

**Molly:** Hey everyone. Before we begin today, we wanted to give a huge shoutout to our patron, Janae, who upgraded her pledge. Thank you so much for your continued support. If you want access to things like our Discord community, occasional outtakes, bonus episodes, and all sorts of good stuff, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice). Now, we've got a long episode for you today, so we are just to dive right in. Please enjoy this week's episode covering the 2009 *Emma* miniseries starring Romola Garai, with our guest, Sophie Andrews aka Laughing With Lizzie.

[Pod and Prejudice theme]

**Becca:** This is Becca.

**Molly:** This is Molly.

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

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

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

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

**Molly:** And I, Molly, have never done that before, but am doing so for the first time through this podcast.

**Becca:** If you want to hear Molly read *Pride and Prejudice* or *Sense [00:01:00] 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* 2009, Episode 4. And we are joined today by Sophie, who you may know from [@laughingwithlizzie](https://www.instagram.com/laughingwithlizzie) on Instagram. Hello, Sophie.

**Sophie:** Hello. Thank you for having me.

**Molly:** Thank you so much for coming.

**Becca:** Yes, we're amongst Austen internet royalty here. Do you want to tell the people a little bit about what you do with Jane Austen on the internet?

**Sophie:** [giggles] Royalty? Is that just because I live in England? If that--  
[laughter]

**Sophie:** Also, I so wish I was where you were, Molly. I so wish I could go back to having not read and watched all the adaptations, just having that joy again of watching it or reading it for the first time.

**Molly:** It is pretty magical.

**Sophie:** Yeah. So my name's Sophie, and as you say, from Laughing With Lizzie. So my relationship with Jane Austen has been fascinating and very unexpected, taking twists and turns, and I feel like I've been very fortunate. I think [00:02:00] for me, it stems back to, like many people, studying Jane Austen at school. We were doing *Pride and Prejudice* for our exams when I was about 16 years. I hadn't really been a reader before that, but I had seen some of the adaptations. My mom had showed them to me when I was growing up. And so I was intrigued. The fact we were going to be studying it, and I read it over the summer, and I read it in two weeks, which for a nonreader of an Austen for the first time was pretty quick, really.

My mum couldn't get over it. I had my nose in a book. She thought [giggles] that was very strange. I don't know, something just clicked. Something really spoke to me about the story. I really enjoyed studying it at school. I would stay behind after all the classes to chat to my teacher, who was also a big Austen fan. And then I started reading all the other ones, looking into all the adaptations. And then I got online [00:03:00] and found that, "Oh, look, there are actually loads of other people out there that love Austen as much as I do." Because I think at the time, I felt very on my own with this. I think because as a small class, no one else in the class at least admitted to enjoying it, anyway. I think secretly some of them probably did.

[giggles]

**Sophie:** So then I found this amazing online community and started chatting to people all over the world. One person in particular, she said, "Oh, you've got so many opinions and things to say about Jane Austen. You should start a blog." And I was like, "Mm. I don't know. How do you do that? I have no idea." So she set me up. She came up with the name I can take no credit from, even my own name. [Molly giggles] And then I started blogging on there. Then I eventually decided to go onto social media and join up with a Facebook page.

Again, I was meeting all sorts of people. As I was starting to gain followers [00:04:00] on

there, we were approaching her 2017 bicentenary, where there was just a lot of publicity and attention on Jane Austen as it was 200 years since she had died, and she was going on to our £10 banknote. There was just a lot going on that year. I was just lucky, I think, that I happened to be 21, 1 and 20 in that year. I had gained a little bit of a reputation and I was asked to be on a BBC documentary that year about Jane Austen fan culture, and the way people still are celebrating her 200 years on. Off the back of that, some publishers contacted me and asked me to write a book. So a year later, my book, *Be More Jane*, came out, and then a year after that, my second one, *Be Your Own Heroine*.

And then by this point, I just about got onto Instagram as well. My best friend, Abby, who helps me out with just about everything, [00:05:00] Austen. She was like, "What are you doing? How are you not on Instagram yet? Come on, get your act together. Get on Instagram." I was just still stuck in the dark ages on Facebook. And so she got me all set up on Instagram, and that is now my primary platform, where I've got quite a few thousand followers on there now. It's just amazing to be able to share my Regency adventures with people all around the world. I've very grateful.

People enjoy seeing what I get up to, and I think it's really fun to see other people doing similar things, how they do it across the pond for you guys. And in all far reaches of the world, it's amazing how far her legacy and just how much people love her and how worldwide that sort of love is, really. So yeah, I've been extremely fortunate in the opportunities that have come my way and that people enjoy following my silliness online, really.

**Molly:** That's so amazing.

**Becca:** That was such [00:06:00] a journey. I loved that.

**Sophie:** [laughs]

**Molly:** Yeah.

**Sophie:** It's quite a journey.

**Molly:** You do like costuming and stuff too. Like, are you dress up in Regency garb and stuff, what inspired you to start doing that?

**Sophie:** So I started the blog when I was 16 years. So that was in 2012, I went to my first in person Austen event, not in costume, in 2015, so a couple of years after I'd done the blog. And I think by this point, I'd seen some people in costume, and it had been on my radar that how fun would it be to have a Regency dress. And so then I thought, "Well, you know what? Let's just--" For the next event and my first Jane Austen festival in Bath, the big annual one in Bath that happens every year, I wanted to have a costume.

So with my Facebook page, I was getting ideas and suggestions of where to go, and I met a fantastic seamstress called Sarah Marshall, [00:07:00] who helped me out with my first outfit and made my first dress and Spencer and everything. It was a low budget because it's expensive to get them. I think you do need to start. So all my accessories just came from me going on eBay, Regency bonnet and hoping for the best. There was a surprising amount of things out there that you could pull together an outfit. The first time I put it on, I could still remember, it was very surreal. It was a very special moment.

I think the reason I wanted to go all the way into the costuming is one, it's just fun, and the outfits are beautiful when you see them in the adaptations. For me, another major part of my journey with Austen is she's very much an escape for me, has been for years and still is. I suffer from various health conditions, [00:08:00] such as, well, big one is fibromyalgia, currently now I got long COVID too. Back when I was first poorly when I was 17 years, Jane Austen was such solace, and I could just jump into the novel and pretend I was Lizzie Bennet for a couple of hours instead of Sophie, who was just going to endless medical appointments. The real world was a little bit rubbish at the time.

So I think that idea of escapism, adding in the costuming just made it even more of an escape. I suppose if I could get into a different dress and put my hair up, take my glasses off, and just really almost pretend I'm someone else, I think it really just went along with that and is why I suppose threw myself into it quite so fully, because it was so vital for me at the time.

**Becca:** Yeah, I think I can relate to that, and I think a lot of other people can relate to that. Austen's work forever and always feels [00:09:00] comfortable. It feels homey, it feels safe. I know a lot of people in our community feel that way as well. It's a special community, I think,

for that reason. So we're all very pleased to be a part of it.

**Sophie:** Oh, definitely. I've never come across another author that has quite the same effect and following and that kind of feeling of being comfortable to escape. It goes all the way back to the World War I with soldiers reading *Emma* in the trenches, speaking of Emma. Yeah, so it's fascinating for how generations immediately there's been this comfort in Austen, I think.

**Molly:** Yeah. There are a lot of other fandoms where the following can get caddy and can get defensive and mean and fight amongst themselves a lot, and I feel like the Austen fandom is so nice. [giggles]

**Becca:** The kindest fandom you will ever find. Speaking of the fandom, we do have a few questions that we ask [00:10:00] all of our guests about their relationship to Jane Austen. You just answered the first one, which was, what is your relationship to Jane Austen? So I will move on to the second one, which is, what is your favorite piece of Austen's work? And that can be a book, it can be an adaptation, it can be a song inspired by her work, whatever speaks to you most.

**Sophie:** I had a long think about this. I think, for me, I'm going to say my Peacock Edition of *Pride and Prejudice*, because it's a very iconic cover. If you don't know what I'm talking about at this point, go and cover Peacock Edition, 1894. It's just beautiful. It's one of the iconic covers. It's where the whole peacock connection to *Pride and Prejudice* stems from. I was gifted it for my 18th birthday. So it also holds a nice memory for me in that sense. [00:11:00] And *Pride and Prejudice* is my favorite novel. So it's very much the pride of my collection, I think. I think it's just a beautiful, beautiful cover.

**Becca:** I love that. And also, I should say, I have a print of that cover on my wall in my living room.

**Sophie:** Love it.

**Molly:** I have a wallet that has that on it from WellRead.

**Becca:** Yes.

**Sophie:** Yeah. No, it is so iconic, and it pops up everywhere. T-shirts, tote bags. Yeah. It is beautiful. You can absolutely see why.

**Molly:** Yeah.

**Becca:** Absolutely. Third question. Which Austen character do you relate to the most?

**Sophie:** Surprise, surprise. Elizabeth Bennet.

**Molly:** [laughs]

**Becca:** She is a great person to relate to.

**Sophie:** Having spoken about *Pride and Prejudice* so much. And in case you hadn't guessed from Laughing With Lizzie. It's not my name, which many people think it is, which is fine. I will answer to Lizzie. When people [giggles] call out Lizzie, I'll answer. It's okay. In fact, I sometimes will answer more to Lizzie than Sophie in the Regency situation, apparently, as my friend has pointed out to me. She's called [00:12:00] out to me several times, and I haven't answered until she's used Lizzie, apparently.

So [laughs] *Pride and Prejudice* was my first. I already knew I loved the story from having watched an adaptation when I was younger, and I was pretty certain that Lizzie was going to be my favorite heroine. She remained my favorite, and the one that I could relate to the most as I read the other novels. I think for me, her obstinate, headstrong spirit is just fantastic. When you're reading it and seeing the way she stands up for herself and stands up to people around her, going against what should be expected of her in society's eyes, the fact that she didn't really care about that or to an extent of if she felt like someone was doing her wrong, she would stand up to herself. It's not like she was going out the way to be a rebel, but when needed, she [00:13:00] didn't shy away from standing up for herself or her family or anything like that. I think that's a really admirable quality, and I think is an important quality to have today as well, especially as a female. I think she's a great role model, I think, still today.

**Becca:** Truly a 21st century woman in the 19th century in many ways. And then finally, our final question is, what is your hottest Austen take? This is something about the Jane Austen canon that you feel strongly that may not be the popular opinion.

**Sophie:** Definitely isn't the popular opinion. If all the news articles and everything were to go by, but I actually really like the *Persuasion* 2022. Come at me. [laughs]

**Becca:** So we haven't done *Persuasion* yet. It is our next book, and I have heard horror stories about this *Persuasion*. So I am so excited that we have a guest on who likes it.

**Sophie:** You'll have to get me back on when you've watched it. I will come on and defend it, because I think [00:14:00] I honestly have so many opinions on it. I was actually fortunate enough to work with Netflix a little bit towards the end of it when they were marketing it, and got to know a little bit more about some of the reasons to things and various things, and I think it gave me a further insight into it. When I watched it, I could see what they were going for, choices that they made. I knew that there were going to be Austen fans that were like, "What is this sacrilege?" But I also think it got an unfair trial. I think people were hating on it just when a 32nd trailer came out. I think that's a little bit unfair. So yeah. But this is a whole other podcast you have to get me on again.

**Molly:** Absolutely.

**Sophie:** Yeah. No, I really enjoyed it.

**Becca:** Ah, so hype. That's now ruminating in my head. I'm off in Season 4 of the podcast already, which now, I guess means we have to pull ourselves back to Season 3 of the podcast covering *Emma* and the final episode of the 2009 [00:15:00] miniseries starring Romola Garai and Jonny Lee Miller. Before we get too deep into it, Sophie, did you have any thoughts on this miniseries?

**Sophie:** I absolutely love it. I think it's brilliant. I think it's very well done. The casting is spot on. I don't think there's any weak point in the casting. The story because it's a miniseries in a similar way to the *Pride and Prejudice* 1995, therefore, the story is really pretty accurate. I think as much as you're going to get from any televised adaptation. And the costumes, the music, yeah. no, honestly, it is my go to. It's my go to *Emma*.

**Molly:** Yeah. I think it's going to be my go to as well. It's just so good.

**Sophie:** I love it.

**Becca:** Yes. This is far and away my favorite *Emma* adaptation. We have watched three now, but I will say this one, just like, I don't know, I don't think you can top Romola Garai's, *Emma*. I think she's perfect in the role.

**Sophie:** I think she gets the good balance between being that kind of spoilt and [00:16:00] just having everything her way throughout her life, girl. I think she's still likable. I know that's very difficult balance to get with Emma.

**Becca:** Yes.

**Sophie:** Some people hate Emma. I love her, but a lot of people hate Emma as a character. But I think Romola Garai really gets it right.

**Molly:** Yeah.

**Becca:** Absolutely.

**Molly:** She's amazing. So I guess we should just dive into it. This episode starts out with the strawberry picking at Donwell. And my first thought as we began, I was like, "Oh, no, I forgot that this is what's going to happen in this episode. We're going to have to deal with Box Hill."

**Sophie:** I know.

**Molly:** Devastating.

**Becca:** Every single time, it's just like, you get the strawberry picking, which is, on its own, just a lovely scene, but you're like, "Oh, God, I know where this leads."

**Sophie:** It's heartbreaking.

**Molly:** It really is. So Knightley has prepared everything for Mr. Woodhouse. And this is something that happens in the book that I haven't yet seen in an adaptation. So I was really happy to see him preparing Mr. Woodhouse's little seat by the fire with all his little knickknacks to look at, and Emma is like, [00:17:00] "You've prepared everything so well for our day."

**Sophie:** I think, generally, throughout the series and you see it a lot in Episode 4, just Michael Gambon as Mr. Woodhouse, one, perfection.

**Molly:** So good.

**Sophie:** But also, I think the little scenes that you see between Emma and her father and also Knightley and her father and Emma, I think just-- For example, what you've just spoken about with him getting out some things for him to look at the picnic, I think they really highlight those relationships and the situation with his father really well.

**Molly:** Absolutely.

**Becca:** For sure.

**Molly:** So every time Emma walks past Knightley in this first scene, you see him like he's watching her so intently. And then she walks past him and he just looks panic like, "Oh, my God." He just doesn't know what to do with himself.

**Sophie:** Yeah, he really does. I think he's so aware of his feelings by this point. He doesn't really know what to do with himself. He goes back to being a little embarrassed. Little embarrassed teenager, almost.

**Molly:** Yeah. Then [00:18:00] we see Mr. Elton just dragging this donkey along.

**Becca:** This is so iconic because there's no way this would have happened, but it's a perfect scene, because he's just sweating crazy, dragging her on this donkey. And the Mrs. Elton music plays in the background, and I'm thinking to myself, her whole thing is trying to act holier. And then, now, wouldn't she have servants to drag her on her donkey as opposed to her husband? But the physical gag of it and the misery of Mr. Elton, just, oh, perfection.

**Sophie:** I think it really sums up their relationship and the marriage that he shackled himself into. [giggles]

**Molly:** Absolutely. And then we see her "picking strawberries," and she's just having Mr. Weston pick the strawberries and put them in her basket. This Augusta is really-- I think she's my favorite.

**Becca:** She's so detestable. Just unbelievably so.

**Sophie:** She is brilliant. And again, played really well in this [00:19:00] miniseries as well. I think, yeah, is great with her walking around saying, "Oh, how I love picking strawberries." And then literally everyone else just thought, "Here you go. Here's one of mine, because you're not picking any."

**Molly:** Yeah. [giggles] Exactly. So we learn that she has found Jane a position as governess. And Jane has this look of panic on her face. Like, not panic, but just fatigue. Jane is fatigued. I wanted to call out that I love Mrs. Elton's dress here. I would absolutely wear that dress. I think it's the one with some green ribbing on it. It's beautiful. The costuming is so good.

**Becca:** They had to make up for that mesh bonnet she wore in the last episode.

**Sophie:** [laughs]

**Molly:** Yes. So then we get a quick shot of Knightley and Harriet talking, sitting on a bench, and Emma walking up behind them, which will be important later, but seems out of place right now. And then we see Emma inside preparing a bowl of strawberries for Mr. Woodhouse, and he's telling her how he doesn't want her to go on her trip to Box hill, [00:20:00] and he's like, "I'm pretty foolish, aren't I?" And Emma has this really earnest moment with him where she takes his hand and she's like, "Isabella and I have always counted ourselves very lucky that we weren't sent away after," and then dot, dot, dot. Her mom died, and they have this very just touching father-daughter moment. And as Emma is walking away, she runs into Jane, who is leaving, and we get the Jane is fatigued scene. I love this Jane. I think she's my favorite thus far. You see the way that this is placed in the miniseries, which is how it's placed in the book as well, but there's something about the pacing where we've just seen her learn that she's got a position, or that Mrs. Elton has found her a position. We've seen that exhaustion with Mrs. Elton and how she doesn't want to be talking to her. And then she's got this job and then she's like, "I have to go home." It just really hits different when she says, "I will soon be taking care of children. I cannot [00:21:00] be afraid." It really places that connection on, okay. She's got the job, she's exhausted from holding on to something, and she's running out of time.

**Sophie:** Yeah. I think you can see the fatigue and also just the fear, I think, in her face. I think you can really see the, "Well, things are really not going. Nothing's changing. We're still just keeping this secret, and I can't say anything." I think there's just that fear that I think I am going to have to take this position and I'm going to become a governess. I think she sees at that point, no other way for her situation to end.

**Molly:** Yeah.

**Becca:** Yeah. I think there's a real friend chemistry between the two actors here, Emma and Jane, which is rare in adaptations of *Emma*. They don't usually prioritize that. But there's a charge when she's-- This Jane plays this moment halfway between weary and on the brink, and [00:22:00] it just breaks your heart every time. I think in that moment, we're all feeling

what Emma's feeling, which is surprise, and pain for her, and a bit of confusion as well. It's beautifully done. 10 out of 10, they did the scene right.

**Molly:** Yeah.

**Becca:** Finally. [laughs]

**Sophie:** Yeah. I think it is a scene that isn't often handled well or correctly, I think, equally in a minute, when Frank comes along as well. I think that whole interchange at Donwell is very well handled and hasn't really been in any previous adaptations.

**Becca:** To your point about it being a miniseries, I think I've said this before, as we've been covering this and I'll say it again, I think the greatest beneficiaries of the fact that this is a longer format are Frank and Jane. I think their story actually gets room to breathe, and the actual story from the book.

**Sophie:** 100%. Also, slightly going back to what you made about the interaction between Emma [00:23:00] and Mr. Woodhouse about saying, we're glad that weren't sent away, I think that's another thing that gets really-- Again, it's not quite as accurate to the book, because it's not in the way that the miniseries starts before the book. You see little scenes of them as little children. But I think that really adds to it and makes you imagine the situation, of little Frank and little Jane being sent away and Emma seeing it and not being sent away. I think the way that they hark back to that throughout the miniseries and in that interaction and how they do very much refer to that. It really makes it, I suppose, part of Emma's character in why Emma is how she is and then why Frank and Jane are like they are. I think it's really, really brilliant that they give some time to that, even though it's not in the book quite in that unobvious a way. But I think it's really interesting to see that on screen.

**Molly:** Yeah. One of my favorite things, I don't remember who said this about adaptations, [00:24:00] but someone who was adapting something said that they don't want to change the book unless they can make it better. And so there are a lot of things that this miniseries does that I think are adding to what Jane Austen gave us.

**Becca:** I'm sorry. Was this the creators of The Last of Us about the video game?

**Molly:** Yes, it was. Yes, it was. Thank you.

**Becca:** [laughs] Great television program. I think the creator of the video game teamed up with the guy who made Chernobyl, who's both of their names escape me, but basically they talked about it. The guy who made the game is very proud of the game. The guy who played Chernobyl is a huge fan of the game and they were like, "We love the game, and we're only going to change the game when we think we can improve upon the game," and that they do. Spoilers.

But the making implicit references in the Jane Austen novel explicit in this adaptation, I think really does a good job of tying [00:25:00] the whole story together, especially making it feature so heavily in the first and fourth episodes.

**Molly:** Yeah. Another thing that it does that I think improves it is making Knightley so openly a mess. And in this next part, we were in our Discord watch party, and I was like, "Did he just really say that?" Emma walks Jane to the edge of the grounds and Knightley is walking up behind them. And as Jane is walking away, Knightley comes up and he says, "I was thinking how at home you looked. You might be mistress of this house."

**Becca:** Sir.

**Sophie:** [laughs] Oh, he's sir.

**Molly:** He said it. He said it, and she was like, "No, one is enough for me. You would scold me. I would go to my head if I was mistress of two houses." And he's like--

**Becca:** "I love you."

**Molly:** Yeah. He's like, "Okay. Yeah."

**Sophie:** I think it's the fact that Emma doesn't really think twice about what he just said and just immediately goes, "Oh, our level of friendship and the fact that I look after Hartfield from my dad, [00:26:00] hey, I'll just come and look after Donwell for you." And that she thinks nothing more about if there's any further implications in what he just said.

**Molly:** Yeah.

**Sophie:** She's so oblivious.

**Molly:** You could say that she's--

**Becca:** Clueless.

**Molly:** Yeah.

**Becca:** Boo.

**Molly:** So she tells him that Jane wanted to be alone, and she starts talking about like, “Oh, well, of course she's exhausted her living situation, Miss bates,” blah, blah, blah. She's going off on her, and she sees Knightley's looking at her like, “Mm-hmm.” She cuts herself off and she's like, “Okay.”

**Sophie:** I'll stop talking like that now. Mr. Knightley does not approve.

**Molly:** Yeah, foreshadowing. Then we get Frank approaching being cranky about the heat. He's hungry. He wants a little beer.

**Becca:** Yeah. Someone was like, “Yeah, he's being a real asshole.” No, I was watching this with Mike, and Mike was like, “Yeah, that guy's such a jerk.” And I was like, “Mike, this is literally how you act when you're hungry and hot.” You just need a little snacky snack to be calm again. I want to defend Frank here, because I do feel like everyone's like, “Yeah, he's such a [00:27:00] jerk in this scene,” and he is. But who among us, after riding through or walking through a very hot day without any food in our stomach, is nice upon first speaking?

**Sophie:** Yeah. No, it's true. Especially, with what happened on his walk as well, adding to the emotions. I think, generally, which I'll touch on more when we get to to the Box Hill scene. I think the way the actor, whose name escapes me, interpreted Frank is really interesting and very different to the other adaptations. I think there are, again, you saying about there being more time for Frank and Jane. I think he's, in a way, a little bit more villainy in the way that he's quite whining and stroppy at times. He really is rude about poor Jane. He really goes there with that charade. I think definitely more so than we've seen in previous adaptations, and possibly a little bit more so than we see in the book. But equally, I think it [00:28:00] creates, because there's the more space for Jane and Frank, I think it does really create more of a roller coaster and an interesting story.

**Molly:** Yeah. I think I had a lot of feelings about Frank in this, and I'll definitely get more into it when we get to Box Hill as well. But I do think that it's fairly book accurate because I do remember being so confused in the book as like, why is he being such an asshole? But I think that a lot of adaptations attempt to make his assholery more palatable for modern viewers. I think it's a weird situation that Jane has written, and I think it's very difficult to at least wrap my head around. And so, I appreciate how much they tried to show that struggle in this Frank. And you can see he's come in, he's like, “I just passed Jane Fairfax, and she's walking in this heat. It's insane.” But he looks concerned like, “Why is she walking in this heat?”

**Sophie:** You can [00:29:00] see all the emotions. When you are in that argh kind of state, you can't really hide your emotions and things. You can see the anger, the frustration, but also the sadness and the concern and just everything going on. Obviously, to Emma, she's just like, “Oh, he's just being a stroppy teenager.”

**Becca:** Yeah. I think you're right. I think there is a way in which he is allowed in this adaptation to really be as gross as he is in the book. And the reason why I think it works is, I think because he has already laid on all these different layers of vulnerability in Frank, and reasons why you might be surprised by just how rude and awful he's being in that scene. I think that makes it a more colorful, rich performance, just generally. I think he's just really good at playing up the best and the absolute worst parts of Frank Churchill's character.

**Sophie:** Yeah. He can definitely do the best. Definitely. I [00:30:00] think at times, you're like, “Yeah, you can 100% see why Emma might fancy him.” I'm like, “He feels really charming, really outgoing,” and you can be like, Yeah, you can see the attraction.” But then when he then is the other end of the scale and you're like, “Ooh, okay.” [laughs]

**Molly:** Totally. So then we get a nose up shot of a horse eating some strawberries. [giggles] There are a bunch of fun cinematography choices in this adaptation that are out of nowhere, and that was one of them, it was just like strawberries, horse's nostrils, horse's face cut away, nothing else. Frank comes in. Emma's with her father, and he comes in with a little snack and his cup of beer and he's talking about how he wants to travel, and Emma's like, “Okay, you never will because your aunt.” It's interesting to see she almost wants to hold on to him also not being able to escape his aunt as something that they have in common.

**Sophie:** Yeah.

**Molly:** And then she's like, “Okay. Well, it's not [00:31:00] Switzerland, but you should come to Box Hill.” And she goes, “Harriet will be there as if he cares.”

**Becca:** And then he's basically like, "If you want me to be there, I have to be there."

**Molly:** In front of her dad.

**Becca:** No chill.

**Molly:** Absolutely, no chill. So then we go to Box Hill. I liked the transition of Emma looking at the book and seeing the image of Box Hill, and then we get to see Box Hill itself. I loved that their outfits matched perfectly to the outfits of the people in the drawing in the book.

**Sophie:** Box Hill is beautiful. I've been there several times. I can't find the tree. I keep looking for that tree that they're sitting next to.

**Molly:** Oh.

**Becca:** Did you insult any middle-aged spinsters each time you went to Box Hill?

**Sophie:** There were none around for me to insult. Otherwise, maybe. Because then if a man would come over and berate me, and then I can marry him, that would be great.

**Becca:** We'll set it all up. [laughs]

**Sophie:** Oh, I'll have to take a spinster with me next time. Maybe that's where I'm going wrong.

**Molly:** Yeah, that'll be it. You have to invite her out and then--

**Becca:** And then ruin her day.

**Sophie:** Yeah, exactly. That's how it goes. [00:32:00]

**Molly:** So it's still hot, and Emma, Frank and Harriet are sitting looking at the view, and Frank is complaining about how hot it is, and Harriet is sneezing.

**Becca:** I do want to add here. One of the things I've never seen in another Jane Austen adaptation, which I love here is the beginning when Emma's there, she's so happy, she's so excited. She's like, "This is amazing." And everyone else is pulling down her mood, because mostly Frank is being super sour. She's just literally trying to enjoy how lovely the view is at the beginning before she becomes instigated into poor action.

**Molly:** Yeah.

**Sophie:** It's quite sad as well, in a way, to see her joy like it's lovely, but at the same time, you think, "Oh, it's so sad that just going really not that far from her village to look at a pretty view has just absolutely made her month." I think, obviously, travel was different then, but equally, no one else is quite [00:33:00] as amazed by it. And the fact that Emma had never left Hartfield before-- not Hartfield, Highbury, I think it really hits home just how sheltered her life has been. I think, again, that gives a sense of vulnerability to her and goes a long way to, I suppose, not allowing her behavior, but to explaining the way that she is, because he really goes, "No, she really has just been brought up in this tiny, tiny little sphere which she's queen of." So she's going to be like she is, and it's very much to do with her upbringing. I think it's very good how that adaptation does really focus on the fact that it's like her upbringing and her surroundings and circumstances that have made her like she is, because that's literally the first line of the book as well. Again, it's making the clever line you said about implicit-explicit. I think it really [00:34:00] demonstrates that really well.

**Molly:** Yeah, totally. So they're all hiking up the mountain, and Frank is talking about how miserable everyone looks. Then they're all sitting silently in a circle. It is interesting how he went from being grumpy to being like, "Let's make jokes."

**Becca:** He's trying to stir the pot. He's taking out some toxic energy on everyone around him, which Emma translates as, "Oh, he's having fun," but feels menacing in the scene.

**Sophie:** That, and also just wanting to upset Jane as well, I think because they've had their argument, he's like, "Right. How can I really stick it to Jane as well?" And I think he's horrible in this scene. He's absolutely horrible. It's so sad to see Emma going along with it. It's so hard to watch.

**Molly:** It's so hard to watch. He's just being straight up mean. I can't forgive him. I know that I go back and forth, and this is what I was [Becca laughs] talking about earlier. But I really go back and forth on Frank [00:35:00] Churchill, and I did in the book as well. I was like, "Oh, he's not really the villain. Is Frank the villain? He's not the villain."

**Becca:** Am I the drama? I don't think I'm the drama. Maybe I am. Am I the villain? [laughs]

**Molly:** In this scene, he is the villain, because-- Okay. Before we get there, he's flirting with Emma very loudly, and there's so much pain on Jane's face. I think at this, that's like, "Okay, I'm digging at her," whatever. And then he says that Emma demands to know what they're all thinking of, and Miss Bates starts very sweetly listing the things that she is thinking of. One



of them is how pretty Jane looks, and Jane has this cute little like, "Thanks, aunt."

**Becca:** Oh. [laughs]

**Molly:** And then Mrs. Elton is like, "Okay, well, I always keep what I'm thinking to myself." And Knightley's like, "Is Miss Woodhouse sure she wants to know what we're all thinking of?" which is one of my favorite lines. Then Frank asks for the one entertaining, two mildly entertaining, or three dull things. And we're all sitting at the edge of our seats like, "Please don't. Please don't do it. Please don't do it."

**Becca:** There's [00:36:00] no other scene I can think of in a Jane Austen novel that makes everyone so viscerally uncomfortable.

**Sophie:** Yeah. It amazed me, actually, when I went to see the recent 2020 *Emma* at the cinema. Obviously, most people there probably know *Emma* and have seen them, but they were gasps in the audience when that happened. It was like, [gasps] And I was just like, "Oh, that's brilliant. The fact that it still has that impact."

**Molly:** Yeah. Well, what's really interesting is, in the 2020 *Emma*, she says it so maliciously, like, she's like, "Well," blah, blah, blah, blah. And in this one, she says it like she truly doesn't know that what she said was bad until everyone's staring at her like, "What the fuck did you just do?" She's just laughing and she's like, "Oh, ha-ha-ha-ha-ha."

**Sophie:** Definitely more playful. She felt it was playful, anyway.

**Molly:** Yeah.

**Becca:** Absolutely. The way Romola Garai plays it is like this little offhand joke she makes like teasing a friend, that is unspeakably cruel. And then the vibe [00:37:00] shifts in the group, and it's like Emma understands that the vibe has shifted, but doesn't understand why it shifted. And so she's trying to still have fun and be stupid and silly with Frank, and she's like, "Why are people so upset? I don't understand."

**Sophie:** You can see it on her face with her going, "What did I just said? Is that really what's upset people? Why?" You can try and see her trying to still-- Frank's still trying to interact with her, but she's just like, "Oh, but I'm really confused as to why everyone's now really upset and trying to think through why-- Was that really that bad? Why was it that bad?" Yeah, you can just see her, just absolute confusion and just everything going around her mind like, "Ah, I don't know."

**Molly:** Yeah. Jane looks so disappointed in her, because this one makes you root so hard for their friendship, that really hits. And Miss Bates, of course, has tears in her eyes, which is devastating because Miss Bates is just so-- Oh, I love [00:38:00] her so much. And Mr. Weston immediately makes his conundrum, which is very just like, "Read the room, my dude."

**Becca:** Oh.

**Molly:** It's the MA, Emma, who's perfection, Emma. And everyone's like, "Okay, we got to get out of here." [giggles]

**Becca:** "We're leaving. We can't." [giggles]

**Sophie:** Yeah. Knightley's like, "Oh, well, perfection is come too soon." [laughs] And it's like, "Right. We're all off now. We're all off. This is really too awkward now."

**Molly:** Yeah. My girlfriend wanted to share that she upon watching this and she's never read the book or really seen any of the other-- She's seen some of the other adaptations, but not necessarily paying attention. Anyway, she knew when he said what two letters mean perfection or whatever. She was like, "I bet it's M and A." But she didn't say it out loud. She says, because she thought it was too dumb a joke.

**Sophie:** [laughs]

**Becca:** Wow. Didn't Mel just burn Jane Austen?

**Molly:** I think she burned Mr. Weston.

**Sophie:** Mr. Weston, not Jane Austen. Jane Austen knows that it's a stupid. [laughs]

**Becca:** Yeah.

**Molly:** Yeah, exactly. I liked when they were all walking away. Augusta was like, "Come, [00:39:00] Jane," and Jane was like, "Mm-mm."

[laughter]

**Molly:** So this is when I start being very anti-Frank, because the majority of the group has walked away, and he starts berating Jane. Augusta and Elton walk away and he's like, "They're such a great couple. He only knew her for a little while in Bath. How many a man

has committed himself on short acquaintance and regretted it the rest of his life?"

**Sophie:** Ooh. [laughs]

**Becca:** Line from the book.

**Molly:** I know it's from the book, but somehow seeing it out loud.

**Becca:** It's bad. It's a horrible thing to say. I was interested in Jane's performance at the line back, because she says it so gently, and I was like, "She's shown some force in other portions of her performance. I wanted her to snap back at him a little bit more." I have very few complaints about this Jane. I think she's close to perfect, but I would have wanted that little clap back that comes [00:40:00] after to be a little bit snappier.

**Sophie:** It's, in a way, a last-ditch attempt at this, because, as we know, she then goes back and does accept the position to be a governess. And I think it's a last-ditch attempt, but also, as she said, she's fatigued, she's tired, she just doesn't have that energy anymore. She feels like she can't say nothing. But it's been going on for months. I think it's interesting that that whole interchange, which is awful, is horrible. But if you're doing it for the first time, you then realize what it actually means when you go back. You're like, "Oh, my word. How?" I think at that point, you can concur with Knightley like Jane can do so much better. I think at that point, it's really hard to feel anything nice for Frank.

**Molly:** Yeah. Especially, I think that this adaptation really makes it his decision that they've been keeping it a secret. I know that they're keeping it a secret because of his aunt, and his aunt [00:41:00] wouldn't approve of the match and let him marry her. But it really shows that she's just waiting around for his aunt to get out of the picture or for something, and she's starting to feel like she never will. She's almost being strung along, and that's exhausting. And so it just makes you mad at him.

So Frank starts to go off like, "Emma, pick a wife for me, someone who's just like you." And of course, Emma thinks that he means Harriet. And then Jane and the rest leave, and Frank continues to complain about the heat. And Emma is like, "I'm going to go look at the view again," and she walks away. Frank is like, "No, come back." And she's like, "No, I need to go think about this." So she goes and sits on a log, and Knightley comes up to tear her to shreds.

**Sophie:** [laughs]

**Becca:** Badly done, Emma.

**Molly:** Badly done twice.

**Sophie:** Just three words, badly done, Emma.

**Molly:** Yeah. You can really see how much this does [00:42:00] not bring him joy to do. I wish they would go into more detail about this later when he says like, "I knew after Box Hill." Because in the book, they explain that he means the amount that he was upset that Frank had that influence on her and was being a bad influence on her, that really brought him pain, and he realized that I love her too much, I need to get out of here, so that she can make her own decisions, and I don't feel pain about it. But they didn't really go into detail about that. But that's okay, because this is a perfect berating of Emma, I think. I think he did a great job.

**Sophie:** I think the way Jonny Lee Miller delivers the classic badly done Emma is he's not shouting it, but it has such power. I also think this whole berating scene, it's really different from their scene in their fight in Episode 1 about Mr. Martin [00:43:00] and Harriet. I think it's a real different vibe, Equally, you could say similarly bad situations because she's interfering with a young girl's life. That proposal was great. And now she's insulting someone that's lesser than her and everything. But I think because of the way his emotions have gone on a journey since that episode, it's less of a friend berating a friend to a wannabe lover, just really upset by her behavior. I think there's a real noticeable difference in the way that they play those two, because they're the two major arguments that we see that they have.

**Molly:** Yeah. Especially the second, badly done, when it's like a little hushed and he's like, "How could you do this?"

**Becca:** I do really agree with that point. I think it is a perfect encapsulation of how [00:44:00] their relationship changed through the story.

**Sophie:** Yeah. At this point, I think Emma has realized, "Okay, maybe--" I think she's stepped away from Frank and she's probably a bit of realization has settled in. But I think she's trying to defend herself. Not to defend her behavior, but to Mr. Knightley, rather than, because she doesn't like the fact that Mr. Knightley is thinking of her this badly. I don't think,

to me, that she's necessarily defending her behavior, because, "Oh, no, it was absolutely fine," I think it's mainly because Mr. Knightley is so upset.

**Molly:** Absolutely. So she's destroyed, and she goes home, and her dad is being so sweet. He's like, "Oh, was it as spectacular as you'd hoped?" And she can't look at him, she's in tears, and he's like, "Will you be going on another trip soon?" He wants her to say, no, and she's like, "No, I won't. You can't have too [00:45:00] much a good thing."

**Sophie:** Oh, this whole next section gets me so much. Just seeing Emma clearly not slept, and that incredible shot of the sun coming through the window, and the profile and just she looks so tired, and then the way that they do it. When she goes into the village to see Miss Bates, and just the absolute judgment from everyone, because all this kind of gossip gets round very quickly in that kind of village. I think it done so well. It's so sad to watch. It shows that despite Emma's position, people don't like it when you're going to act like that to someone of Miss Bates position in society and who's held pretty dear in Hartfield-- in Highbury. Sorry.

**Molly:** Well, I was going to ask, if you thought that that was real or if Emma's imagining that they're all looking at her like that.

**Sophie:** Interesting.

**Molly:** Because my first thought was that it was imaginative, but because her imagination runs away so often. But I like [00:46:00] your thoughts that people just love Miss Bates, and Emma is actually being harshly judged by the rest of the town, because she should be.

**Becca:** I think it's certainly something up for interpretation. One can read it clearly either way. So I think that both are a great reflection of Emma's very well earned self-loathing in this moment.

**Sophie:** I think it could possibly be a bit of both. I think there definitely would be judgment from the rest of her village because the village is so small, because they know they've got to look after Miss Bates because of her situation. They know what should be expected of Emma. And generally, Emma is a nice person. Like, she does go and help the poor. It's an out of character situation, really, for her to be that mean. And so I think it probably was happening. Maybe her mind made it feel worse [00:47:00] than maybe it was. And a couple of looks that may be like, "Oh, my gosh, everyone's literally talking about me and judging me right now."

But I think there definitely would have been some because of how small and enclosed and just village life, really, especially back then. I think it would get round very, very quickly. Everyone does care for Miss Bates. Loads of people. You'd hear of many different people giving her baskets of food. They just know they've got to look after the Bateses. I think therefore, people would like, "I'm not angry, I'm just disappointed," kind of attitude.

**Molly:** Yeah. And maybe a little bit angry too.

**Sophie:** I mean, maybe a bit angry. [laughs]

**Molly:** Yeah. I wanted to draw attention to Emma's messy bun. She's just got a full on modern messy bun going on.

**Becca:** Couldn't be bothered.

**Sophie:** Yeah. I think she totally just, "I can't sleep. I'm woken up. I'm going to--" Miss Bates says, "How early it is?" She's like, "You go. No, I don't want the servants to-- I'm just very [00:48:00] quickly getting dressed and said, 'No, leave my hair as it is,'" or whatever. But I like how disheveled she looks. She looks tired as well. You can really immediately go, "Yeah, she's not slept." I think it's great to see that it has affected her that much.

**Molly:** Yeah, definitely, because it should. Yeah. And so when she gets to the Bateses, we hear Jane saying she cannot bear to see her, and Miss Bates is like, "Well, hopefully she will leave soon." And Emma's like, "Oh." She's just sitting there with Mrs. Bates in the living room and Mrs. Bates is just staring at her. And then we see a letter to Mrs. Smallridge on the table. Miss Bates comes out and tells Emma that Jane has accepted the position, and she was up all-night crying and writing letters. This is potentially my favorite quote, but I'll just say it now anyway. She's like, "She says she is happy, but I've never seen her cry for joy before."

**Sophie:** [00:49:00] So sad. I think despite what's gone on and yeah, Miss Bates definitely giving her a little bit of a look, but also she's still so Miss Bates and still so kind and just accepting of what's happened. Maybe in her mind is thinking, "Well, maybe I deserve that still." I think that she's still really, and it's sad.

**Becca:** Devastating.

**Sophie:** Be angry, Miss Bates. Be angry. [laughs]

**Molly:** Yeah. Emma takes her hands-- She never apologizes. She never outright apologizes for what she said, but she takes her hands and she says, "You have friends in Highbury. We are all at your disposal, and none of us want you to worry about Jane's future." But she also is saying, "You're not going to be by yourself. We're all going to be here to help you." I think Miss Bates hears that because she's crying, and she looks at Emma and they have this kind of unspoken apology moment.

**Sophie:** It feels genuine though.

**Molly:** It does.

**Sophie:** That is Emma's way of apologizing. I think her saying, "You've got [00:50:00] friends. You're not going to be on your own when Jane leaves," is very genuine and heartfelt, and Miss Bates knows that. I think it's a lovely moment.

**Molly:** Yeah. It just also drives home that even though Mrs. Bates is also there, Miss Bates would feel alone when Jane leaves, because Mrs. Bates is not verbal and is just there at this point. So Emma arrives home, and Knightley is there and he is going to London. And Mr. Woodhouse asks how the Bateses were, and Emma's like, "Well, they liked the pies." And Knightley then, of course, sees, "Oh, she went to apologize to the Bateses." We love that for Emma.

**Sophie:** He's got a lovely look on his face when she realizes where she's been. He's like, "Oh, good." [laughs]

**Molly:** Yeah. And Emma won't really look at him, which I also appreciate, because it shows that she's not just doing good for the sake of [00:51:00] her reputation. She really wanted to go apologize. She did it before anyone was awake, really. She wanted to do it for herself and for them. She says that she reminded Miss Bates that they're supposed to come over the next Friday, and she says to Knightley, "Won't you come too?" And he says, "He's not going to be back yet. It's going to be a substantial trip." And before he leaves, he takes her hand and he bends down as if to kiss it, and her eyes go huge like, "What is happening?" He thinks better of the kiss and leaves. Mr. Woodhouse is just very unaware of this whole moment. He's like, "Oh, yes. Doop-do-doop-do-do." And Mr. Woodhouse really just in this episode has my heart.

**Becca:** Fine for him. It's 10 out of 10.

**Molly:** Absolutely. Then we cut to London, and Knightley is now in London, and we see Isabella talking about how weird Knightley is being. And then we cut back to Hartfield, and Mr. Woodhouse is reading a letter from Isabella saying that Mr. Knightley is being [00:52:00] weird. Emma is just staring at his chair and she's like, "I think I want to reupholster this chair. I'm so used to him sitting in it. I haven't noticed that it needs new covers." Really, she's just trying to forget him and erase his memory from the house. Then Mr. Woodhouse goes, "Emma is to refurbish Mr. Knightley's chair."

**Sophie:** He's not got much to write in his letters. So he's like, "Oh, great. I can put this in letter."

**Molly:** Yeah. It's really sweet.

**Sophie:** It is an interesting moment. She says it herself, she didn't realize or appreciate just how much Mr. Knightley was in their company and she's now gone. "Oh, he's actually been away for an extended period of time. I'm so used to him being around, and it's weird."

**Molly:** Yeah. "It's weird because I'm in love with him." Mr. Woodhouse also starts writing that Emma has been trying to befriend Jane, and we see this flashback to Emma trying to go over and bring things to Jane, and Jane [00:53:00] avoiding her saying that she's too ill to go outside, and then Emma sees her walking through the field, and she's like, "I'm truly sorry that Jane and I can't be friends." You can feel that she really is truly sorry. Then we get the Mrs. Churchill is dead montage.

**Sophie:** So good.

**Molly:** Everyone's just so happy that she's dead, but then trying not to be happy that she's dead. It's hilarious.

**Sophie:** It's just so brilliant. Like, "Frank is free, while we're really sorry that Mrs. Churchill is dead." [laughs] It's just all the ways that they're just trying to be like, "Oh, this is so great," but not because the woman's died.

**Molly:** Yeah. [laughs]

**Sophie:** It's so brilliant. It feels very British as well.

[laughter]

**Sophie:** It's brilliant. I love that whole scene. Yeah.

**Molly:** She says, "I am so happy at this dreadful news."

**Sophie:** I love at this point that John Knightley in London is very much saying the truth. He's like, "Well, no one's liked this woman at all, ever. Why should we now be sad that she's died?" He's very much like, "No, I'm not sad. Why should I be?" He's [00:54:00] very much saying it how it is, even though everyone else is trying to save face.

**Molly:** John Knightley is a king.

**Sophie:** He's great. He's so great.

**Molly:** [giggles]

**Sophie:** Again, because you've got the four episodes, you get a good relationship, and you see Isabella and John Knightley more in this, which I think is great because they're such great characters.

**Molly:** They really are. I love their relationship in this. They have a playful energy where they nag at each other, but in a very sweet way that I think does them justice.

**Sophie:** I like in the scene where you say, when they're saying that Mr. Knightley's out of sorts. I like when he says about, because he didn't want to go to this dinner and take the boys to the park, and he's like, "Yeah, I think that's a reasonable reply to both of those things."

[laughter]

**Molly:** Yeah, it was beautiful. Emma says that, "Frank may finally do as he chooses." And then we see Frank walking through the town and stops in front of his old house, and we see a flashback of him as a child being taken away from his father in the rain, and we all feel a little bit sad for Frank at that moment.

**Becca:** [00:55:00] Even in his poor behavior, I think that that flashback does a lot of work to remind us that like, even though this is a flawed person, he's someone who's been through a lot.

**Sophie:** I think also at that point, it brings an end to that period of his life where he's been taken away and been trapped with his aunt. He feels like, "Okay, maybe that chapter's over now." And that little flashback is-- That's how it felt to me. I know I've seen some people say that they also think that whole scene, the fact that he flashes back to this-- Do you think Frank has quite a bitterness towards his father and the fact that he sent him away? I think it's a debatable thing as to whether Frank is understanding of what situation, or whether there is a little bit of, yeah, bitterness with what happened to him.

**Becca:** That's a good question. I think that this adaptation grapples [00:56:00] with those questions much more than any other adaptation that I've seen. I think Frank could very well be angry at his father. I see Frank as a character in limbo, one that understands himself to belong certain places more than others. The fact that he changed his last name to Churchill from Weston tells me that in the grand scheme of the emotions of being taken in by your aunt and uncle and then having your life completely dominated by them versus the complete raising of his own class, so that he enters a new form of society his father could not have given him access to, and one that he clearly enjoys through balls and wealth, and enough to string poor Jane along for a long time, so that he could ensure his inheritance. It's tricky to see how [00:57:00] Frank feels, ultimately, about his broken childhood.

**Molly:** Well, I wonder though-- I think that it's not necessarily about his inheritance for vain reasons, but more so that he doesn't want him and Jane to be destitute and not have anything.

**Becca:** No. Yeah.

**Molly:** I hadn't thought about this before in terms of whether he enjoys his status. He does say in the scene where he's being grumpy, Emma's like, "Okay, you're sick of wealth and prosperity," and he's like, "I don't consider myself prosperous." I know that he's talking about Jane and his situation, but I think that he might also-- We could read into that another layer of being just unhappy with where he is in life, and feeling torn between two homes and all of that. So it's definitely something to think about. I had never considered that he might be upset with his father, but he might not understand why [00:58:00] he had to go away. He

was so young.

**Sophie:** I think a little bit like going back towards the beginning of it, where Knightley's essentially the fact that Frank is meant to keep coming and then he's saying, "Oh, no, I can't come," and he didn't even come to his father's wedding and all of this. Knightley's basically saying, "A man in this situation, if he wanted to come, he'd be able to come." I think while there are a lot of constraints with his aunt, and he does have responsibilities there and she has a lot of power over him, I also think there is some truth to what Knightley is saying in that I feel like if he really, really wanted to come, he probably could. So I think that maybe there is a little bit of--

Just because he doesn't have that relationship with his father that he doesn't consider it-- He comes when Jane's back. Let's be honest. So it's a little bit sad that he didn't even manage to make the effort to come to his father's wedding. I know there are circumstances

[00:59:00] with his situation, but also possibly a little bit of a broken relationship there that he doesn't feel that obliged to-- I don't know what I'm trying to say. Something along those lines.

**Molly:** Yeah. No, I think that's a very probable point. So then we see Emma running towards Randalls in a panic, and we learn that Frank is engaged to Jane, and this is where Emma says that she needs half a day to wrap her head around it. We flashback to Emma and Frank dancing as Emma is like, "Why did he come amongst us, already engaged, and act so very unengaged?"

**Becca:** It's a great question.

**Molly:** It is a great question like, "Why did he flirt so hard with her?"

**Sophie:** Like, wasn't quite necessary to be quite that over the top.

**Molly:** Yeah. He could have just come and not done that and still kept it a secret. But he had to go [01:00:00] completely the flip side of what was actually the situation. Mrs. Weston spells out all the times that it was almost revealed. She talks about them and we see a flashback to his blunder when they were walking through the countryside, and then the game with the Dixon and all of that. We see the time that he "almost told Emma," but then chickened out.

She clearly is worried that Emma is feeling some type of way about this, and Emma's like, "Don't worry, I do not have feelings for Frank." And as she's saying this, her voice dropped three registers and she suddenly sounds older, like this has aged her, but also that she's matured.

**Sophie:** I think it's really sad in the scene to see-- Well, Mrs. Weston. And also Mr. Weston, when he pokes his head through the window, just how nervous they are and how upset and angry, but how nervous they are for Emma because they were encouraging the relationship between her [01:01:00] and Frank as well. I think you can see the pain on her face.

**Molly:** Absolutely. Then Emma starts asking how Jane could bear watching Frank flirt with her so much, and she's like, "No wonder she's been avoiding me. Of course, she hates me." She starts going off on Frank and she says, "Badly done, indeed."

**Sophie:** [laughs]

**Molly:** It's like, "Hmm, someone has grown and become more like Knightley." She says, "How could he let her contract herself as a governess?" And Mrs. Weston says, "Well, he didn't know. Jane took the job because she couldn't wait any longer, and because of their fight outside of Donwell." But as soon as Frank found out, he came back and threw himself on Jane's kindness, apologized, said they can be together now. And that's when Mr. Weston pokes his head in and Emma's like, "Okay, well, let's just be happy for him," I guess.

Then we see Jane and Frank in the middle of the square, and they make out a little bit, and then he says, "How about a dance?" He spins her around. It's actually very sweet. However [01:02:00] much this would not have happened in Regency Era. England, it is very sweet.

**Sophie:** Yeah. I think it's nice to see that they're both relaxed, happy, and they can finally be like, "We don't have to hide this anymore." I think it helps in trying to forgive Frank, I suppose. You can see that they are maybe a good couple and they do actually seem happy together, which I think is good.

**Molly:** Yeah. They do have a lot in common. They have a good basis for a relationship, except for him being mean to her in public for a very long-time thing, which I have a hard time forgiving him for, but-- [crosstalk]

**Becca:** It's just smidge tiny little technicality in the relationship.

**Molly:** Yeah. But if they agreed on, I don't know. I don't know, I go back and forth on him all the time.

**Sophie:** They agreed to keep it secret, but I don't think she agreed to him being an absolute [laughs] insert rude word of your choice.

**Becca:** Dickhead.

**Molly:** Yeah.

**Sophie:** And completely throwing himself. Sometimes literally, on another woman, like laying in a lap and all that. I don't think she quite agreed to that.

**Molly:** Yeah. So I [01:03:00] do have a hard time forgiving him. But as long as she's able to forgive him-- Oh, I guess. So Emma goes to find Harriet, which I don't think that they played up enough, the Emma wants to get him with Harriet thing. There's a few moments where alluded to, but I wish it was more present. Yeah, maybe it was. I don't know.

**Becca:** I was going to say, I feel like they made more of an effort than most adaptations do to remind us that she's thinking of this because of the times at Box Hill where she's putting them together and also saying, specifically, Harriet will be at Box Hill, and then thinking like Harriet will be a perfect match for me, if I can set-

Molly and Sophie: True.

**Becca:** -him up with an identical person to me, all of those things. I think it's usually like, "Oh, Harriet's attacked. She's in love. Emma's not going to interfere, but she knows it's Frank Churchill, and then we don't hear about it again until the reveal."

**Molly:** That's true.

**Sophie:** I think what they do is quite clever as well, obviously, [01:04:00] with the Harriet and Elton. It's what Emma wants, but also Harriet does actually like Elton. So you see it, obviously, it a lot more. And then with this one, obviously, there's been the miscommunication that it isn't Frank that Harriet's alluding to. So I think because Harriet's not going along with this whole journey, I think it's one sided, which is what you see and why it doesn't feel so present. I think the adaptation is quite clever to-- While you've got the odd bit where Emma's thinking, "Oh, yeah, maybe that's still going." You equally you then see Knightley and Harriet, and they build the foundations for what comes out as the miscommunication later on. So I think we do see it, but it's done in a different way because there's that miscommunication between the two of them.

**Molly:** Yeah, absolutely. So she goes tell Harriet that, "Oh, no, your love has been engaged to someone else," and Harriet is completely unbothered. [01:05:00] Shouts to their matching outfits, down to the necklace.

**Sophie:** It's so good. I love the fact that Harriet just slowly starts to completely imitate what Emma's wearing. I think it's so, so perfect for their relationship.

**Becca:** It's even down to the mop of hair, which I have griped about quite a bit on this podcast. Those curly plumes at the front of Harriet's head, in this scene, they are pinned back the way Emma does her hair.

**Molly:** Mm-hmm.

**Becca:** It's so subtle, but so good throughout the series, the way that she just more and more is like imitating Emma. It's very well done.

**Molly:** Yeah, it's so good. The misunderstanding comes to light here where Emma's thinking that Harriet should be upset and Harriet's like, "Well, I couldn't possibly love Frank Churchill. I don't know how you can misunderstand me." When Harriet says, "Well, I wouldn't have thought it possible, but you gave me hope when you said that stranger things have happened, you who have known him all your life." Emma starts to just unravel, like we're watching a horror movie folding out in [01:06:00] front of her, she's like, "Oh, my God, wait, what are you talking about? You couldn't possibly mean. Mr. Knightley?" And Harriet's like, "Well, yeah, of course."

She says she knows this is a surprise. Emma literally scoffs in her face. And Harriet says, "Well, if he doesn't mind, you're too good of a friend to oppose us." And Emma's like, "Us? Do you think that he returns your feelings?" And Harriet's like, "Well, yeah, I think so." We see a flashback of all of the moments that we've clocked throughout the episode where he's showing her special attentions. And Emma says, "Well, Mr. Knightley is the last man to intentionally make a woman think he feels more for her than he really does." Harriet is so

happy. She's like, "Oh, my God, thank you, Emma. Thank you." And then Emma tells her to stop talking and leave.

**Sophie:** It's like, "No, I can't. Just go. I can't be dealing with this right now."

**Molly:** And Harriet has no idea why. She's just like, "Okay, bye." [01:07:00] It's just the stop talking, really, that makes me laugh, and also like, "Oh, my God, Emma." Harriet leaves, and Emma turns and says, "I wish to God I had never met her," which is the line from the book, but is harsh, especially since Emma hasn't fully at this point started to understand her own feelings. So it's like, "Why do you wish to God you had never met her?"

**Sophie:** I always wondered with that line whether it's obviously, there's the situation right in front of her with Knightley. But whether there's also just the whole roller coaster that has been her relationship with Harriet and the-- The fact that it goes back to like, she interfered at the beginning and otherwise, she'd be married to Robert Martin by now. I think it's just encompassing everything. The fact that everything that she's done rather than what Harriet's done, it's all her. I think it's just everything of just like, "Oh, my word, I have so many ups and downs. Trying to matchmaker with this. Ruined her actual good chance of Robert [01:08:00] Martin," which she obviously refers to with saying, "Are you sure Knightley wasn't trying to remind you of Robert Martin talking about the crop rotation," and just realized that it's ended up in this situation, which is potentially going to affect her.

**Molly:** Yeah. Harriet does say the thing in this argument about, "I hope I have better taste than to be accused of having feelings for Robert Martin." It hits so hard, especially because later, we don't really get to see the way that we do in other adaptations, the re-proposal of Robert Martin. So it's like, "Does she feel like she's settling, or has she truly made her own choice?" which it does feel accurate to the book, but I do appreciate in some other adaptations that we get to see her being like, "Okay, actually, I made this decision because you told me not to go with him, and I want to go with him because that's what I want to do." So I feel sad about that a little bit. But it is also a very, well, you're a virgin who can't drive [01:09:00] moment.

**Becca:** You got to save it.

**Molly:** I know.

**Becca:** You got to save it.

**Molly:** I'm sorry.

**Becca:** We'll get there.

**Molly:** We'll get there. But Harriet, she's created a monster. I think she realizes that she's created a monster here.

**Becca:** Yeah. Absolutely.

**Sophie:** She sees herself in Harriet and is like, "That's not a good look."

**Becca:** Yup.

**Molly:** Yeah. And so that also shows her own personal growth. Like, "Wait, I don't like that part of myself." So she goes on this dramatic walk, and she's running through all of these moments in her head between herself and Mr. Knightley, and she realizes that if anyone is going to marry Mr. Knightley, it should be her. And she's like, "Oh, my God, it's too late," and she says it out loud, "It's too late, or too late, too late, and it's all my own fault," which it is. I'm glad that she acknowledges that.

Then we cut to the Knightley's in London, and they read the letter, learning that Jane and Frank are engaged. Knightley has this baby in his hands, like, almost at an arm's length and he's just like, "What? What? Jane and Frank engaged?" And [01:10:00] then we cut quickly away to Emma and Mrs. Weston. Mrs. Weston is telling her that Jane was so mortified, they forgave her immediately. Emma's just spaced out and staring out the window, and Mrs. Weston's like, "Are you all right?" And Emma says, "I am always well." It kind of hits that she always has to put on a happy face.

**Becca:** It's giving Ross in that Season 9 episode of *Friends*.

**Molly and Becca:** I'm fine.

**Becca:** I'm fine.

**Sophie:** Yeah. I think it does that Emma's expected to be the bubbly, happy one and that she is carrying quite a lot. And then the way she's looking after her father. For her father's sake, for a lot of people's sake around her, she does need to be well all the time and appear that way, which is hard.



**Molly:** Very hard.

**Becca:** Absolutely.

**Molly:** So here we go. We're starting down the point of no return.

**Becca:** This is when Molly ascended. I felt it from the half mile away that she lives from me.

**Molly:** [01:11:00] Yeah. I put down my phone. I wasn't looking at the Discord anymore, because I was just staring at the screen. Emma's out gardening, and Knightley comes out and she's like, [gasps], and hides behind a bush.

**Becca:** Mike made this. It's a triangle shaped bush.

**Molly:** Yeah.

**Becca:** So how was she going to hide?

**Molly:** She wasn't. She's just standing behind it. He sees her and she's like, "Oh, are you mad at me?" And he's like, "No. Why would I be mad at you?" He starts immediately going off on Frank and talking about how terrible a person he is. Emma's like, "No, wait. Don't worry about me. I'm embarrassed by how I behaved, but I have not been injured by him." And Knightley's like, "Oh, Frank is so fortunate," blah, blah, blah. "His aunt opposes his love, his aunt dies," blah, blah, blah. But the whole time he has one eye just closed, he's just winking into the camera because the sun's in his eyes.

**Sophie:** Very funny scene. They're both struggling. They're both squinting like anything. [laughs]

**Molly:** Yeah, it's [01:12:00] very funny. Emma says, "You sound like you envy Frank." And he says, "I do envy him. His secret is out, at least," which is an added line from the book, because I think in the book he just says, "I do envy him. You're not going to ask me why I envy him." But instead, he says, "His secret is out. You're not going to ask me what my secret is," which I like.

**Becca:** Because he so badly wants to tell her in this scene, and then she just says, "No, I don't want to hear it," because she, "Idiots. They're idiots. I love them."

**Molly:** Yeah.

**Sophie:** The way he's clearly going to tell her and he's like, "No, please. It's going to change everything. Please don't do it. Please don't do it. Once you've said it, it can't be unsaid." It's just a real sudden tumult of emotions just because she's like, "No, you're going to tell me you love Harry. Don't do it. I can't hear it. I can't hear it."

**Molly:** Yeah. He is like, "Oh, okay, I will obey you," and walks away.

**Becca:** To cry [laughs] in his home alone.

**Molly:** Yeah. Emma's like, "No," and she struggles with herself for a [01:13:00] minute and then she chases after him and she's like, "I will hear whatever you want to say as your friend." And he's like, "I don't--" Argh.

**Becca:** [laughs]

**Sophie:** "Stop friends owning me. I don't want it."

**Molly:** Exactly. He says, "Friends, indeed." And then he does the thing. He says it pretty much word for word what's in the book, and it's so good. He's like, "Okay, I want you to be honest, but have I no chance of succeeding?" And then the music swells.

**Becca:** It's the theme.

**Molly:** Yeah.

**Sophie:** I love the staging, just the two of them with Hartfield behind. It just looks beautiful. I love that dress she's wearing.

**Molly:** Mm-hmm.

**Becca:** Perfect.

**Molly:** You see her start to realize what he's saying, and she has tears in her eyes. His, "If I loved you less, I might be able to talk about it more," is so good. He says, "I cannot make speeches." And then he sniffs and he says, "If I loved you less, I might be able to talk about it [01:14:00] more."

**Sophie:** It's romantic, but it's got that hint of like, it's got the comedy, which I think it really needs that line because it's a funny line. It's really sweet, but really funny. I think he just gets it spot on.

**Molly:** Yeah.

**Becca:** Oh.

**Molly:** Yeah. So Emma says, "Can this be true?" And he says, "You'll get nothing but the

truth from me. So what do you think?" His chest is just like heaving like he's so nervous, and she says, "I find I do not know what to think." But you can see in her face, obviously, she's just like, "Oh, my God, I don't know what to think. How did this happen? How did I get so lucky?" And then they kiss.

**Becca:** We need to talk about the physicality of the scene though, because the way after he says, "What do you think?" that she reaches up on his face-- The way he seizes a little, it's like the force of his love got him frozen in place, and she's exploring the face of this man she's known forever, and then she just presses her forehead to him and says, **[01:15:00]** "I find I do not know what to think." And then the way it pans out to that wide shot, and you see his hands slowly creep up touch her hips, and then the slow like the agonizing pace at which they finally kiss. The Regency Era of etiquette versus the desire, just culminating in this moment of fresh love, oh, so good.

**Sophie:** Such good chemistry between the two of them.

**Molly:** Yeah.

**Sophie:** It's one of my top proposals in all the Austen adaptations proposal scene. It's just beautiful.

**Molly:** Yeah. We get to see them sitting on a bench, and he's telling her his journey of realizing he was in love with her first when Frank arrived in town and then Box hill. And Emma says, "I was talking to Harriet." And he says, "I do not mind what we talk of. We can talk of Harriet if we must," which I thought was hilarious.

**Becca:** Really tough look for **[01:16:00]** our girl, Harriet, who was like, "Yeah, he's in love with me."

**Sophie:** Yeah.

**Molly:** Oh, yeah.

**Becca:** Oh.

**Molly:** But she says she was talking to Harriet about a secret matter of her heart, which I do-- Now I'm coming around to. I always am like, "Why doesn't she tell him?" But Becca, you're right. Yeah, it would suck for Harriet. It would be awkward. There's no point.

**Becca:** You can see now.

**Molly:** I can see now because I had to see it performed well.

**Becca:** Yeah.

**Sophie:** No, it would be mean of her to say like, it's better for Harriet for her to hear herself and get over it, and Mr. Knightley to not be aware of it.

**Molly:** Yeah. Especially because Emma knows that Harriet can get over it, because she's now been in love with, how many men this year?

**Becca:** Three.

**Molly:** Three? So she says, "I was talking to Harriet about a secret matter of her heart. And then I examined my own heart, and there you were, never I fear to be removed."

**Sophie:** Again, the pacing and the way that-- Also, there's no music at this point in this conversation as well, which I find it's just **[01:17:00]** them. It's a very intimate moment, and it's really sweet. The proposals generally in the books are-- You don't have that much dialogue in a lot of the proposals. So I think they often have to expand, especially for the heroines responses. But I think they did really, really well in the responses that they give Emma to the declaration, and in this little conversation afterwards as well. I think it feels very in keeping.

**Molly:** 100%. Then we cut to Emma storming into Knightley study. This is so good. She's sobbing and she goes, "You know I love you and I always will, but we can never marry."

**Molly and Sophie:** "That's all."

**Becca:** Mike just went, "Yes, a queen."

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

**Becca:** The drama.

**Sophie:** Again, it's the emotions, how torn she is like, "I really love you, and I really want to," but also, it's the absolute love she has for her father and she's like, "No, I couldn't do it to him. This is what he's **[01:18:00]** been fearing, and I can't do it. And I will have to forgo marrying you for the sake of my father." That's huge.

**Molly:** Yeah. I think they did a really good job in this adaptation of all of the small moments that we've had between her and Mr. Woodhouse, where he's said like, "I hope you never

leave." It doesn't feel the same as it does in some adaptations, where he just wants to hold on to her. He's helpless, and he's just this sweet man who really relies on his daughter for a lot of things. They're open about it. Like, he's lost his wife, his other daughter moved away and he's like, "You'll never know what it is to fear until you have children."

She takes that to heart, and she doesn't want to leave him alone. And Knightley says, "Well, I've thought about this too. I know you could never leave him, but my heart is here with you, so why does it matter where I live?" And he says, "He'll come to live at Hartfield." And she says, "You would do that for me?" And he says, "Well, I might walk back and forth a few times a day for my constitution," [giggles] [01:19:00] which is a really sweet callback to early in the-- I think it's in the first episode where she's like, "Well, Mr. Knightley only gets his exercise by walking back and forth here." So, it's a cute little callback to that.

**Sophie:** That is huge. It would be seen as such a pride thing. Like, the fact that he's willing to, well, one, move in with your in laws.

**Becca:** Even today, that's hard. [laughs]

**Sophie:** Exactly. But it's a really big thing to sort of be. Not submitting to the woman, but-- [crosstalk]

**Becca:** Seeding power.

**Sophie:** Exactly. For your lady. Like, the big thing.

**Becca:** Knightley with the constant dream boat behavior.

**Sophie:** Yeah. Knightley in shining armor.

**Becca:** [laughs]

**Molly:** Yes.

**Becca:** That's good.

**Molly:** I love it. So they go to tell Mr. Woodhouse. He's stoking the fire, and he looks up and he does a double take like, "Oh, they look like they have bad news." He's so innocent. I love him so much. We don't get to see the moment, [01:20:00] which actually I really loved how they did this. They just showed that, and then they showed behind Emma's back. She's holding her hands nervously, and Knightley comes and reaches and grabs her hand, and you see that it's all going to be okay in that moment.

**Sophie:** Yeah, it's really well done. I think we don't need to hear that conversation.

**Molly:** Yeah. Then we see a series of quick cuts to Isabella getting the news and just like crying, happy tears. And then, Knightley coming and finding Emma in the garden and telling her that he has news that she's not going to like which is, cut to Harriet and Robert Martin's wedding.

**Becca:** [imitates wedding bells]

**Sophie:** Initiated by Mr. Elton looking horrified. [laughs]

**Molly:** Yeah. When he says, "For richer, for poorer," and he gives her this look, "For poorer," and it's like, "Okay." Whatever.

**Sophie:** His hairdo that he has that going on-- I think it gets more and more puffed up throughout the-- As he gets more and more obnoxious [laughs] throughout the series. I'm sure it gets more like fluffy throughout the series.

**Becca:** More 2009 [01:21:00] Tumblr as it goes.

**Sophie:** Yeah.

**Molly:** Everyone's there. Everyone's happy for them. And Emma and Harriet have this moment where they hug and she says, "I congratulate you on your choice." We're all happy for Harriet for finally making a decision on her own. Then Frank comes up to Emma, and she tells him off a little bit. He's like, "You would never have guessed our stories would unlike this [unintelligible 01:21:20]." And she's like, "Well, you're not innocent. Yeah." And he's like, "Well, I am sorry." And then he looks at Jane and he says, "Isn't she angel sent to me on earth?" And Emma says, "Treat her well." And he's like, "Okay. Yeah, I can do that."

**Sophie:** Better treat her a lot better than he's treated her so far. [giggles]

**Molly:** Yeah. I like that they don't let him get off scot-free. They're like, "You didn't do so good up to this point. So do better." And he says, "I will try my best." Then we cut to the after party, and Miss Bates is pushing Mrs. Bates in the wheelchair, and Mrs. Bates says, "Wheel me over there. I want to see Mrs. Weston's new baby," and she's talking again.

**Becca:** Ooh.

**Sophie:** Miss Bates is [01:22:00] surprised, is like, "What? She's speaking? What's

happened?" [laughs]

**Molly:** Yeah, she's found her voice. It's just so beautiful because whatever's been weighing on her, it really brings the story to a nice close, because we started the story with seeing her upright, seeing her talking, and being upset that Jane was going away in the first place. Now we get to see her coming back to herself a little bit.

**Sophie:** Everything is how it should be. Jane is happy and et cetera, so she feels happy again. Yeah, I think again, it's like that full circle moment.

**Molly:** Yeah, it's really beautiful. We get to see Emma and Jane sitting, and Emma says, "Can we be friends now?" And Jane says, "I've tried to write to you a thousand times to ask your forgiveness." And Emma's like, "Don't worry about it." And then Jane looks over at Knightley and she says, "So when's the wedding?" They start gossiping like girls, and Emma's like, "My father hopes never," and they start giggling about how she's still going to be engaged when [01:23:00] she's 70. It's really sweet. It's the friendship arc that they deserve.

**Becca:** Yes, it is,

**Sophie:** 100%.

**Molly:** Then we cut to Emma. It's like this beautiful morning light, and Emma is wearing this gorgeous yellow dress, and she goes to her father to say goodbye because she is going off on her mystery honeymoon. Mr. Woodhouse is crying.

**Sophie:** Sweet, but sad moment.

**Molly:** Yeah, I can't handle it. He's like, he's happy for her, but he's also sad to be losing her. It's just so heart wrenching. We see outside John and Isabella standing there, and John's like, "All right, so now they get to go off while we protect the chickens." And Isabella's like, "Listen, we're lucky that they get to go at all. There's a fox about. So it's good to have a man around to protect the chickens." They have this cute little flirty moment. Or, is it a wolf? It might be a wolf.

**Sophie:** A wolf.

**Molly:** A wolf. Yeah. In any event, I love John and Isabella. And then we see Mr. Woodhouse watching from the window and being sad as Knightley [01:24:00] and Emma take the carriage away, and they drive off. And Emma looks out the window, and she sees the sea coming up over the hills, and she starts crying, happy tears, and they go out and they walk to the seaside, and we see this just pan out of them on the cliff looking out at the ocean, holding hands, and it's beautiful, and the music swells, and then that's the end of the 2009 *Emma* miniseries.

**Becca:** Surprising her with the sea.

**Sophie:** So cute. I think the fact that that whole-- The fact that she'd never seen the seaside was a thing earlier on the fact that's what he did. Like, "Nothing fancy. It's literally I'm taking you to the sea." But it's so cute.

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

**Becca:** Dreamboat behavior.

**Sophie:** It's so cute. It's like such childish glee. Yeah, it's perfect. Just ending on that beautiful, beautiful scene, I think, yeah, it's perfect.

**Becca:** Which brings us to Becca's study questions. So, we [01:25:00] ask these questions after we finish any adaptation. Also, give us a little dance party here, Graham.

[music]

**Becca:** Doomp-doomp. Yeah, we did it. Okay. So, for the episode, favorite line delivery?

**Sophie:** We said several of them that I was trying to narrow down. I think the only one that hasn't been said when we were going through it is, I love after Jane and Frank are engaged, and she's just like, "Jane Fairfax," in just complete like, "Are you kidding?" [laughs] Yeah, I think the way that she says that is brilliant. But I also love, "You know I love you and I always will, but we can never marry. That's all." I still think that's such a brilliant line as well.

**Molly:** It's so good. I have a lot of them, but yeah, we have said a lot of them already. "Of course, if I loved you less, I might be able to talk about it more," [01:26:00] which of course, we've said. But another one would be-- I'll share two of them. One is John Knightley, after Isabella has said, like, "Well, why isn't George going to do this or that or this?" And he says, "Some might say hesitation is quite a normal response to both those invitations." And another one is Emma saying, "I am so very happy at this dreadful news." [laughs]

**Becca:** I am afraid I have to give it to a line that I've already said, but it has to be, "I find I do not know what to think for me because that moment will be burned into my brain for the rest of eternity since I first saw it." Oh, it's a perfect moment. No notes.

**Molly:** [giggles]

**Becca:** Notable changes from the book?

**Sophie:** So I think this version of *Emma*, as I've said, it does seem to ground and more of her flaws from her youth and actual inexperience with the world and [01:27:00] people around her to any true character flaws. I think this actually is probably more accurate to the book, so that's actually not a difference addition. But I think in additions in the way that they show this with the childhood scenes and all of that kind of thing. I think, again, we see some more of those realization moments and character growth which reflecting through that throughout the fourth episode.

**Molly:** Yeah, definitely. I think, for me, in this episode in particular, it's Knightley showing his feelings a little bit more, which I suppose one could read into the book like, onto things that happen in the book by getting to see it, which by nature of this being a filmed adaptation. We're going to get to see it. But specifically, when he says, "You might be mistress of this house," and seeing, trying to gauge potentially how she feels about [01:28:00] him. I just really like seeing that.

**Becca:** I love that. For me, it has to go to our girl, Mrs. Bates.

**Molly:** Oh.

**Becca:** Her talking again at the end of the series, just a full circle moment, a very happy moment, really relieves some of the burdens on the Bates, and it's a great way to show that that burden has been lifted. So really, really great choice to give Mrs. Bates some lines of dialogue at the end. Best and worst things in the adaptation? Start with the worst, because start with the negativity out of the way.

**Sophie:** Box Hill. But it's brilliant, but I just don't like it because it's so hard to watch. It's so well done. I say, and carrying on to the bit afterwards and seeing her go into the village and just her absolute turmoil that she's going through. So it's my least favorite part, but equally, it's my least favorite part because it's done so well. [giggles]

**Molly:** I have a similar answer, which would be how mean Frank is, specifically at Box Hill, [01:29:00] and just like how much he makes me not want to forgive him, how unjustified he feels, but because it's done well.

**Sophie:** Yeah. Seeing the influence that he's having on Emma. Yeah.

**Becca:** Yeah. I was going to say, I think that there could have been a bigger bridge between Harriet loves Knightley and Harriet marries Robert Martin. A lot of adaptations have done that. Somewhat book accurate, although in the books they do give an explanation as to how he came back into her life, I think that that is one of the only things they really cut for time here and could have been helpful to Harriet and Emma and the way their story resolved. So that would be my one flaw.

**Molly:** Yeah, totally. The pacing at the end is very tumble-- Yeah, it's quick. It's snowballing. So they just skipped it.

**Sophie:** I really like in the 2020 *Emma*, how they do the Harriet and Martin throughout the film, especially at the end when you see how she gets back to him. I think that's really nice.

**Molly:** Yeah, I love that.

**Becca:** Yeah.

**Molly:** When Harriet comes [01:30:00] and says, "And my father is a tradesman and he sells galoshes." And Emma says, "Well, I hope you will invite him to Hartfield." It's like a very beautiful getting back together scene. But also, one of our patrons noted, when I was like, "They're not even in a fight anymore," they were like, "Well, Harriet didn't even realize they were in a fight."

**Becca:** Yup, it's true. Best thing in the adaptation?

**Sophie:** Again, so many in this. I think my funny one would be the whole Mrs. Churchill dying bit when they're all like, "Oh, my gosh. Oh, but no, we have to be sad." Just that whole scene with everyone's reaction, including John Knightley's very like, "Why do we have to be sad?" is so great. But then I think my sweet favorite part, I think, is when Emma's leaving for her honeymoon and that little interaction between her father, I think it's so sweet. It really sums up their relationship. I say, it's been so done so well throughout the series. I can really

relate to the [01:31:00] pain of yes, he's sad that she's leaving, but equally, Emma's going to be sad because it's an end of an era. Even though she's coming back in two weeks and we're still living the house, it's still going to be different, and I think she knows that. Yeah, I think that's such a cute little few minutes.

**Molly:** Yeah, I agree with that. I'll be basic and give it to the proposal scene.

**Becca:** Hard to beat. I'm going to give it to surprising Emma with the sea. "I'm an ocean girl myself," and oh, it's just such a good moment, really. Like, you feel like, "Ah, she's found the man and he's going to take care of her and he's going to make sure she sees the world even while she takes care of her father." It's so good. So that's my favorite. Who wins the miniseries?

**Sophie:** At one point, I love shot wise. I absolutely love that shot, post Box Hill, where she wakes up, the sun streaming in silhouette, dramatic music. Really lovely the shot. I think in this episode, Romola Garai has it for me. I [01:32:00] think because you see the conclusion of her character arc and just seeing that [unintelligible [01:32:06] into the peak up at Box Hill and her recovering from that and you see her character growth, her maturity, and she goes through such a range of emotions. I think that whole episode, with all the different things that happen in it, which a lot happens in one episode, I think, she's just brilliant. She's brilliant.

**Molly:** She really is. She's a perfect Emma. For this episode, I have to give it to Michael Gambon as Mr. Woodhouse. He's just so perfect. It would be easy to make a caricature of Mr. Woodhouse, but I think that this adaptation shows him as a full human being with character depth and range. He's funny, but you feel terrible for him, and you have so much love for him. So I just think that he really stole the show.

And [01:33:00] then overall, I just want to give a shoutout to the music. I think that throughout the whole miniseries, the music has been phenomenal. It just lends itself so well to the scenes, the cello, everything.

**Sophie:** I'm always using the music on my Reels on Instagram because I love it so much.

**Molly:** Yeah.

**Becca:** Such good music. I will round out the trinity and give this win to Jonny Lee Miller to be a total dreamboat Knightley in a very understated way, which is very difficult to do. He's not like sweeping or hyper sexy. He's just makes being sturdy, and there and her friend so romantic. And that is so powerful in this adaptation.

All right, this concludes our coverage of the 2009 miniseries version of *Emma*. Thank you so much, listeners. For next time, you're going to have to get a little bit clueless-

**Molly:** Badum-tss.

**Becca:** [01:34:00] -because we are finally covering *Clueless*, the very, very famous modern day *Emma* adaptation. And Sophie, thank you so much for joining us for this episode. Do you want to tell the people where they can find you?

**Sophie:** Yeah. No, thank you so much for having me. It's been great fun. I'd say it's my favorite miniseries. So, it's been fun to go through it. It's just fun though, you know?

**Molly:** Yeah.

**Sophie:** Yeah, you can come and find me on most socials, particularly Instagram, Facebook, under [@laughingwithlizzie](#). All my information there about my books and everything is there, and come say hi.

**Molly:** Awesome.

**Becca:** Excellent.

**Molly:** Yeah. So this has been so much fun. Thank you so much for joining us. And until next time, stay proper.

**Becca:** And find yourself someone who will surprise you with the sea.

**Molly:** Yeah.

**Becca:** 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 [01:35:00] 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](#). 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

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