

**Becca:** Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Chrissy, Abby, and Nicola. Welcome to the team, guys. If you want access to special content like our exclusive patron Discord community, check out our Patreon at [patreon.com/podandpPrejudice](https://patreon.com/podandpPrejudice). Also, in case you missed it, we are doing our first ever live show on November 18th at 04:00 PM Eastern Time at Caveat NYC. 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 will be live streamed for \$10 apiece and you can watch the video on demand for a week following the event. Tickets are all available at the link in the show notes, and we cannot wait to see you there. And now, enjoy this week's episode covering the second half of *Emma* 2020, directed by Autumn de Wilde, and starring Anya Taylor-Joy with our guest, Charlotte, AKA Chateau Barefoot.

[Pod and Prejudice theme] **[00:01:00]**

**Becca:** This is Becca.

**Molly:** This is Molly.

**Becca:** We are here to talk about Jane Austen.

**Molly:** We are here specifically to talk about—

**Molly and Becca:** *Emma*.

**Becca:** Listeners, if you're new here, I, Becca, have read many Jane Austen novels and watch many adaptations of her novels to the screen.

**Molly:** And I, Molly, have never done any of that, but now I am.

[laughter]

**Becca:** If you want to listen to 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 the second half of *Emma* 2020, starring Anya Taylor-Joy.

**Becca:** And Johnny Flynn.

**Molly:** And Johnny Flynn.

**Becca:** And his booty.

**Molly:** Could never forget Johnny's butt.

**Becca:** Yeah. [giggles]

**Molly:** And we are joined again by Charlotte from Chateau Barefoot. Hello, Charlotte.

**Charlotte:** Hello.

**Becca:** It's been so long since we've seen you.

**Molly:** [laughs]

**Charlotte:** I am so happy to be in the same sentence as Johnny Flynn's butt.

[laughter]

**Becca:** Yeah.

**Charlotte:** It's an honor.

**Becca:** It was an honor to even look at it, and to talk about it is one of the great privileges [00:02:00] of being a podcaster. [laughs]

**Molly:** So true.

**Becca:** Yes.

**Molly:** So, we did intros with Charlotte in the last episode of this podcast. So, if you missed that, you should go back and listen to it because we have a lot to talk about today and we just got to get right into it.

**Becca:** Oh, yes, we do.

**Molly:** So, today, we are beginning with spring. What? Why are you laughing at me?

**Becca:** I don't know, but the way you were like, "So, today, we're talking about spring."

**Charlotte:** Spring.

**Molly:** [laughs] Well, today, we are talking about spring because of the headers.

**Becca:** Yes. So, we have reached the point in the movie where we are in springtime in Highbury and we get the spring header.

**Molly:** Yes. And Harriet is in the carriage with Emma talking about how Elton can't stay away forever because he is apparently gone now. And she tries to read Emma some sermons from her little book. She's like, "Oh, listen to this one that he said." And Emma goes, "Enough about Mr. Elton, please." You can see she's just at the end of her rope, and Harriet panics and [00:03:00] throws her book out into the water.

**Becca:** That is such a relatable moment in some ways. Emma particularly being like, "Stop talking about your ex. Stop talking about your ex." But then Harriet panicking and not knowing what to do and just throwing her book of sermons into the-- [giggles] It's all just a mess.

**Charlotte:** Whatever she thinks, Emma wants her to do in the moment.

**Molly:** Yup. And then we hear Miss Bates approaching and calling out, "Miss Woodhouse. Miss Woodhouse," and Emma flicks the door open with one finger.

**Charlotte:** Oh, it's so good.

**Molly:** Oh, it's so good.

**Charlotte:** What a choice she made.

**Molly:** I screamed again.

**Becca:** Yes.

**Molly:** There's so many moments in this movie, I just screamed, the little things that she does.

**Becca:** It's all just Anya Taylor-Joy's capacity to make you feel like you are smaller than her.

**Molly:** Yes.

**Becca:** And she is also a child.

**Molly:** Yes. We learn that Jane is here, and we go to see Jane. Everyone in this room is so [00:04:00] miserable.

**Charlotte:** [giggles]

**Molly:** Like, Emma's staring straight ahead, Harriet is devastated over Mr. Elton, Jane does not want to be here at all, and Miss Bates just has no idea.

**Becca:** I was so impressed by this Jane in this adaptation, because I'd never seen this actress before in my life, but she's exactly how one would picture Jane. That like quiet, withdrawn, she looks a little ill, but still pretty sort of vibe. She looks like she curates an Instagram in rural France with her child and her husband who works in [crosstalk] United States.

**Molly:** Oh, is she a homesteader?

**Becca:** It's so specific, but she looks like she's doing farm chic, but also, she wants to die. [giggles]

**Molly:** Yes.

**Charlotte:** She also lathers in sunscreen.

**Molly:** Yeah.

**Becca:** Oh, my God, this is a girl with Korean sunscreen.

**Charlotte:** Yeah.

**Becca:** She's not messing around with the skincare routine.

**Charlotte:** She's stunning.

**Molly:** She does have a bit of sass in her. In this scene, she [00:05:00] arches her eyebrow a little bit at certain things that are said, but it's so subtle that you wouldn't notice it unless you're looking for it.

**Becca:** Yeah. I think that this adaptation is the first time I've ever seen Jane play into Emma's little game a little bit, which I thought was really interesting, because obviously, we usually get things from Emma's perspective. Usually, Jane is the unknowing victim of Emma's crazy bitch cracker syndrome for her.

**Molly:** Yeah.

**Becca:** But here, it felt like Jane knew Emma disliked her and she disliked her right back. She basically played the game so subtly that one could interpret this completely differently.

**Molly:** It's almost like Emma is Regina George and Jane is Gretchen Wieners. Is that a weird--? That's not, right?

**Becca:** No.

**Charlotte:** Okay, I see what you're saying though. So, Emma is definitely Regina George. I think as somebody who sometimes will, I don't know, be like, [00:06:00] "I'll overcompensate sometimes and I am devastatingly jealous of people who seem unbothered by things, especially when it's like, they seem unbothered in a cool way."

**Becca:** Oh, yes.

**Charlotte:** And I'm like, "Why don't I come across as super chill?" I think to Emma, she is so jealous and infuriated by the unbotheredness that Jane does so well in this movie.

**Molly:** Emma tries so hard, and Jane doesn't have to doesn't should be equally as well.

**Charlotte:** Oh, she just has to stay quiet and it works so well.

**Becca:** Absolutely, which goes to when we have Emma performing at the piano.

**Charlotte:** [giggles]

**Molly:** Yes.

**Becca:** Oh, my God. The funny thing about this is, you know it took the discipline for Jane to practice and get that good. But you see Emma playing, and clearly, she's fine.

**Molly:** But she's really feeling her oats in this moment.

**Charlotte:** [crosstalk]

**Molly:** She pauses. What does she say? She says, "Who would inhabit?" Or, something, and then she pauses, and Jane's like, "Is she going to keep going--?" [crosstalk]

**Charlotte:** A dramatic.

**Molly:** "-this bleak [00:07:00] world alone," or something like that.

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

**Charlotte:** She's at the end, she just has the proudest look on her face. I love it.

**Becca:** This is the girl in high school who gets really mad that she got cast in the chorus in the musical, because she thinks she has the best voice in the room.

**Molly:** Yeah. And then she moves from the piano, and Jane is stepping up to the piano. She's like, "It's a pity you forgot your music." And Jane's like, "I hope I can remember the tune."

**Becca:** Then she comes on and plays like-- I don't know the name of the piece, but she plays as if she's playing at Carnegie Hall in front of thousands of people.

**Molly:** Everyone's just like shocked.

**Charlotte:** Like Beethoven enters the room.

**Becca:** Exactly.

**Molly:** Yes.

**Charlotte:** That's what it sounds like.

**Becca:** The look of absolute panic on not only Emma's face but Harriet's face when she starts playing is so [imitates a kiss] chef's kiss.

**Molly:** Because Harriet was just like, "No one plays like you do."

**Charlotte:** [giggles]

**Becca:** And Emma's like, "I know, right?" [laughs]

**Charlotte:** [laughs]

**Molly:** Yeah, and then [crosstalk]

**Charlotte:** It's [crosstalk]

**Becca:** Delicious. Oh.

**Molly:** While Jane is playing, Emma and Knightley talk in whispers about why Emma hates [00:08:00] Jane. He calls her out on being jealous. And then the next day at Fords, Emma is with Harriet. This is a difference from the book. They see the Martins and the sisters come over and ask Harriet to come visit them, and Emma gives Harriet a little nod like, "Yes, you should do that," and Harriet says, "Okay. Yeah." And then she can barely even look at Mr.

Martin. She runs out. Emma sees through the window, Mr. Martin run out after Harriet and tell her which way to go, and Harriet's just sobbing, like, there's no subtlety on her.

**Charlotte:** It's so dramatic. I love it.

**Molly:** It's so dramatic.

**Charlotte:** It's so dramatic and it's so over the top dramatic.

**Becca:** Yeah. Then he runs out after her and he goes, "Miss Smith. Miss Smith." And then you look at him, and he looks like a puppy that's been left out in the rain.

**Charlotte:** They both look like little puppies.

**Molly:** Yeah.

**Becca:** I have such a huge amount of affection for his character on sex education, but he's just such a good actor. He can play any role, but he plays puppy [00:09:00] dog so well.

**Charlotte:** Mm-hmm.

**Becca:** So sad.

**Charlotte:** It's not cringey at all.

**Becca:** No.

**Charlotte:** Yeah, it's endearing.

**Becca:** I will say this. They don't often play up the fact that Robert Martin and Harriet have chemistry in these adaptations, but they have so much chemistry between the two of them here, you really feel it and you want them to kiss.

**Molly and Charlotte:** Yeah.

**Becca:** [crosstalk]

**Charlotte:** The longing in her eyes, and they're both tearing up a little bit.

**Molly:** Yeah.

**Becca:** Oh.

**Molly:** So, later on, Emma drops Harriet off to see the Martins and she's like, "You can only stay for 15 minutes and don't bring up any reminiscences of the past and you'll be fine." After she drops Harriet off, who should ride up, but who we know to be Frank Churchill, who is played by Callum Turner. They come to visit Emma with the Westons and Frank, and they ask her to come walk into the village with them.

**Becca:** Really quick side note. So, I do want to say, this is a great Frank Churchill, because I think I have this bugaboo that when we do Austen [00:10:00] adaptations, there's always like the lead guy who's supposed to be good looking and dreamy and everything. But then there's always a slightly devious side character who you think she's going to end up with. And in every adaptation, he is less charming and less handsome than whoever the leading man is. I think this is a very nuanced, well-done version of that, because I think the guy who plays Frank Churchill is more classically handsome, Callum Turner, than Mr. Knightley. I know he's a very handsome actor from other things he's been in. But the way he's styled and the way Knightley is styled, like, he's less appealing than Mr. Knightley, but not less handsome than Mr. Knightley, if that makes sense.

**Charlotte:** He's just a guy.

**Molly:** Yeah.

**Becca:** Yeah.

**Molly:** He's just a dude.

**Charlotte:** He's just a guy. He's beautiful guy, but what else?

**Becca:** He's tall.

**Charlotte:** He's tall.

**Becca:** He's tall. He's definition of, oh, he's tall.

**Charlotte:** Good skin.

**Becca:** Very good skin.

**Charlotte:** Mm-hmm.

**Molly:** Nice eyes.

**Charlotte:** Yeah.

**Becca:** We're just admiring Callum Turner. [giggles]

**Charlotte:** Good hair.

**Molly:** I just to go back to, did you call it a bugaboo?

**Becca:** Bugaboo.

**Charlotte:** Yeah, that was cute.

**Molly:** Is that like a [00:11:00] bone to pick, but a cuter way of saying it?

**Becca:** I think so. Yeah.

**Molly:** I think that is-- [crosstalk]

**Becca:** Did I make that up? That's definitely something I feel like I've heard before, but now, it's a term I will use, bugaboo.

**Molly:** Yeah.

**Charlotte:** New merch?

**Molly:** Yeah, I think so. I think everyone needs to start using bugaboo.

**Becca:** Bugaboo. My own bugaboo.

**Molly:** Yeah.

**Charlotte:** [giggles]

**Molly:** Anyway, so, Emma is walking with Frank and she asks about Jane Fairfax, and he hardcore evades the question. First, he's like, "Oh, my God, look at the store over here." And then he's like, "Oh, she can decide for herself how acquainted we are." When I was reading the book, I just didn't notice how obvious he was being. But he's being pretty obvious.

**Charlotte:** That line alone really obvious.

**Molly:** Yeah.

**Becca:** The film adaptations always make it so difficult to avoid how stupid Emma is.  
[laughs]

**Molly:** She's pretty dumb.

**Becca:** Yeah.

**Molly:** Then they go outside and he talks about how much he loves a ball and he wants to have one at the Crown Inn. As they're talking, [00:12:00] there's these chairs piled up in the middle of the road and they start dancing, but they can't touch because that would be improper. They're not at a ball, so they're dancing without touching. I can't tell if I love it or hate it. I think I love it.

**Charlotte:** I think it's hot.

**Becca:** I thought it was hot.

**Molly:** It is hot.

**Becca:** I thought they played up the sexual tension between the two of them more than they usually do.

**Charlotte:** Yeah.

**Becca:** Yeah. Because he's a hot guy, she's a hot girl.

**Charlotte:** She's into it.

**Molly:** Right. They feel like the popular couple at school. They feel like they are like, "Oh, head cheerleader. Captain of the football team."

**Charlotte:** Of course, they should be together.

**Becca:** Exactly. "We know we are at the top of this town in Highbury. We own this town. We are the rich, young, hot people that should be marrying each other."

**Molly:** Which is the only reason that she would go along with something as corny as dancing without touching hands.

**Becca:** Exactly. He brings out the corny showboaty side of her.

**Molly:** Yes. Show off. Like, [00:13:00] showing them to everyone, because normally you wouldn't do that in public, and now I understand that.

**Charlotte:** She would do anything Frank Churchill said in the moment.

**Becca:** Oh, yeah. That comes back to bite her in the ass later.

**Charlotte:** Oh, jeez. [giggles]

**Becca:** Yeah. [laughs]

**Molly:** So, we go to the party at the Coles, and on the way in, Knightley complains about how Frank went all the way to London for a haircut because he has so little time there. Why would he spend a full day going to London for a haircut? Inside, we get this Emma, Frank, Knightley triangle, where--

**Becca:** So perfectly done.

**Charlotte:** It immediately puts Knightley worlds above with his attitude. You're immediately like, "Oh, he doesn't like him. So, we don't like him."

**Becca:** Oh, yeah. And also, it just clearly also outlines immediately before Knightley knows that these two are in competition for Emma's affection. When she walks in and they both gesture her at the same time, and then she walks in, and then Knightley gestures for Frank to take the upper hand, it's such a [00:14:00] pissing contest.

**Charlotte:** [giggles]

**Molly:** Mm-hmm.

**Charlotte:** I love it. It's very childish. It shows, Knightley's got his moments of childishness that are very, I find, endearing.

**Becca:** Oh, yeah. Absolutely. That's what works is that they're both a little immature and they both need to mature.

**Molly:** Yeah.

**Becca:** Good stuff.

**Molly:** Then there's these three gossip women that I don't even know who they are, but I love them, that [Becca laughs] start telling Emma about the piano forte, and they're like, "There was no return address. No return address."

**Becca:** No return address.

**Molly:** Jane enters at that moment and Frank smiles so big, and she even smiles back, and Emma doesn't catch on at all. She's like, "Why are you smiling?" He's like, "Why are you smiling?" [giggles] And then they form their plan about Mr. Dixon, which in this one, I believe Emma plants in his head. Even though he obviously was going there, but in the 1996, he plants the idea in Emma's head to make it very obvious that he's trying to cover up. And in this one, he's like, "Maybe it was [00:15:00] sent by Mrs. Dixon as a friendship gift. And Emma was like, "What are you about Mr. Dixon? He saved her life, did you know?"

**Becca:** Again, with the popular kid energy here, the idea of the two of them in the corner talking shit, it builds the flirtation between them, but it also just solidifies how ickily at the top of this they all are, for lack of a better word.

**Charlotte:** Well, they're so similar in their circumstances of privilege and stuff that they seem to automatically get along and automatically feel comfortable talking to each other in that way, which comes across as major chemistry. But I think they just are very-

**Becca:** Compatible.

**Charlotte:** -equal level. Yeah, compatibility wise.

**Becca:** Yeah. And I also think they bring out each other's flaws because they have the same flaw of being a little meaner than everybody else around them. If no one's there to call them on it, then they're just going to be mean [00:16:00] together and build on it.

**Molly:** Yeah. Mrs. Weston then comes over to Emma and says that she thinks that Knightley sent the piano and that Knightley and Jane are secretly in love, and basically says everything about Jane and Frank that is true, but she says it about Jane and Knightley that they're keeping things under wraps. That really hit home for me this time in a way that it hasn't before that how right she was, but with the wrong guy. And then we get a weird duet between Knightley and Jane just to drive home Mrs. Weston's suspicion. What did you guys think about this?

**Becca:** It was a weird choice. I found it to be a little out of place in the film.

**Charlotte:** Long too.



**Molly:** Yeah.

**Becca:** Yes, very long. I think it was obviously there because Johnny Flynn is a very talented musician. So, on hearing Johnny Flynn sing, I enjoyed. For moving the plot along, I said before that the whole movie was very tightly paced. I think this is where it was slowest.

**Charlotte:** Yeah.

**Becca:** If they wanted to make this [00:17:00] point, it could have been a much shorter duet. But I also think it was superfluous to the entire movie.

**Molly:** Yeah. He has a nice voice, but he wasn't really showing it off in this moment. He sounded fine.

**Becca:** Yeah.

**Molly:** I know, he's a singer.

**Becca:** Well, he's a rock singer. So, he's gruff.

**Molly:** Yeah.

**Becca:** He's got a folkier sound.

**Molly:** And then the violin.

**Charlotte:** Yeah. I think it's too long. I think it's drawn out. I think they could have done it in a little bit more of a brief way, but they definitely did the job of making Emma start to spiral a little bit. That's one way to do it.

**Molly:** So, then they go to church and there's someone in their pew, someone with a veil over her face.

**Charlotte:** [giggles]

**Molly:** Even Miss Bates is scandalized. She's like, "Someone's in the Woodhouse's pew." It's, of course, Augusta Elton.

**Becca:** Augusta, our girl.

**Molly:** Yeah.

**Charlotte:** That was also impeccable casting.

**Molly:** She's so good.

**Charlotte:** Because she's [00:18:00] got the look of a peacock in the perfect way, and that's what she's supposed to be.

**Becca:** This is another example of casting that I was like, "Really?"

**Charlotte:** Right.

**Becca:** And then I saw her and I was like, "Oh, she's perfect." Because in *Sex Education*, she plays a weird girl in the school who's queer and obsessed with writing alien tentacle porn on her free time.

**Charlotte:** She's horny, and she can't get it under control.

**Becca:** She's also wears turtlenecks and plays the flute and has no social skills. It's so funny. She's so good in *Sex Education* and I was like, "I think of Augusta Elton very differently." And she got on the screen and I was like, "She is a chameleon. She is playing an entirely different role. She is perfect in this role. What the fuck?" [laughs]

**Charlotte:** It's the neck of the like--

**Becca:** Yeah. She's got that neck, and she's got a very low chin and the big eyes, and she plays it all to her comedic advantage.

**Charlotte:** The peacock. That's her whole character.

**Becca:** Oh, my God, it's so good. And the fucking curls, [00:19:00] pluming next to her face.

**Charlotte:** Pluming?

**Becca:** Pluming. Oh, my God. [laughs]

**Charlotte:** She's got this, like, I don't know, I guess, it's like the mailboats that do it. What's the birds that are--? Birds of paradise? That's her. She's all out. And the neck leaves so much room for additional plumage too. It's perfect.

**Molly:** Well, she plays this really well and she's always got crazy hair.

**Becca:** Yeah. Oh, my God, this actress clearly is game for anything.

**Molly:** Yeah.

**Becca:** Yeah.

**Molly:** She has this bow in her hair that's so slick. It's made out of her hair, but I am just obsessed with it.

**Becca:** It's also so perfect because it's a big recurring thing through the book that she keeps talking about how she doesn't want to be gaudy,-

**Charlotte:** Right.

**Becca:** -about how it's like, she doesn't want to be over the top. People expect it, so she has to put on a little bit of fanciness. It will not-- [crosstalk]

**Charlotte:** Little bit cacky, know?

**Becca:** Yeah, it won't do to be too over the top in her [00:20:00] dressing. It's just like, everything she wears is the most ridiculous thing I've ever seen in my life.

**Molly and Charlotte:** [giggles]

**Becca:** Oh, it's so perfect. [laughs]

**Molly:** So, she comes to Hartfield, and she's talking about Maple Grove. Even Mr. Woodhouse doesn't like how she's talking. Like, he looks shocked, which I never thought he would. She's talking to him like he's an old person, which I guess he is, but she's like, "Oh, you know, went to Randalls."

**Becca:** It's so subtly done. But the level of disrespect where she raises her volume a bit and touches her ear to say, "Oh, you don't hear me because you're an old person." He is the owner of this extremely prestigious estate, and one of the highest ranking people in the town. Immediately, she's doing that thing where she's like, "Oh, my God, I love a cute little old man."

**Charlotte:** Yeah. "Oh, my God, we're in the country."

**Molly:** Yeah.

**Becca:** Oh, my God, she has the Augusta voice.

**Molly:** Yes.

**Becca:** [laughs] We have a thing on the podcast where like, every time Augusta Elton is talking, I go into my Augusta voice.

**Charlotte:** Oh, my God, [00:21:00] you have chickens?

**Becca:** Oh, my God.

**Charlotte:** You've got animals in there?

**Becca:** [laughs] Yes. Perfect. I love it.

**Charlotte:** It's like, have you seen that clip of Kylie Jenner seeing a little baby pig, and she goes, "Is that a chicken?"

[laughter]

**Becca:** That is the energy that Augusta Elton brings to every moment of her life. Yeah. "Is that a chicken?" [laughs]

**Charlotte:** "Is that a chicken?" So cute.

**Molly:** Wow.

**Becca:** No, it's actually Timothée Chalamet. [laughs]

**Charlotte:** I don't want touch it, but it's so cute. But keep it over there because it's dirty, but so cute.

**Becca:** Yeah. That's the Augusta energy that we feel emanating out of every performance, and the written word of Augusta Elton nee Hawkins.

**Molly:** Yes. So, one thing. After she says that they met Knightley, she says, "I have to tell my caro sposo that he need not at all have been ashamed of his friend," which is different than the book. This is such a nitpicky thing. But in the book, they say, "That's one friend he doesn't need to be ashamed of," which implies that he's ashamed of other friends.

**Becca:** Oh, yeah.

**Molly:** But saying, "He need not at all have been [00:22:00] ashamed of his friends means that he was ashamed to be stooping to Knightley's level," Which Emma's just like, "Are you kidding me?"

**Becca:** Oh, yeah. The way that Anya Taylor-Joy uses only her eyes to show that she is about to leap across the room and knife her, oh-- [crosstalk]

**Molly:** So good.

**Charlotte:** Keepers.

**Molly:** Yeah.

**Charlotte:** She acts straight out of them.

**Molly:** She does.

**Becca:** Yeah. The whole movie actually hinges on Anya Taylor-Joy's massive dough eyes, because they portray not only every moment of fury, but also every deep, innocent moment of sadness or ignorance. They make you feel like she's a little kid, even when she's being brutally mean because she's got these big eyes, and she's like, "Oh, I didn't do anything to anybody."

**Molly:** Mm-hmm.

**Charlotte:** I also think that Augusta does a really good job of objectively, you're like, "Oh, she clearly belongs to be in the Woodhouses home [00:23:00] that is very decorated and with all the good treats and stuff. But then she immediately shows that she's not actually worthy of being there, because she doesn't know how to talk to people in a way that is fitting for the class that she claims to be in.

**Becca:** Yeah. She's absolutely like she screams new money, but it's a show, not tell the entire movie.

**Charlotte:** Mm-hmm.

**Becca:** Yeah.

**Molly:** Yeah. So, then we get Emma walking down this picturesque little grassy stairway, and she's complaining about Mrs. Elton to Harriet when Mr. Weston comes to tell them that Frank is returning and they can finally have their ball. And then we get Harriet and Emma with their curlers in practicing dancing together.

**Becca:** That may have been my favorite scene in the entire movie.

**Molly:** It's so sweet.

**Charlotte:** I agree. I want to get a big poster board of that picture for my wall. It's warm tones, and it's cozy, and it's dressed down, and it's beautiful, and it's girlhood.

**Molly:** Yeah.

**Becca:** It's [00:24:00] so girlhood. It's so friendship. For me, it was the scene that really tied together Anya's whole performance of Emma because you could, as I've said, read her as just being this unbelievably mean-spirited person. But in that moment when she's pretending to dance with Frank, you see how, this is her little fantasy world she's living in, and she's bringing Harriet into it. "You be Mr. Churchill, I'll be me," and then they're practicing the dance together. It's so beautiful.

**Molly:** It's really sweet. They're just having a sleepover and getting to be kids.

**Becca:** Yeah.

**Charlotte:** And they're wearing the same thing, and there's no competing with extravagance. It's just like raw and beautiful.

**Molly and Becca:** Yeah.

**Becca:** I think that the dancing is like the sexiest thing Jane Austen has and she brings to the forefront, and this movie got that.

**Molly:** Yes.

**Becca:** Having this little scene to build up to the dancing was so beautiful.

**Molly:** Yeah. So, then we get the ball, [00:25:00] and we learn that Mrs. Elton is going to have to dance first. She is so good. She's like, "Must I go first?"

**Becca:** "Don't make me sing."

[laughter]

**Molly:** Emma is pissed at having to go second. Then she and Frank dance. Mr. Elton, while the dance is happening, sits next to Harriet, notices he's sitting next to Harriet, gets up, and Mrs. Weston is like, "Oh, you should dance with Harriet." And he's like, "Well, I don't dance."

**Becca:** Also, perfect that he's holding Augusta's shawl, this entire time. [laughs]

**Charlotte:** Yeah.

**Molly:** I didn't notice that.

**Becca:** It's so perfect.

**Charlotte:** You can see the regret in his eyes.

**Becca:** Yeah. There's always this question of whether or not Elton is happy with his choice of spouse. This movie really answers the question to be no. I think it's up for interpretation in the book and in other adaptations, but here, it's very clearly like, "Oh, regret. Regret, regret, regret." [giggles]

**Molly:** Yeah. When he snubs Harriet, she cries.

**Charlotte:** Yeah.

**Molly:** And then we get angelic choir coming in or this angel music [00:26:00] for Mr. Knightley walking across the ballroom to ask Harriet to dance.

**Charlotte:** The sexiest scene in cinematic history, because it's nothing to do with actual romance, but it's a man being-

**Becca:** Emotional intelligent.

**Charlotte:** -gentle and emotionally intelligent, and in touch and no pride is present. That's the man.

**Becca:** Dreamboat behavior.

**Charlotte:** Yeah.

**Molly:** Truly dreamboat behavior.

**Charlotte:** Dreamboat behavior.

**Becca:** Yeah.

**Molly:** I would be remiss if I did not point out Mrs. Elton's little shimmy during this dance.

**Becca:** So perfect.

**Molly:** She's an icon and a legend.

**Becca:** Oh, God. [laughs]

**Molly:** So, after this dance, Knightley and Emma are standing together in an alcove, and Emma admits to being wrong about Elton. This moment is so charged between them. A lot of their moments throughout this movie are just very sexually charged. They have their little moment. Mr. Weston comes over, tells Emma that she [00:27:00] must dance, and Knightley says, "Who are you going to dance with?" And she says, "With you if you'll ask me, obviously."

**Becca:** She's like, "We're not so brother and sister that we can't dance together." And he's like, "I guess, you're right about that." And then as we were watching this for the first time, Molly and I were both on the edge of our seats because for at least 45 seconds, they're not really touching. They're just in the group together, doing the roundabout stuff, and Molly and I were like, "Are they going to do the dance? Are they going to do the desire? Are they going to do the dance and the desire?" And oh, boy, do they.

**Molly:** Boy, do they. They get so wrapped up in their desire that they almost get knocked over by the rest of the dancers. They're standing there staring at each other, and then everyone's like--

**Becca:** Oh, my God, the hand touching, this was the moment—

**Charlotte:** Behind the back.

**Becca:** Oh.

**Molly:** And his hand on her waist.

**Becca:** I had to take a beat when we were watching it for the first time and just run around Molly's apartment, because I was like, "It's the yearning. It's there."

**Molly:** They both realize in this moment how in love with each other they are. So, [00:28:00] one qualm that I've had with the movie is that there isn't a lot of that we don't get to see Emma change her mind about Frank.

**Becca:** This is the biggest flaw in the movie I think by far is that, they garble how Emma feels about Frank, the entire story, because they build up a lot of Frank Churchill. And then on the back end, they don't do the work of being like, "Oh, she no longer has feelings for him."

**Charlotte:** Right.

**Becca:** Yeah. If I were going to have one big flaw in this movie, that is number one.

**Molly:** I agree that that's the only thing. Well, there's two things that I didn't like about this movie, that's one of them.

**Becca:** [laughs]

**Molly:** But if I had to pick a moment where she changes her mind about Frank, it's obviously this one, because the dance ends and he's like, "Holy shit," and she's like, "Holy shit." She leaves and he chases her carriage home, "No, wait."

**Becca:** "Okay."

**Charlotte:** So, okay. First of all, the whole time [00:29:00] they're dancing, he has this look in his eyes where he has a look of knowing. It's like a mixture of knowing. I don't have daddy issues, but I can [Becca laughs] imagine if somebody who did watch this, he has this look of like, "Oh, this is happening."

**Molly:** Mm-hmm.

**Charlotte:** The whole time they're dancing, but also being a little shook at just how happening it's going to be. But she's like, "Is this fucking happening right now?" And he's like, "Oh, it's happening." But then at the end, he's caught up scarred, and he's like, "Oh. Oh, my God, wait, is this happening?" Him her looking in—Sorry.

**Molly:** [giggles]

**Becca:** So good.

**Charlotte:** The window of the carriage, and she's sitting there, and he runs up, and he's like, "Emma, Emma." She looks, and then boom, she's gone. That's when I screamed.

**Molly:** Yeah.

**Becca:** Oh, my God, it was him running after the carriage. For me, it was like when they danced, they were transfixed by each other. [00:30:00] They were in a spell together. It was almost like having sex. Like, they were in their own world, just the two of them.

**Charlotte:** They were boning.

**Becca:** Spell got broken. She shakes it off and goes into the carriage and she's like, "What just happened? What just happened?" He's still there and he's reeling because he's like, "What happened, my best friend?" And then he sees her go-- It's one of those moments, like, he is so propelled forward by his own heart, his gut, other parts of his body, maybe, and he just runs to her, and they make eye contact, and you know, it is on.

**Charlotte:** It is freaking on. Yeah.

**Becca:** And then it gets completely shattered by Frank and Harriet.

**Molly:** Yeah.

**Charlotte:** But it's so good because it's like it's the dream. It's what you want to happen. It's Mr. Darcy walking across the field. It's like, he is making the executive decision. Well, I wouldn't even say it's executive, it's so subconsciously driven for him. He can't stop himself. But it's like, "Oh, my God, wait, I love you so much. Don't go. I'm chasing after [00:31:00] you." That's what you want to happen.

**Becca:** Chasing whatever spell just happened.

**Charlotte:** Yeah.

**Becca:** You need to know what just happened between the two of you. Oh.

**Molly:** Right. And she sees him from the window. This is why I think this is obviously she's in love with him now and that Frank is by the wayside, because she sees him and she's like, "Oh, my God." And she runs out to him, and they are about to say it.

**Charlotte:** They both know.

**Molly:** They know.

**Charlotte:** And you can tell she knows. At first, it's a little bit unsure of how she feels about it, but her running down to meet him in the drive is like her knowing.

**Molly:** Yeah.

**Becca:** Oh, yeah.

**Molly:** Then, of course, Frank runs in carrying Harriet, who's screaming.

**Charlotte:** She kind of is like moaning. This whole scene-- [crosstalk]

**Molly:** It's so sexual. Yeah.

**Becca:** It's so sexual, especially when he's massaging her leg with the cramp. She goes, "Ah."

**Charlotte:** Yeah. I would say that's a part of the movie that I don't dig her choices or if that's what she was told to do.

**Becca:** I think it was certainly like a director's choice [00:32:00] there because usually Harriet's all dazed and confused in that moment. But clearly, there was a use of sound in that moment. That was a choice.

**Charlotte:** Yeah, it was over the top and it was drawn out and I got uncomfortable. [giggles]

**Molly:** Yeah. It was a little uncomfortable. I think that the timing of her being so dazed and telling Emma that she is in love again. Obviously, Emma's going to think she's in love with Frank because she was just moaning in the arms up.

**Becca:** Completely. But also, Knightley massages her and gets very close to her face.

**Molly:** Right. He does do that.

**Becca:** Completely reasonable from Emma's perspective to think that in that moment, it's Frank, because he did just carry her into the house.

**Molly:** Yes.

**Becca:** Very, very reasonable. I also think this is interesting because we've been talking about it and we only touched on this, the fact that Emma knows soon that she's in love with Knightley, because it's obvious in **[00:33:00]** this adaptation. In most versions of Emma, she is still in the dark about her own feelings about Knightley. So, it makes for a very interesting change to the story to have Emma in the know about her own feelings at this point.

**Molly:** Yeah, it does. I think that it works in later scenes very well.

**Becca:** Yes.

**Molly:** This scene is hilarious because Knightley and Frank are in competition with each other still, and they run out, and Emma thinks that Harriet's in love with Frank, she says, "Don't go." And they come back and she says, "Mr. Churchill." And Knightley's like, "What?" And then when she tells him to go, like, sound the alarm or something, he's like, "We'll both go," and his voice cracks.

**Becca:** Then Mr. Woodhouse comes in, they send for Perry. And then comes, I would say, the other favorite part of the movie for me,-

**Molly:** Oh, yes.

**Becca:** -which is Knightley dealing with his feelings by stripping down to just shirt and pants, and lying on the floor with his hand **[00:34:00]** over his face, and having Bartholomew and Charles just be like, "Okay," and then they just close the doors on him.

**Charlotte:** [crosstalk] here.

**Becca:** Our king is so dramatic. We love a dramatic king.

**Molly:** I love him. Someone sent us a screenshot [Becca laughs] of the soundtrack for this movie. The song that plays while he wallows is called *Mr. Knightley Is Destroyed*.

[laughter]

**Charlotte:** Because he is.

**Molly:** Yes.

**Becca:** He's on the floor. Man's is on the floor.

**Molly:** I do that all the time.

**Charlotte:** Yeah, it's beautiful.

**Becca:** Do you watch *Avatar the Last Airbender* at all?

**Charlotte:** Years and years and years ago.



**Molly:** Okay. So, this is a reference that's going to be lost on Molly. But there's this scene in Season 2 where Zuko does one nice thing and he angst so hard about it that he gets a fever. He's so dramatic that he almost sends himself into a fucking coma. That is the level of drama we're dealing with from Mr. Knightley here, and I love it.

**Charlotte:** Well, I love it because he appears to be [00:35:00] somewhat in touch with his emotions, but also doesn't know how to deal.

**Becca:** Yeah.

**Charlotte:** He can't deal.

**Becca:** Our dear friend, Zach, came on this podcast a couple years ago to talk about *Pride and Prejudice*, and he said something about Jane Austen works that I think about today, which is, the conflict in every Jane Austen work is the society holding down everyone's emotions. You can really feel that in this scene with Mr. Knightley.

**Charlotte:** He has to be alone in a room on the floor, and nobody can witness it.

**Becca:** Except the servants, who just close the doors because they're like, "Delicately, we know what happens."

**Molly and Charlotte:** Yeah.

**Molly:** Then, we get a scene of a few of them playing cards, and Mrs. Elton convincing Mr. Knightley to invite them all to Donwell.

**Charlotte:** Ooh, hard watch too.

**Molly:** Yeah.

**Becca:** She's so cringe.

**Molly:** Very cringe. She wants to invite all her own guests and he's like, "Only one woman can invite guests to Donwell, and that's Mrs. Knightley." You see Harriet and Emma both go, "Hmm. [00:36:00] Hmm." And that brings us to summer, the final season. [giggles] We go to Donwell, and Emma is popping a strawberry into her mouth so sensually, and Mr. Knightley is watching her, and they're making direct eye contact, and then they both just snap their heads away from each other as if it did not happen. But we all saw it.

**Becca:** Oh, yeah.

**Charlotte:** Pornography.

**Molly:** Truly.

**Becca:** Exactly. The type of shit that Mrs. Elton writes in *Sex Education*.

**Charlotte:** Yeah, exactly.

**Molly:** But then later inside of Donwell, Harriet and Emma are standing together, and Knightley comes over and asks Harriet to come look at a specific view with him, and Emma's like-- [crosstalk]

**Becca:** In that moment, she's so crestfallen because she thought Knightley was going to come up to her. Another new choice.

**Molly:** Mm-hmm.

**Becca:** So smart.

**Molly:** Yeah.

**Charlotte:** Distraught. That was about to sound so terrible. I was going to say, I love how this movie how they break her in this movie. [00:37:00]

**Molly:** Mm-hmm.

**Becca:** It's so good because the whole story is her being humbled, and this adaptation takes that task so seriously. It's great.

**Charlotte:** They just keep punching her in the face.

**Becca:** It's great.

**Molly:** Yeah. Then suddenly, Emma is left alone in the room with Jane, and Jane asks Emma to tell everyone she's gone home.

**Becca:** This is one of my favorite moments in the book. They don't go for the lines exactly, but the essence of the moment when Jane is exhausted by her own life. It's such an important moment for me in the story. I don't know if they did the build up to this as well as I would have wanted them to, but the actress who plays Jane sells this moment for me so hard. She's just so broken by exhaustion of having to deal with Augusta Elton, and her aunt, and Frank.

**Charlotte:** Fucking Frank.

**Molly:** Ah, Frank.

**Becca:** Oh, Frank. You just feel how hard her life is. You see Emma realize for the first time [00:38:00] that Jane's life is not perfect.

**Molly:** Mm-hmm.

**Charlotte:** But that just like, Emma's not the only person on the planet.

**Becca:** Exactly.

**Molly:** Yeah.

**Charlotte:** That it's not a game.

**Becca:** Yeah.

**Molly:** I think that this actress does a great job and this scene is really great, but I do agree that the buildup was not as much as I would have liked, and also post reveal of her and Frank. I feel like we lose the reconciliation between them, and also learning about everything that she went through and how much it hurt her to see him. Flirting with Emma and all of it, I feel like it's a little lost in this one.

**Becca:** Yeah. I would agree with that.

**Molly:** Which is sad, but they focused on other storylines and that has to happen when you're adapting.

**Becca:** Yeah, I think it's actually something I've been noticing. It's like in *Pride and Prejudice*, I find that shorter adaptations really shortchange Wickham and Lydia, which [00:39:00] is to me, a huge problem, because that's a huge part of the story, and they really give flowers to Jane and Bingley. I find that in *Emma* adaptations, Frank and Jane's story is often shortchanged in favor of Harriet and Robert Martin. I'm not sure why that's the case. Maybe to downplay whatever the competition is between Knightley in Churchill and Darcy in Wickham in these other stories, but I've always found that to be the case, particularly in the 2005 *Pride and Prejudice* and in this adaptation of *Emma*, it is, I would agree, a huge flaw in the story in the film, but it's what they chose to prioritize.

**Molly:** Well, I think it's a confusing storyline. Not to talk about *Pride and Prejudice*, but for this one, the Jane and Frank storyline, when I was reading the book, confused me. I think that for movie adaptations that are being made for people who potentially haven't read the book, sometimes, it's easier to dumb down the storylines [00:40:00] that don't necessarily translate as well to-

**Becca:** Screen.

**Becca:** -screen or the modern era, like, why did they have to keep it a secret, blah, blah, blah, like, all of these things that are confusing.

**Becca:** They really tried to tie that together. In this one, they had long speeches about how his aunt would disinherit him if he didn't marry wealthy. But they don't really tie together that to why he was keeping it a secret that he was engaged to Jane, and why he was flirting with Emma so much. Without giving too much away, I think other adaptations might do a nicer job of this, but it's hard in a two hour film.

**Molly:** Yeah.

**Becca:** Yeah.

**Charlotte:** I think they definitely prioritized Emma's journey with discovering that her and Jane aren't fighting the same fight that she thinks they're fighting.

**Becca:** Yeah.

**Charlotte:** I think that becomes like the priority. They do that really well in a very short little moment with Jane, where it like its major reality check, and they show how much it impacts her almost [00:41:00] immediately. But I agree that we already said Frank gets a little flubbed in general, even with his relationship with Emma, and how that quickly shifts just with one dance with Knightley.

**Molly:** Yeah. So, Emma, speaking of Frank, is looking at a statue when Frank arrives at Donwell. He's in a bit of a bad mood, but he was really angry in the book and he's not as angsty as I recalled him being.

**Becca:** He's being a whiny little putt here, honestly.

**Molly:** Yeah. But I didn't even pick up on it the first time. Emma, for some reason, was snapping back at him like, "Calm down."

**Becca:** I think it was meant to portray that she was not as into him as she used to be. But again, they needed to tie that together. There's a moment it shifts for her where she's no longer into Frank, but they never explicitly say it.

**Molly:** Yeah, I wish she just told Mrs. Weston or something, but she can't tell Mrs. Weston until Frank gets engaged and there's no inner [00:42:00] monologue. The people in our Discord were saying, "It's all being told through her eyes because there's no voiceover, there's no dear diary, there's no Mrs. Weston to talk.

**Becca:** Because usually, if this were like a modern adaptation, you would have her place a hand off. If he puts his hand on her, she'd maybe pull it off of her.

**Molly:** Right.

**Becca:** But you can't do that here because they can't touch. So, it's a difficult task, but I think a crucial one to establish that she no longer feels for Frank Churchill. The way they do it in the 1996 is you get her inner monologue as she's writing in her journal. It's a little heavy handed.

**Charlotte:** Little on the nose.

**Molly:** Yeah.

**Becca:** Yeah. But I think they did so many of her inner monologues so spectacularly in this movie. I would have loved to see them try a little harder to make us understand that she didn't have a vibe going with Frank Churchill at all.

**Charlotte:** They completely relied on her facials for that whole exposition, and that simply is [00:43:00] not doable by the best of actresses. I think they definitely needed some sort of interaction.

**Molly:** Totally. So, Box Hill, the next day.

**Charlotte:** You've got this.

**Becca:** Always the worst scene, but this one was actually particularly bad.

**Molly:** Because Miss Bates cries when Emma says the thing. They changed the line a little bit to make it even-

**Becca:** Meaner.

**Molly:** -more cutting, yeah, that she says, "When have you ever stopped at three?" It's just like so mean, and you see it immediately on her face like, "Oh, fuck, what have I done?" Mr. Weston tries with a very poorly timed joke to bring it back.

**Becca:** As hot as he is, he fails.

**Charlotte:** Yeah.

**Molly:** Yeah. He's so sexy, but he tried so hard and it didn't work.

**Charlotte:** Major dad energy trying to save her from this terrible, terrible mistake.

**Becca:** With a little fun joke.

**Molly:** About how she's perfect.

**Charlotte:** [giggles]

**Molly:** Knightley's like, [00:44:00] "Well, how can we top perfection? I guess, the game's over."

**Becca:** Yeah. The other thing that's never totally clear in different adaptations or in the book is whether or not everybody else picks up on it as heavily as Emma, Knightley, and Miss Bates, but here they make it really clear that the entire party is ruined.

**Charlotte:** They abandon shit.

**Molly:** Yeah.

**Becca:** Exactly.

**Molly:** They just get up and walk away.

**Charlotte:** Mrs. Elton, pissed.

**Becca:** If Mrs. Elton is judging you for your life choices of being too mean, you have misstepped egregiously.

**Charlotte:** Rock-bottom.

**Molly:** Oh, yeah. When Knightley comes to yell at her in their famous fight, she fights back a little bit, like, she's trying to defend her choices a little bit more than she does in the book and in other adaptations, or the only other adaptation that I've seen where she's talking over him and saying, "It's too hot, I just want to go home. She didn't even notice." He obviously tears her to shreds and then she bursts into tears and Emma's not--

**Becca:** Screams.

**Molly:** Yeah, she screams,-

**Molly and Becca:** "Go." [00:45:00]

**Molly:** She's not used to having to feel her feelings, but it's just--

**Becca:** Yeah. The scene of her going to say she was sorry to Miss Bates, I think was for me, the most humbling moment I have ever seen in an *Emma* adaptation ever-

**Molly:** Oh, yeah.

**Becca:** -because you could feel how excruciating it was for her. It was another one of those moments where they successfully told the story through Anya Taylor-Joy's eyes, because you could see them slightly well up like this little kid who did something really wrong and wants to say she's sorry.

**Charlotte:** She's genuinely devastated.

**Molly and Becca:** Yeah.

**Molly:** But neither of them wants to acknowledge exactly what happened. So, Miss Bates says that Jane is unwell and she says, "I am sorry, Miss Bates. Tell Jane I send my well wishes," as if she's not saying, I'm sorry about what I said. And Miss Bates says, "You are so kind, but you are always kind, Miss Woodhouse." That's kind of like her forgiveness.

**Becca:** Yeah.

**Molly:** It's a [00:46:00] really tender moment.

Speaker 4: It's beautiful. I think Miranda Hart does a really good job of portraying a character that clearly is just heaped with insecurity, but cares so much and just loves people and adores everyone and gives everyone the benefit of the doubt at all times. You can see that her biggest insecurity is being perceived as taking up too much space or being too much. I think everyone's felt that before, and then everyone has also had the feeling of saying something when you're just immediate regret. And so, it's a very relatable interaction on both sides.

**Molly:** Mm-hmm.

**Becca:** Yeah. I think I personally have been on both sides where I have said something that's hurt somebody's feelings, and I have had somebody say something to me where my feelings get hurt. I think I would always prefer to be Miss Bates than Emma in that situation. But also, I think what was so powerful, it was such close-up shots of their faces, you could tell how intimate the moment was and how [00:47:00] vulnerable it was. You could feel the hurt still emanating off of Miss Bates. Like, she wasn't over it, but she was forgiving because she could see how upset Emma was. It was so intense.

**Molly:** Yeah. When she returns, Knightley is at her dad's house, but we don't get the makeup scene between her and Knightley where he acknowledges that she went to apologize. He just is like, "I got to go. Goodbye."

**Becca:** He does say she went to Miss Bates.

**Molly:** Her dad says that, but Knightley, he just--

**Becca:** Because he doesn't know what to do with the information. We didn't talk about this, but there was that scene where she's sobbing on the windowsill.

**Molly:** Yes. And her dad comes over and she says, "How terrible she's been and how much she regrets it." He just sits down next to her and it's just--

**Charlotte:** Sweet.

**Molly:** Really sweet.

**Becca:** It really is like one of those gut moments of-- Because the scenes where you get more self-awareness from Mr. Woodhouse in these [00:48:00] adaptations are so powerful because to see her take care of her father the entire time and then take a moment for him to take care of her is always just like, "Oh, it gets me."

**Molly:** Yeah.

**Charlotte:** It's the moments where she once again is very childlike and just miserable teenage girl vibes, and her daddy is coming to give her a hug.

**Molly:** Yeah.

**Becca:** It's very sweet. Or, in the Regency Era, sit gently by her while she cries.

**Charlotte:** Mm-hmm.

**Becca:** oh.

**Molly:** So, it's about to heat up. We find out that Frank and Jane are engaged. We have the scene that, again, I don't really feel is earned where Mrs. Weston is like, "Oh, but I thought that you would be sad." And Emma's like, "No, I don't care. It's not about me." But we get that scene, and Emma goes to tell Harriet, and this is where it starts to depart from the book in, I think, mostly, almost all good ways, [00:49:00] beginning with Harriet telling Emma that she thinks that Knightley might love her because he was talking to her about farming, and he was talking to her, like, saying, "Are your affections engaged?" And Emma was like, "Well, maybe he was talking about Mr. Martin." She's holding it together, and Harriet turns around and says, "You think of Mr. Knightley for yourself."

**Charlotte:** Smart girl.

**Becca:** Sharper Harriet.

**Molly:** Yeah. For me, it felt almost like I was watching a horror movie. I was like, "Ah, she's figured out what's behind the closet." Emma looks shocked and she's like, "He would never lead someone to believe that he loved them more than he does. So, if you think he loves you--" and Harriet goes, "I refused Mr. Martin because of you."

**Charlotte:** The tables have turned.

**Molly:** Really?

**Becca:** That is a piece of the book that has never been explicitly said out loud. People who have read this book and watched these films for years [00:50:00] have always known that Harriet leaves Mr. Martin for Emma. But to hear her say it out loud in an adaptation of this book was shocking.

**Molly:** Devastating. Like, for Emma to be like, "I have fucked this girl over so royally."

**Charlotte:** Well, I think it's also so refreshing, because otherwise, if we don't give Harriet, the ability to voice a little bit of her feelings and opinions, then she just is a little doll that Emma gets to play with. And so, to get her emotions riled up enough where she can outburst like that makes her so much more of a realistic character that has a foothold in the story and is not just like a little NPC side character.

**Molly:** Totally. It allows her to grab back the power in a dynamic where she has no power, and it is powerful in that way. [00:51:00] There's certain other adaptations where that may or may not happen, and I will neither confirm nor deny where that might happen, but all I will say is [Charlotte giggles] we're going to have fun in certain other circumstances as well.

[giggles]

**Molly:** I can't wait. So, Harriet leaves, slams the door. Emma, I think she was at Harriet's because then she's walking home, I think, to her house, and Knightley is walking out of her house. I think that's what's happened. She's not going to Knightley's house right now, is she?

**Becca:** No. I think I took it to be that Harriet was at Hartfield, but then Emma needed to take a walk to bed.

**Molly:** Oh, I see.

**Becca:** But I could be wrong.

**Molly:** But then Knightley came to see her, but she wasn't there. So, then he sees her coming and he parkours over a wall and he comes to her and she's crying. He's about to tell her how he feels, and she says, "Don't say it." Then he turns around and then he starts crying, and then she's like, "No, you want to tell me he's a friend, you [00:52:00] can." This whole scene is pretty much exactly the words from the book, which I really appreciated because there are certain other adaptations that--

**Becca:** "If I loved you less, I might be able to talk about it more" is crucial to any adaptation of *Emma*.

**Charlotte:** I want to get a tattooed on the back of my eyelids. It's so good.

[laughter]

**Molly:** It's so good.

**Becca:** So, you go to sleep each night, that's what you see?

**Charlotte:** Yeah. Oh, my God. That's the most romantic thing I've ever heard in my entire life. And to get it from a man whose eyes are full of tears and his voice is breaking, oh, God.

**Becca:** Oh.

**Molly:** It's so good. When we filmed ourselves watching this part for our patrons because they specifically requested it, and I watched the video back, and I mouthed it along with him unknowingly. It's just so good. And so, he really hits every point, and it's so beautiful, and so exactly what I wanted. And then Emma's nose starts bleeding.

**Becca:** This is a wild, wild moment of this [00:53:00] film, and I think, from what I know, the most famous moment of this film.

**Charlotte:** Yes. Besides the strawberry.

**Becca:** Oh, yeah.

**Molly:** Yeah, the strawberry moment is great.

**Becca:** My understanding is that the director found out Anya Taylor-Joy could nosebleed on command.

**Charlotte:** is that medically possible?

**Molly:** I don't know. One of our patrons told us that, and then later messaged and said, "I'm not sure if it was that she could uncommand because they read an article." But in the article she said, "I was just so in the moment that my nose started bleeding."

**Becca:** Oh, my God, that's so much better.

**Charlotte:** Yeah, I like that. I don't care if it's true. I like it.

**Becca:** Because if her nose just spontaneously started bleeding and they just kept filming, that's great.

**Molly and Charlotte:** Yeah. She gives a little gasp and then she's bleeding. I felt like I was in a horror movie again. That's what happens in stranger things.

**Charlotte:** Yeah. She's going to start floating above the--

**Molly:** But then she does something even stranger, but something [00:54:00] that I think we have different feelings on. She says, "I can't marry you. Harriet's in love with you, and she thinks that you're in love with her," which is something she hides from Knightley throughout the whole book, or the whole last part of the book. I always felt a little bit icky about her not telling him. We've discussed like, why it would be weird for her to tell him?

**Becca:** Yeah. I think in this context, it makes a little bit more sense because she's rejecting him for Harriet. But if they got together and then she was like, "By the way, Harriet likes you," I would think that was a breach of girl code.

**Molly:** Totally. But in this case, it was like she says, "I don't want to break her heart again. I've done that too many times already." And so, I think it's in this way--

**Charlotte:** It's the lesser of two evil.

**Molly:** Yes.

**Becca:** Yeah.

**Charlotte:** I also would argue, do we expect Emma to always meet the standards of girl?

**Molly:** Absolutely.

**Becca:** Oh, dating Knightley in general is clearly breaking girl code. Because this came up in a [00:55:00] debate Molly and I had on the podcast, where Molly said, "I can't believe she didn't tell Knightley." And I was like, "I feel like it's the nicer thing to do to not tell Knightley in this circumstance."

**Charlotte:** I don't think it crossed her mind whether or not it was the right thing to do.

**Molly:** Yeah, not in this adaptation.

**Charlotte:** No.

**Becca:** No. But in the book, he always was like, "I'm so glad we're so honest with each other, so open." And she's like, "Yeah, except Harriet's in love with you," in the back of her head.

**Molly:** Yeah.



**Becca:** But I'm glad she doesn't tell him in the book version, where it would be very embarrassing for Harriet. But here, it makes sense because then they resolve it on Harriet's behalf.

**Molly:** Right. I have to say that something that happens in the book is that Harriet talks ill of Robert Martin very recently to this, and makes Emma think that she could never love him again. But in this movie, Harriet just said, "I refuse Robert Martin for you," like, giving Emma the hope that maybe Harriet does still love Robert Martin and could go back to him, which then when Knightley suggests that they go to Robert Martin and tell him to propose again, Emma's like, [00:56:00] "I got to do it."

**Becca:** Just a completely new ending to that scene, but one I think is more in line with modern sensibilities maybe.

**Molly:** Yes, exactly. It felt more like something that could happen. I like that she doesn't accept him necessarily, but her agreement--

**Charlotte:** She's like, "We'll come back to this."

**Molly:** Yes. He takes that as a total win and he does this like-- He's in *The Breakfast Club*, like, he puts his hands in the air and he's like, "Yeah."

**Charlotte:** Okay. So many thoughts about this scene. My first one is going back to the quote of, "If I loved you less, I might be able to talk about it more."

**Becca:** So good.

**Charlotte:** I love how that is so beautifully representative of. I don't even know that this was the intention, but of how repressed feelings were. We were talking about earlier, how your friend had the moment where they talked about how all of Jane Austen adaptations are just about repressing feelings.

**Becca:** Oh, yeah.

**Charlotte:** It's very on the nose, but in such a beautiful [00:57:00] way of a guy who just he doesn't have the words to express it. He doesn't know how. It wouldn't even be appropriate to express it. He's just so full of everything. And then also, I love her breaking point where she just becomes-- I see it as like it's very childish, the way that she suddenly has this tantrum and she's holding this bloody handkerchief and she's falling apart. But I love it because it's one of the first times that she is so fully, totally honest, and she's very raw and vulnerable, and she's not trying to put on this air of trying to be a lady in front of Knightley, so he sees her as mature. She's just falling apart. I think he loves it, and he eats it up because he's like, "This is the Emma that I bicker with all the time," and she's just totally open.

**Molly:** Yeah.

**Becca:** It's also like a moment in the story where her character development comes full circle, and you realize she is trying so hard [00:58:00] to be a good person. We don't really get this in the book, but it gives you a moment where Emma has to sacrifice something she wants for the sake of somebody else's feelings, and that gives you the full brunt of character development in action as we see at the end of this movie. I think the combo of her being completely honest with the man she loves and rejecting him specifically because of her friend who is lower status than her, it gives you more of a journey for Emma, who starts, I would argue in this movie, meaner than Emma starts in the book and ends more selfless than Emma ends in the book.

**Molly:** Yeah.

**Charlotte:** Mm-hmm.

**Becca:** So, it's a broader journey for her, a longer one to get from A to B. It all culminates in a fucking nosebleed, and Johnny Flynn having the bluest eyes in the world, this is professor's love to you.

**Charlotte:** Oh.

**Molly:** It's really beautiful.

**Becca:** Yeah.

**Molly:** [00:59:00] So, then we get Emma bringing Robert Martin a goose and the picture of Harriet and confessing to him that she has made his life miserable and her best friend's life and she wants to make it right. It's very sweet. And then that, of course, leads to him proposing to Harriet. Harriet comes to tell Emma that she has accepted Robert Martin. This scene made me cry this morning when I was rewatching it. Harriet comes, she's got tears in her eyes and she says, "I've accepted Robert Martin." You can see she's trying to be so brave. Emma says, "Then he is the most fortunate man of my acquaintance." She tries to hug her, but Harry won't hug her and she says, "I've heard from my father, he's a tradesman in Bristol, and he's coming to Highbury next week." She's so nervous that Emma is going to reject her friendship, because she's now notably lower status. She's no longer the potential daughter of a gentleman.

**Becca:** That is what happens in the book.

**Molly:** Right. She's got tears in her eyes and Emma says, "Then I hope you will bring him [01:00:00] to Hartfield," and then they both burst into tears and so did I, and then they hug.

**Charlotte:** It's so beautiful.

**Molly:** It's so beautiful.

**Charlotte:** This is a good girlhood movie, man.

**Molly:** It really is.

**Charlotte:** Yeah, it's Emma realizing what her priorities are and that they've been wrong the whole time.

**Becca:** Yeah.

**Molly:** Mm-hmm. Oh.

**Becca:** Oh.

**Charlotte:** Yeah.

**Molly:** Then Harriet goes outside, and she finds Robbie and they kiss-

**Becca:** They kiss.

**Molly:** -and they run through the fields. It's so sweet.

**Becca:** It's a nice kiss too.

**Molly:** It is.

**Charlotte:** It is. He takes his hat off.

**Molly:** Yeah. Ooh-oooh.

**Becca:** He's just so cute.

**Charlotte:** He's a cutie pie.

**Becca:** He's so cute.

**Molly:** So, then we get Emma, Knightley, and Mr. Woodhouse sitting and reading.

**Becca:** Don't forget the screens.

**Molly:** And the screens. Emma and Knightley keep looking at each other and Mr. Woodhouse is watching them looking at each other and he goes, "Mr. Knightley, do you feel a draught?" And Knightley's like, "No, I can't say that I do." And Mr. Woodhouse goes, "Hmm, pity." And Knightley goes, "Ah, yes. Wait a minute, I feel a chill." [01:01:00] And he says, "Great." And he tells Bartholomew and Charles to get the screens, the biggest screen they can find, and they put it in front of Knightley and Emma so that they can have some privacy. I love that Mr. Woodhouse knows and he's like, "Go for it."

**Becca:** What a [crosstalk] role in that movie.

**Molly:** He really is.

**Charlotte:** Yeah.

**Molly:** So, they're sitting, hiding behind the screens, and Knightley says that he's going to move in with her and she's like, "You would give up all of your--"

**Charlotte:** "Give up the Abbey?"

**Molly:** Yes. And then they make out.

**Becca:** Nothing is sexier than a man giving up his independence.

**Molly:** [laughs]

**Charlotte:** I would like to clarify. They don't just make out. She gives him a little peck, which is like power move. I love it. Then he smirks and then he grabs her chin and turns it towards him.

**Becca:** He looks like-

**Charlotte:** No. Go.

**Becca:** -such a good kisser.

**Molly:** Uh-huh.

**Charlotte:** Yeah.

**Becca:** Yeah. [laughs]

**Charlotte:** You can tell he's got calluses on his hands, and he very gently touches her chin to turn her [01:02:00] to-- It's so good. You're close up too. You're getting the whole side eyes and everything.

**Becca:** It goes on for a while too, which tells you-- I think that the director wanted me to feel this way. I was like, "Are they going to fuck?" "Is there going to be--?" [crosstalk]

**Charlotte:** Dad in the room?

**Molly:** That's what I said.

**Becca:** I was like, "Is there going to be a sex scene in this movie?"

**Charlotte:** Behind the screen?

**Becca:** Yeah.

**Charlotte:** What about Bartholomew?

**Molly:** Bartholomew and Charles are standing there like, "Oh," and they turn around and just let it happen.

Speaker 4: It's so good.

**Molly:** Which brings us to their wedding, which is bookending the whole movie. It started with a wedding, it ends with a wedding. Emma looks gorgeous, and Mr. Knightley standing in the front looking so nervous, and Bill Nighy is crying, and he gives Knightley this little nod like of approval.

**Charlotte:** I would also like to say that the music transition during the little mini make out [01:03:00] session to the wedding is my favorite part of the whole soundtrack, because it takes the whole thing full circle. It's very, very dainty when they're sitting on the couch together. That's very reminiscent of the early morning scene in the very beginning, and then it takes it into Emma's theme. It's so beautiful.

**Molly:** Oh. Oh, my God. I love that.

**Charlotte:** Keep going.

**Molly:** Wow.

**Becca:** No, perfect.

**Molly:** We see around the pews, we see John Knightley sobbing, which is the best thing I've ever--

**Becca:** He was barely in this film, but the actor who played John Knightley really just solidified this as an incredibly important movie in my heart because him crying when they got married was like-- [crosstalk]

**Molly:** That's character development, baby.

**Becca:** Chef's kiss. Oh.

**Molly:** I did have to note that Mr. Elton says innocence correctly and he's much more chill about his sermon as he's giving it than he has been for the whole movie. Because there was one moment during the movie where he shouted something random and [01:04:00] Mrs. Bates stood up and they were like, "No, not yet."

**Charlotte:** [laughs]

**Molly:** So, he's just been really absurd the whole time and he's finally toned it down.

**Becca:** Oh.

**Molly:** Then, Emma and Knightley take hands, and Emma closes her eyes, and we zoom in on her face, and then that's the end of the movie.

**Becca:** Ooh. It's so good.

**Molly:** It was so good. Phenomenal.

**Becca:** Oh, man. So, that brings us to Becca's standby study questions for the movie, starting with best line delivery?

**Molly:** So, I have a couple.

**Becca:** Okay.

**Molly:** Three. I have three. So, the first one is a combo of Elton and Mr. Woodhouse in that first scene where he goes, "Man's great inner sense." Mr. Woodhouse goes, "Inner sense? Innocence, know? Well--" And then he just shrugs.

**Charlotte:** [giggles]

**Molly:** Another is Miss Bates saying, "To think that Jane may have perished." Emma, it's a nonverbal line delivery, but her little, "Hmm. Knightley at [01:05:00] Box Hill saying, "Is Miss Woodhouse sure she would like to know what we are thinking of?"

**Charlotte:** [giggles]

**Becca:** My favorite line has to be John Knightley and Isabella starting with John Knightley's entrance into the story and going, "That was unendurable." And then later, when the baby farts [Molly giggles] and Mr. Woodhouse goes, "Send for Perry." And John Knightley said no, and Isabella goes, "Send for Perry."

**Charlotte:** [laughs]

**Molly:** I love that.

**Becca:** Perfect. Also, Loki shouts to John Knightley nonverbal line reading being him stripping down and dramatically throwing himself onto the floor and covering his face because he can't deal with being sexually attracted to Emma.

**Molly:** Yeah.

**Becca:** Yes.

**Charlotte:** I would like to say, I loved the line of Mr. Knightley taking his pants off.

**Molly:** [laughs]

**Charlotte:** [giggles]

**Molly:** Yeah, that was a good line.

**Charlotte:** Yeah, it was a really good [01:06:00] delivery. It made me tear up. But I always go for the professions of love. I got to say, if I loved you less, I might be able to talk about it more.

**Molly:** The way he stutters over the-- He's like, "If I loved you less, I might be able to talk it more."

**Charlotte:** He does. He does his stuttering and his teary eyed-- He does emotion really, really, really well, which I think is so beautiful, because Mr. Knightley doesn't necessarily seem such a vulnerable character when he's so put together. But his more rugged Mr. Knightley mixed with being so emotionally intelligent makes him being a romantic love interest so much more compelling,-

**Molly:** Totally.

**Charlotte:** -because I feel it, girl.

**Becca:** Oh, yeah. That is, I think, the best line from the book and to have it delivered so perfectly and emotionally with-- Oh.

**Charlotte:** Like, whisper tones because they're so close together.

**Becca:** Beautiful. Notable changes from the book? I guess, I'm going to start with the most obvious, which is Emma being the one to make amends between [01:07:00] Harriet and Robert Martin. I think that's a huge change from the book. One that, while I like the

exploration that Jane Austen does in the book, I think makes the story a more heartwarming one, and one that really ties together Emma's character development with a nice bow.

**Molly:** Mm-hmm. I have an addition and a removal.

**Becca:** Okay.

**Molly:** The removal being that we don't get to see Emma change her mind about Frank, which we've talked about extensively already. My addition being that I actually believe Emma and Harriet's friendship in this, she's just such a better friend to her, and we really just get to watch their friendship develop and watch her grow and like you said, rearrange her priorities.

**Charlotte:** Mm-hmm. I would like to say that I do wish that we had a little bit more of Emma's family with Isabella and John, and I wish that we got to understand. I don't know, because [01:08:00] it explains to me a lot about when her sister has more exposure in the book. It explains to me a little bit more of her dynamic and why she is the way that she is. I also appreciate John and Mr. Knightley's relationship a little bit more and stuff, because I think it just gives background. But I think that every addition that they made in the movie makes it very unique and stand out as an interpretation, because I get tired of movies just competing to be as accurate as possible. So, I think *Emma* period does a really good job [Molly giggles] of adding a little period.

**Molly:** Yes.

**Becca:** I think that does set it apart in a great way. Best and worst parts of the movie? Let's start with worst. We'll start with the negative before going to the positive. I'm going to say the worst part of the movie was, as you just said in the adaptation portion, garbling Emma's feelings on Frank, [01:09:00] important part of the story, totally dropped the ball. Not ideal.

**Molly:** Yeah. So, I wouldn't change this for anything, and I love it all the same for it, but the nosebleed really took me out of things.

**Charlotte:** Oh, interesting.

**Molly:** Her nose started bleeding and I was like, "What is happening?" And so, I was lost for the rest of that scene on my first watch. In retrospect and watching it a second time, I didn't mind it as much, but it was so absurd in the moment. Those things happen. So, I don't dislike it. It just took me out of it in the moment.

**Becca:** Yeah.

**Charlotte:** I would say worst part of the movie would have to be, I definitely don't think that the singing between Mr. Knightley and Jane Fairfax-

**Molly:** Oh, yeah.

**Charlotte:** -was totally necessary. I do like his voice, but it was really drawn out, and that is the time when I will get up to go pee or get up to go get a glass of water, because it doesn't give me anything.

**Molly:** Yeah.

**Charlotte:** I [01:10:00] think the best part of the movie is, the two girls dancing the night before the dance. Because to me, it's the perfect example of Emma and Harriet being friends that we get one like, when every other time that they're together, it seems Emma's got this act that she's putting on, and it's just very girlhood. I'm very into girlhood right now.

**Molly:** Yeah.

**Becca:** It is a perfect girlhood moment. I would totally agree with that. I think there's so much to like about the movie. So, what I'm going to say is something I don't think we have talked enough about, but it's so good. The style, the design, the particular smart way in which, between the music, the set and the costumes, we are transported into a very specific world that is not exactly Regency England, but is this heightened, imagined world of Regency England, [01:11:00] where we can play around in this story and understand these characters so easily through the visuals and the sound cues that when they come to us, we know exactly who they are.

**Charlotte:** Yeah.

**Becca:** Emma, we know exactly who she is. Augusta Hawkins, exactly who she is. It just happens so immediately, because this is so smartly designed as a movie that it makes it enjoyable to watch, even if you're, I think, not a Jane Austen person.

**Charlotte:** That's totally true, because I feel like a lot of times when I tell people I like period dramas, they're like, "Oh, man, they get drawn on and they're really long and boring, and everything they say is confusing because they use funny words and stuff."

**Becca:** Yeah.

**Charlotte:** But this movie does such a good job of poking fun at it and turning it into a fairy tale that it's digestible for people. So, I would suggest to anyone who doesn't quite like period dramas, I would still suggest them this movie, because it feels like almost like a [01:12:00] fantasy fairy tale movie.

**Becca:** Yeah. I think that usually if someone I'm looking for a gateway for someone into Jane Austen's works and this era, I usually suggest the 2005 *Pride and Prejudice*. But this one might top the list of easily accessible movies to get you into this whole world.

**Molly:** Yeah.

**Charlotte:** Well, it's so relatable. Every character is like a person that you know in real life. Like, everyone knows him as Bates.

**Molly:** Yeah.

**Becca:** Oh, yeah.

**Charlotte:** Everybody does. I can immediately think of people at the top of my head who I adore, who I perfectly would match them with Miss Bates. Everyone's felt like Emma, maybe back in middle school, but everyone's felt [crosstalk] she feels.

**Becca:** Everyone's been Emma. Yeah.

**Charlotte:** Yeah. And everyone's been like a little bit of a Harriet. Everyone in the movie is a real person.

**Becca:** Yeah.

**Molly:** Mm-hmm. Well, that was my who wins, but I'll say my favorite part is anything that Bartholomew and Charles do. They're so funny. But for who or what wins [01:13:00] the movie, mine was the set and the costume design and just the overall style.

**Becca:** Who wins the movie? I'm going to say Anya Taylor-Joy, because in all honesty, she's not my favorite written Emma, because she's so mean, but she delivers the entire inner monologue of Emma, the Jane Austen character, through her eyes in a movie where she is written to be so deliciously awful that you could hate her. But because the performance is so good, you simply don't. So, I have to give it to Anya.

**Charlotte:** I would say, I think that specifically the comedic actors in it like Miranda Hart, who plays Miss Bates, Bill Nighy, even Mia Goth at times. The people who their main character's job is obviously, they have deep moments, but they are so much comedic relief. They do it in a way that I feel some movies [01:14:00] try to be silly and funny. Interpretations of Jane Austen. I don't even want to get started on the newer persuasion, but there are moments where humor is used in these movies in a way that completely takes you out of it, but they manage to make it totally fit in. Like, Miranda Hart, I never could have pictured her in a Jane Austen film, but she brings comedy to it in a way that feels like it totally makes sense in Regency England, but is also relatable and it's impressive.

**Becca:** Yeah. All right, that is this episode of Pod and Prejudice and our coverage of the 2020 adaptation of *Emma* with a period at the end. So, *Emma* period. For next time, we will be covering the first episode of the BBC 2009 adaptation of *Emma*. So, get ready to talk about that, guys. Molly, are you feeling good about this?

**Molly:** Yeah. I loved this one. I hope that they're all as good as this.

**Becca:** Yes. [01:15:00] Charlotte, thank you so much for joining us. Do you want to just plug your socials for the end of this episode one more time?

**Charlotte:** Sure. Thank you for having me. I had so much fun. I love it here. My handle on everything is [@chateaubarefoot](#). Chateau like a French mansion and Barefoot like the wine, and everything else can be found in my link tree on my Instagram.

**Molly:** Awesome.

**Becca:** Excellent. Well, that concludes this episode of the show. Until next time, stay proper.

**Molly:** Do you want to think of one?

**Charlotte:** And find yourself a Johnny Flynn.

**Becca:** Just do it. Yes. Yes.

[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](#). [01:16:00] If you love what you hear, check out our Patreon at [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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