.

Chateau: Yeah.

Becca: He's just so hateable.

Chateau: I love his casting for Elton because he's got the face that is objectively. You look at him and you're like, "That is a handsome face for a human to have." But there's something about him, and I think it's probably the way he carries himself. I'm sure in person, he's a gorgeous, handsome guy, and you can't find any floss.

[laughter]

Chateau: But he plays Elton in a way that you're like, "Eww." I don't like the way that you're moving your mouth when you talk. I know that objectively, he looks handsome. So, it's very interesting and weird and it works.

Becca: You know the vibe he was giving off was like, "That greeting, Ms. Female-- [crosstalk] M'lady. That is-- [crosstalk]"

Chateau: Giving M'lady.

[laughter]

Chateau: He's giving fedora. [00:41:00]

Molly: Yeah.

Molly and Becca: Oh, my God.

Becca: Yes. Did you say fedora?

Becca: I said fedora while we were watching. We are in the same wavelength, and it's just so precise and so recognizable.

Chateau: Mm-hmm.

Molly: So, then Harriet and Emma leave, and on their walk home, Emma explains why she's never going to get married. And the next day or whenever, they're in a ribbon shop, and Harriet trying to pick out which ribbon to buy when they see Miss Bates, and Emma gasps, like, she's in a horror movie, and then we get this intense Miss Bates theme come in.

Miss Bates comes in and chases her around the shop telling her that Jane wrote, and Mr. Dixon saved her life, and all this stuff. But she keeps getting distracted throughout the shop and I was like, "That's relatable content." She's like in the middle of a sentence, she's like, "Oh, where did I put my gloves?" And then she goes to look for her gloves, and Emma walks away, and she's like, "They were with the--" "No, the letter. She was missing the letter and she's like, "Where did I put the letter?" And she was like, "They were with the gloves." Anyway, me.

Chateau: Miranda Hart, the [00:42:00] actress, I don't know that she's ever been in another period drama. I would have looked at her because she does comedy is her whole thing. I would not necessarily have been able to visualize her in a Jane Austen interpretation, but she freaking nailed it. She was hysterically funny. Anya's subtle reactions to her make her even funnier. The two of them together are such an odd couple in their interactions, and it's done so perfectly.

Becca: She's so triggering.

Chateau: [laughs]

Becca: In the scene, *Emma*, because I felt like I was in high school and babbling to a popular girl who was trying to get out of the conversation, because that's the vibe that was coming off here was like popular girl being like, "I'm not talking to this loser right now." It was so palpable and difficult to take.

Chateau: It's like she clearly just admires Emma so much, and she's [00:43:00] overcompensating so much and it's so relatable.

Becca: Yes.

Chateau: Then also at the same time, misplacing everything, which is also so relates. Yeah, it's beautiful.

Molly: Yeah. There's this one moment where she's talking about how Mr. Dixon saved Jane's life. She goes, "To think that Jane may have perished." And Emma gets this look on her face where she's so subtly shrugs, like, "Oh, wouldn't mind." [crosstalk]

Becca: [crosstalk] [laughs]

Molly: Then Harriet and Emma are walking home and squeals and like, "Oh, my God, it's Robert Martin." And Emma walks straight past, doesn't even look at, and Harriet doesn't notice that she doesn't even acknowledge him at all. She comes over to Emma afterwards and she's like, "Man, what did you think of him?" Like, "Emma's not entitled to have an opinion after not even going over and saying hello."

Chateau: She wants her approval so bad.

Molly: I know.

Becca: Shouts to Connor Swindells, who plays Robert Martin here. He's having a moment. The entire cast of *Sex Education* is having a moment.

Chateau: Yes.

Becca: Yes.

Chateau: Because the girl-- What's her name?

Becca: Emma Mackey.

Chateau: [00:44:00] She's in the *Barbie* movie too.

Becca: Connor Swindells was also in the *Barbie* movie.

Chateau: Yeah.

Becca: The guy who plays Eric, whose name escapes me from *Sex Education*, he's also in the *Barbie* movie, and he's going to be Doctor Who. And also, the girl who plays Lily, whose name also escapes me, is in this movie as well playing Mrs. Elton.

Molly: Oh, right. Exactly.

Chateau: Yes.

Becca: Yeah.

Chateau: Exactly. She's in *Sex Education* too. Wow.

Becca: Yeah, I know that whole cast. So, if anybody hasn't watched *Sex Education*, Molly,-

Chateau: Beautiful.

Becca: -you should certainly take a moment because if anything, just a cast of extremely talented young British people really like now dominating movie culture. Connor Swindells is amazing in this as Mr. Martin. You just love his little cherub face.

Chateau: He's so sweet.

Becca: So cute.

Molly: He's very sweet. Then Emma convinces Harriet that Mr. Elton is in love with her and that [00:45:00] plants the seed in her head. We cut to Emma and her collar. There's this Marie Antoinette neck thing that she's wearing. A lot of people in our chat hated it. I thought it was fun.

Chateau: I loved it.

Molly: It's a look.

Becca: It's camp. I wouldn't wear it.

Molly: Right, but Emma would.

Chateau: I totally would.

Molly: Yeah, there you go.

Chateau: I'd wear that in a TikTok.

Molly: So, she's wearing this collar, and Mr. Elton is admiring her paintings and saying like, "Oh, my God, you should paint Harriet." And Emma and Harriet are having this like, "Ooh, he likes you. He likes you." She paints Harriet and it's like mediocre.

Chateau: [crosstalk]

Molly: Mr. Elton is like, "This is the best thing I've ever seen." And Mr. Knightley says, "You've made her too tall," and it's that classic, the dress.

Becca: Between the suck up and the bickering. Yeah.

Molly: Yeah. Then we get a scene of Mr. Knightley and Mrs. Weston arguing about whether Harriet is a good friend for [00:46:00] Emma. This is a scene that I don't think was in the last adaptation that we covered, but that was in the book and that I thought was important, because it shows him wanting Emma to be challenged by someone.

Chateau: Which I think is so important to his love for her and his wanting to see her grow, because he sees her as a person with so much potential, and he knows she's a good person and he wants to see her at her best.

Molly: Yeah, I agree. And then we get Knightley and Mr. Martin hanging out. I was a little bit confused as to what happened here, because they were talking about, you must always buy in the off season. Guys, did he buy his land? Because I know he was a tenant farmer.

Becca: I don't think he's buying the land off him in this moment. I think they're talking financial investments and advice.

Molly: Okay.

Becca: So, I think Robert Martin is buying something. I don't know that it's land from Mr. Knightley, but he's asking [00:47:00] Mr. Knightley for financial advice here.

Molly: And then he asked him for personal advice as well.

Becca: Yeah, which means know they are bros. And Mr. Knightley adores Mr. Martin and wants the best for his bro.

Molly: Yeah.

Becca: Yeah.

Chateau: He sees him as an equal.

Molly: Yeah.

Chateau: Or treats him as an equal.

Becca: Yeah. I don't know that I would say that he sees him as an equal, but he certainly treats him with an immense amount of respect, which I think is crucial to how dumb Emma's being about Robert Martin.

Molly: Yes.

Chateau: He sees him as worthy.

Becca: Yeah.

Molly: Yeah. So, he, of course, proposes to Harriet, and Harriet comes to Emma for advice. What I loved about this is that, in this scene in the book and also in the last adaptation of *Emma* that we watched, Emma very heavily leans on the-- Like, "I'm not going to tell you what to do, but I wouldn't marry him." And in this one, she just says, "The words must [00:48:00] be your own," and looks away, and Harriet says, "You want me to refuse him." So, she comes to that conclusion a little bit more on her own. And then Emma says, "Well, if you're in doubt, you should, but I'm not going to try to persuade you one way or the other." It just doesn't feel as much like she's pushing for her way.

Becca: It's much more subtle, the power over Harriet that she has here, because in the 1996 adaptation, you see Gwyneth Paltrow press her forehead into Toni Collette and be like, "You're going to refuse him or accept?" But here, it is exactly how "popular girls" actually operate when they want something. It's, "Oh, no, I didn't want."

Chateau: I didn't say that.

Becca: Exactly.

Chateau: I didn't say that. I never told you to refuse him.

Becca: Right. Yeah, "You did that yourself. I don't know what you're talking about."

Molly: But in this way, she actually does. In the book, the line is the refusal-- [00:49:00] "It's your words, how you're going to refuse him." She just assumes out loud that she's going to refuse him. And in this one, she doesn't do that. I might be being too nice to her, but I think she's just being a better friend to Harriet here.

Chateau: I think she's being worse.

Becca: Oh, I think she's being so much worse. [laughs]

Chateau: Yeah. Because in the book, it's more of like, "Well, I'm assuming that you're going to refuse him because logically, you have to." But in this one, it's like, "Well--" She's torturing her with it, and then dragging it out instead of just being honest and being like, "I think you're too good for him."

Becca: Yeah. I think it's subtly done, but meanly done here.

Molly: Yeah. I don't know. I mean, it's definitely subtle. I think that this Harriet is a little bit smarter than Harriet in the book.

Becca: Oh, yeah. [laughs]

Molly: We'll get there in the [00:50:00] final part of this movie, but she can see right through what Emma's doing.

Chateau: Eventually.

Molly: Eventually. Right now, she's like, "I'm almost entirely made up my mind that I should refuse him." Maybe Anya Taylor-Joy is just hard for me to dislike.

Becca: She's great in this. And also, it is subjective. It is up for interpretation. I think that that's just how we both interpreted it.

Molly: Yeah, fair enough.

Becca: Yeah.

Molly: Then Knightley and Emma have a fight about the fact that she convinced Harriet to refuse Robert Martin, and they're shouting over each other, and he says that Harriet's just a pretty face, and Emma's like, "Well, that's what men want." So, until they're in it for our minds, she might as well just be pretty. They walk past Mr. Woodhouse at one point, and he's just surrounded by screens and neither of them says anything.

Chateau: [laughs]

Molly: It is the most perfect moment.

Becca: It might be the best moment of the first half of the film.

Molly: Yeah.

Becca: Yeah.

Molly: It's so funny.

Becca: It's so good.

Molly: [00:51:00] Then Emma claims that she's done with matchmaking. The only reason she wants Harriet to refuse Robert Martin is because she wants to keep her for herself. Gay.

Becca: Gay.

Chateau: [giggles]

Molly: Then we get the final scene of autumn, which is the reveal of the frame.

Becca: Oh, okay.

Molly: Becca just had to take off her glasses.

Becca: Okay.

Chateau: It's a hard one.

Molly: It really is.

Chateau: It's a hard one. [laughs]

Molly: It's very cringey-cringey.

Becca: It's so exactly the type of thing that a man gets for you that you don't want. It's like the idea that he put so much on to getting this frame. And for our listeners, I can only describe as the Taj Mahal of picture frames. Mr. Elton comes, and it's this whole ordeal with poor Bartholomew and Charles maneuvering this giant frame, and then they open these two doors to reveal a painting, which is a mediocre high school art student's [00:52:00] drawing.

Molly: It doesn't—[crosstalk]

Chateau: It looks like a warmup for art class.

Molly: Yeah.

Becca: Exactly. And for me, that was the most excruciating moment of the film.

Molly: When you open it, it's a music box also.

Becca: Oh, my God.

Molly: So, it plays a little song.

Chateau: You can see, he's frothing at the mouth as he's trying to get this reaction from Emma.

Becca: Instead, it's just Harriet being like, "Lovely."

Molly: Yeah. And Emma's like, "You certainly spared no expense" through her teeth.

[laughter]

Molly: That is the end of autumn, which brings us to winter. So, we start with the introduction of John and Isabella, which, thank God, I needed more John and Isabella.

Chateau: Yeah.

Becca: What does he say when he gets out of the carriage? He says--

Molly: That was incorrigible.

Becca: He said, "That was unendurable."

Molly: Unendurable. Yes.

Becca: Unendurable, because sometimes, John and Isabella are cut from movie adaptations of *Emma*, which is just devastating. But the moment he stepped out [00:53:00] of the carriage and went, "That was "unendurable." I was like, "If this is the only John Knightley I get for the entire film, I am sated."

Molly: [laughs] Yeah, he's perfect. They were screaming the whole way. Isabella, she's just her father's daughter and they just capture that so well. Here she's like, "Husband, pull it together," something like that. Emma is holding the baby, and she looks very uncomfortable and she's holding it. We get this scene of her and Knightley making up over the baby, Baby Emma.

Chateau: Oh, it's so sweet and soft.

Molly: It's very sweet.

Chateau: They're little close together convos.

Becca: Yes.

Becca: Yeah. They have a very intimate moment with the baby. And then the baby farts and everything falls apart.

Chateau: [giggles]

Molly: Because people don't fart in the Regency Era. So, they didn't know what to do.

Becca: I know. They just, both Isabella and Mr. Woodhouse just like, "Send for Perry."

Chateau: [laughs]

Molly: One of my favorite lines is, they say, "Send for Perry." And then John Knightley's like, "Do not send for Perry." [00:54:00] And Isabella goes, "Send for Perry." And then John goes, "As death follows life."

Chateau: Yes.

[laughter]

Chateau: It's very Hugh Laurie in *Sense and Sensibility*.

Molly: Yes.

Chateau: It's that not wanting to look up from the newspaper, the whole time.

Molly: Yeah.

Becca: Mr. Palmer.

Molly and Becca: Yes.

Becca: Oh, that is one of my favorite Jane Austen performances ever. It's just like for maybe 10 minutes of the film, it's perfect.

Molly: It's so good.

Chateau: Really.

Molly: Yeah, it's definitely the same vibes. Then everyone leaves and Emma and Knightley crack up and we get to see them actually hanging out and get a little bit of their banter. He gets up to go and she calls him back and he steps back, and they stand so close together.

Becca: Yes.

Molly: But for no reason. [laughs]

Chateau: For me, they did it for me.

Molly: Yeah.

Chateau: That's why they did it.

Molly: Totally. Yeah, for sure.

Becca: Yeah.

Molly: What does he say to her at that point?

Becca: It's the lines from the actual book where they make up. And then she asks if Mr. Martin was very disappointed, and then he says—[crosstalk]

Chateau: "Oh, man could not be [00:55:00] more so."

Becca: Yeah.

Molly: Exactly.

Becca: Yeah. And he says, "It was so much feeling that Emma has to know how disappointed Mr. Martin was." And then she has to shake off that feeling because she's got work to do with Mr. Elton.

Molly: Yes. She goes to see Harriet, who is sick, and she says she's always sick on Christmas. She's so sad that she's going to miss Mr. Elton's sermon, because she always writes down his sermons in this little book.

Becca: This was so sexy for no reason.

Molly: The thing with the book?

Chateau: Really?

Molly: [crosstalk] Harriet was laying in the bed.

Becca: Yeah.

Chateau: Kind of her copying the sermons.

Becca: Well, kind of her copying the sermons. What I specifically mean was her describing how she copied the sermons. She bit her lips, she was sweating, and she held the book in a certain way, and she was like—[crosstalk]

Chateau: She's feverish.

Molly: Yeah, she did a little giggle. She was like, "giggles."

Molly: I was like, "Girly. Girly. I've heard his sermons. They are not sexy. What's happening here?"

Molly: [laughs] Yeah, it was a little weird.

Becca: Yeah.

Chateau: Well, it's very relatable because she is making [00:56:00] up this character of Mr. Elton in her head. It's a character that doesn't actually exist. It doesn't quite match reality, but she's infatuated and has this fantasy in her head.

Becca: Oh, man. [crosstalk]

Molly: That's very relatable.

Becca: Imagine being infatuated with the dude who got the door opening picture frame. How embarrassing?

Molly: It is embarrassing.

Becca: [laughs]

Molly: She only liked him because of Emma. So, Emma agrees to transcribe his sermon for her, and then we cut to the party at Randalls. I've been thinking this the whole time, but I'm just going to bring it up now. Mr. Weston is the hottest man in this film.

Becca: Oh, my God. Okay, we need to talk about this because I don't know if you noticed this, but he is so hot. We didn't talk about it until this scene where we were both like—

Molly: We were like, "Wait a minute. Is he daddy?"

Becca: "Is he daddy?"

Chateau: I did not have that same reaction.

[laughter]

Chateau: But I totally can see why you might.

Becca: Okay, listen. We love a supportive man.

Chateau: Yeah.

Becca: He's so sweet. [00:57:00] He's such a good husband. And also, like silver fox territory—[crosstalk]

Chateau: He plays a cop in *Sherlock* and he's hot as the cop in *Sherlock*. So, I can see how that would translate.

Molly: I was just looking him up to see what else he's done.

Becca: The actor is handsome. What's his name?

Molly: Rupert Graves. Oh, yeah. Oh, my God.

Becca: He's so hot.

Chateau: Show me a picture. Show me what you're looking at right now.

Molly: Okay. This one.

Chateau: I guess.

Becca: [laughs] Listen-

Chateau: I expect-- Yeah.

Becca: We on Pod and Prejudice respect all opinions here.

Chateau: yes.

Becca: We both had the immediate instinct of thinking this man was like extremely sexually attractive. [laughs]

Chateau: All right.

Molly: Well, we also—Well, not we. I also thought that Mr. Bennet was sexy.

Becca: Yeah, Daddy Bennet.

Chateau: No.

Molly: Yeah.

Becca: Lest you actually have respect for Molly's opinion on this, this was book Mr. Bennet that she had a crush on in the actual book, not Donald Sutherland. [laughs]

Chateau: Got you.

Molly: Well, but I did also think that the [00:58:00] 1995 Mr. Bennet was cute. But he's not as cute as Rupert Graves.

Becca: Rupert Graves is very handsome.

Molly: Anyway, we could really spiral about this.

Chateau: Anyway.

Molly: Oh, he was a circus clown out of school.

Chateau: Wow.

Becca: [laughs]

Chateau: You're drawn to some strange dudes.

Molly: Yeah. Well, we've already established that.

Chateau: He is a clown.

Molly: Anyway, Mr. Weston, Daddy.

Chateau: Daddy Weston.

Molly: So, we learn that Frank is not coming to this party. Emma goes to a room by herself to read his letter, and Knightley follows her, and they fight about Frank. They really fight a lot.

Chateau: In a dark room.

Molly: Yeah. This is one of the darkest scenes in the movie. The movie's very bright. At dinner, Elton keeps looking at Emma, and she starts to notice him looking at her and she's like, "Aah." She doesn't like that. Everyone starts talking shit about Mrs. Churchill, and Elton's trying to contribute to the conversation and he's like, "Oh, what seasonable weather we're having. We might get snow tonight," and panics.

Becca: The immediate panic.

Chateau: It's so good. [00:59:00] It's so sudden and so good.

Molly: And they're in the middle of dinner. Poor Westons.

Chateau: They clear out out so fast. It's impressive.

Becca: Yeah. It's just the moment that both Isabella-- It's like you could hear a pin drop.

Chateau: It's like they flipped the table.

Becca: Exactly. It's like someone dropped a baby.

Molly: Yeah, it's like a baby farted.

Chateau: Yeah.

Becca: [laughs]

Molly: So, they all run out. We see John say, "Well, fortunately, we have more than one carriage. So, if one is blown over by the wind." He's just not having it.

Chateau: He's not surprised either.

Molly: No.

Chateau: He's like, "Oh, okay, we're leaving."

Molly: Yup. I feel so bad for the Westons though, because it's like the middle of dinner and Mr. Weston says, "I guess, it's a good thing that Frank didn't come to Christmas."

Chateau: Yeah.

Molly: Then Elton gets in the carriage with Emma, and we get our terrible proposal scene. He unties his cloak before he does it.

Becca: Oh, my God.

Chateau: Argh, my knees are going numb thinking about it.

[laughter]

Molly: It's very gross. We see the **[01:00:00]** dawning on Emma's face of, "Oh, shit. He never liked me. He liked Harriet." Her eyes are darting back and forth. I almost felt bad for him because she was pretty harsh in her refusal. But then he's like, "Driver, stop the carriage." And she's like, "Mr. Elton?" He just throws a temper tantrum and he's like, "Driver, stop the carriage," and he's stomping on the floor.

Becca: I loved this scene. I didn't love this scene. It's never a pleasant scene when Mr. Elton is refused, but I think this scene actually captures what it's like when you refuse a man like Mr. Elton.

Chateau: Mm-hmm.

Becca: Yeah. Because it's all that cheesy greetings, "My lady," for a little while, and then suddenly, it's anger and it's scary. I've never seen an Elton scene that's scary before, and I appreciated it so hard.

Molly: Yeah. These men are dangerous.

Becca: Yeah. The way he slams his fist on the roof of the carriage, it's unbearable.

Molly: Yeah.

Becca: Oh.

Chateau: It's **[01:01:00]** such a common experience that I can't think of another time I've witnessed it portrayed on television or a movie where I watched it and I was like, "Oh, yeah, that's totally what it looks like and feels like."

Becca: Mm-hmm.

Chateau: Then it's shocking to realize that like, "Oh, I don't think that this has ever been really portrayed before so accurately."

Molly: Right.

Becca: Oh, yeah.

Chateau: This is normal. This is what happens. It shouldn't be, but it is.

Molly: Yeah.

Becca: Absolutely. It's also so specific. Like, everyone's been in that carriage. Yeah, everyone who's been hit on by a straight man has been in that carriage.

Chateau: You can't escape, and you can't get out, and you're like—

Becca: Yup.

Molly: Yeah.

Becca: The good news is, nowadays, the carriage hitting can sometimes be over phone. And in those circumstances, that's when you block him.

Molly: Mm-hmm.

Chateau: mm-hmm.

Becca: Yeah.

Molly: So, Emma goes to tell Harriet and she walks in on the Goddard [01:02:00] ladies playing this game, which I googled. They have flour in a sandcastle mold that they put upside down, and then they put a coin on top, and they take turns cutting the flower. The last person to cut the flower before the coin topples has to stick their face in and pick it up with their mouth without laughing, so they don't get any flour up their nose. It's called bullet pudding.

Becca: Bullet pudding?

Molly: Yes.

Becca: Amazing.

Chateau: Right. There's no bullets and there's no pudding.

Molly: I think it started with a bullet instead of a coin, and they're using a pudding mold. I guess they didn't have sandcastle molds back then. So, it's a pudding mold with the flour in it. So, bullet pudding.

Becca: I also love this because this adaptation is the only adaptation of *Emma* I have seen that actually takes the time to show you Harriet at Mrs. Goddard's and what that world is like. I think what it does is not only gives you this warm, enriching picture of how Harriet lives, but it also really contrasts Harriet's life with Emma's life, because Emma lives in this really [01:03:00] bright, wealthy manor alone with her father and with grim Mr. Knightley. And then you have Harriet, who's in this world of little girls, and silly games, and humble loveliness that tells you that Emma has no idea what's going on in her friend's life.

Molly: Yeah.

Chateau: It shows that Harriet's perfectly happy and doesn't really need to be saved.

Molly: Yeah.

Chateau: Because she has friends, and they seem to all appreciate and love her. But Emma still is like, "Oh, my gosh, I can't believe you're living like this."

Molly: I know. She looks scandalized.

Chateau: Playing games.

Molly: Then Emma tells her that Elton never loved her, and Harriet is like, "I don't blame you." But then she tries to burn the painting, and Emma's like, "Well, don't burn the painting." Like, "You can burn the frame, but keep the painting." Harriet doesn't seem to want to keep the painting, because it's not-

Becca: Yeah.

Molly: -good." And Emma's like, "Well, I'll keep the painting." She wants to keep it for a painting of her friend, [01:04:00] and they have a sweet little moment there.

Becca: Yeah.

Molly: And then Isabella leaves, and Mr. Woodhouse looks a little bit sad, and Emma's like, "What's wrong?" And he's like, "You must promise you will never leave me, Emma."

Chateau: And you're like, "[makes crying noises]"

Molly: [laughs]

Chateau: "Don't say that."

Molly: Yeah.

Becca: It's very sad because it's this moment-- That's the thing about Emma as a character, because the book opens with a line about how little hardship Emma has faced in her life, but she is stuck in Highbury. It's the reason she makes everyone around her little playthings, because her world's very small and her whole world is just Highbury and the people there because of her father.

Chateau: What little moments like that too is like, you see why Knightley loves her and you see what he sees in her in those little moments. You're not so shocked that he seems to love this childish, immature, kind of mean girl. It's like, "Oh, this is what he sees and the potential he [01:05:00] sees."

Becca: Yeah.

Molly: So, that brings us to the end of winter, which will also bring us to the end of this episode of *Pod and Prejudice*.

Becca: Yeah.

Molly: Charlotte, thank you so much for joining us.

Chateau: Thank you for having me. I am having a blast.

Molly: Yay.

Becca: So, before we go, do you want to just plug some social media?

Chateau: Yeah, I'm doing mostly Instagram stuff right now, but I'm hoping I'm almost done furnishing my apartment, and I can get back to doing some video content. But on all platforms, including Pinterest, I am [@chateaubarefoot](#), which Chateau is French, so it's spelled a little funky. But [@chateaubarefoot](#) on all platforms, and I have link trees that lead to everything else in my bio.

Molly: Perfect.

Becca: Perfect.

Molly: I have to say that, when I think of your handle, where I imagine that it comes from which is probably not accurate is that, well, Chateau means castle and Barefoot is a brand of [01:06:00] wine. So, I assume that it's for barefoot wine and you're a castle of barefoot wine.

Chateau: Okay.

Becca: [giggles]

Chateau: You just got so close.

Molly: Oh, my God.

Chateau: Typically, people don't understand it. It was an inside joke I made with myself because I was living alone. I'm just going to give you the lore real quick.

Molly: Yeah, please do.

Chateau: I was living by myself, getting my master's degree in psychology at peak COVID in 2020, 2021, going a little insane. My little treat when I would venture out all masked up to the grocery store is I could get like a \$5 bottle of wine. I've always wanted to live in a French chateau, and they're typically named after the wine that they create.

Molly: Oh, my God.

Chateau: And so, I was like, "Well, the girl's on a budget. So, if I had a chateau right now, it'd be Chateau Barefoot."

Molly: That's exactly what I meant.

Becca: Yeah, she got it. She got it.

Chateau: You nailed it.

Molly: Wow.

Chateau: You're the second person ever-

Molly: Oh, my God.

Chateau: -to make the connection to wine.

Becca: Quite well.

Chateau: There you go.

Becca: Season 3 is just you nailing every prediction.

Molly: Honestly, I knew that Frank and Jane, there was something going on there. What else did I guess?

Becca: Oh, you guessed that Harriet was going to return from London married.

Molly: Oh, yeah, I did.

Becca: Yeah. Anyway-- [01:07:00]

Molly: Anyway, that's that and we will be back in two weeks with the rest of this movie. And until next time, stay proper--

Becca: And find yourself a boy whose bare ass looked like Johnny Flynn's.

Molly: Yeah.

Becca: Or a girl whose bare ass looks like Anya Taylor-Joy's.

Molly: Yeah.

Becca: Oof.

Molly: Ooh, keep it warm.

Chateau: Yeah.

[music]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook, [@podandprejudice](https://www.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.

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