

# A CHARACTER ANALYSIS IN JANE AUSTEN'S EMMA AND AMY HECKERLING'S CLUELESS THROUGH INTERTEXTUALITY

Jane Austen'nin Emma Ve Amy Heckerling'in Clueless'ında Metinlerarasılık Bağlamında Karakter Analizi

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## ABSTRACT

Based on the interaction between cinema and classical works, Jane Austen's Emma and Amy Heckerling's Clueless enable us to make an intriguing character analysis through the lens of the twentieth century. In her novels, Austen embraced the themes of love and marriage in a society dominated by land ownership, income and social status. She dealt with the conflicts and problems arising from the marriage issues of the bourgeoisie and middle class living in the 19th century. Like many women writers she was criticized, her works were not recognized or published because of these issues. In the book Emma, which will be considered in this study, Jane Austen once again mirrored the society she lived in with her social realistic approach and criticized the view that women regard marriage as a remedy to lead a better life or escape from loneliness. Austen, via her female hero Emma, sends her readers the message that love should be transcendent rather than monetary concerns. On the other hand, a 1995 American coming-of-age teen comedy film both written and directed by Amy Heckerling, Clueless reflects the self-discovery journey of the protagonist, Cher, like Emma, who suffers from the outcomes of her misplaced confidence in her matchmaking abilities in the form of romantic misadventures. This comparative study will demonstrate how the issues, such as the status of women in society, the social role of the marital institution for women and class conflict have been perceived in the 21st century, and how they are reflected in the movie Clueless by focusing on characters in the context of intertextuality. The purpose of this paper is also to demonstrate how Heckerling placed the irony, pastij and parody, the main techniques of the intertextual method, while rewriting the traditional adaptation of Clueless. Furthermore, the intertextual situation between the two works and the way the writer and director look at the same event from historical and cultural perspectives and explain them in different codes will be examined.

**Key Words:** Emma, Austen, Clueless, Heckerling, Cher, intertextuality

## ÖZET

Sinema ve klasik eserler arasındaki etkileşime dayanarak, Jane Austen'in Emma ve Amy Heckerling'in Clueless adlı eseri, yirminci yüzyılın merceğinden ilginç bir karakter analizi yapmamızı sağlıyor. Austen romanlarında arazi mülkiyeti, gelir ve sosyal statünün hakim olduğu bir toplumda sevgi ve evlilik temalarını benimsemiştir. 19. yüzyılda yaşayan burjuvazinin ve orta sınıfin evlilik sorunlarından kaynaklanan çatışma ve sorunları ele almıştır. Birçok kadın yazar gibi eleştirildi, eserleri bu sorunlar nedeniyle tanınmadı veya yayınlanmadı. Bu çalışmada ele alınacak olan Emma adlı kitabında, Jane Austen içinde yaşadığı toplumu sosyal gerçekçi yaklaşımıyla yeniden yansıtmıştır ve kadınların, evliliği daha iyi bir yaşam sürmek ya da yalnızlıktan kaçmak için bir çare olarak gördüğü görüşünü eleştirmiştir. Austen, kadın kahramanı Emma aracılığıyla okuyucularına, aşkın, parasal kaygılardan uzak, daha üstün bir yere sahip olması gerektiğini söyler. Öte yandan, Amy Heckerling'in yazdığı ve yönettiği 1995 tarihli bir Amerikan gençlik komedi filmi Clueless, çöpçatanlık yeteneklerine fazlaca güvenmenin sonucunda romantik talihsizliklerden muzdarip olan Emma karakteri gibi Cher'in kendini keşfetme yolculuğunu anlatmaktadır. Bu karşılaştırmalı çalışma, kadınların toplumdaki durumu, evlilik kurumunun kadınlar için sosyal rolü ve sınıf çatışması gibi konuların 21. yüzyılda nasıl algılandığını ve metinlerarasılık bağlamında karakterler üzerinden bu konuların Clueless filmine nasıl yansıtıldığını gösterecektir. Bu yazının amacı, Clueless'in geleneksel uyarlamasını yeniden yazarken, Heckerling'in metinlerarası yöntemin ana teknikleri olan ironi, pastij ve parodiye nasıl kullandığını göstermektir. Ayrıca, iki eser arasındaki metinlerarası durum ile yazar ve yönetmenin aynı olaya tarihsel ve kültürel açıdan bakma şekilleri ve bunları farklı kodlarla açıklama biçimleri de incelenecektir.

**Anahtar Kelimeler:** Emma, Austen, Clueless, Heckerling, Cher, metinlerarasılık

The interaction between cinema and classical works has continued since the birth of cinema. Both works of art fed each other and mirrored the society in which they existed. writer, English author Jane Austen's novel called *Emma*, which has been adapted three times to the film, most clearly reflects this relationship between cinema and literature. In this study, Jane Austen's work *Emma*, published in 1816, and *Clueless*, adapted by American director Amy Heckerling in 1995, will be

compared in the context of characters. The protagonist Emma naming the book *Emma*, which is a bildung novel and the heroine of the movie *Clueless*, Cher, go through a similar process in their journey of self-discovery, although they live in different times and cultures. Emma character, described in the novel, becomes the victim of her own misunderstandings, blinded by her personal interests and desires. Jane Austen, who deals with the weaknesses of people with a humorous understanding and elegant humour, describes how social status in the 19th century English society affects the marriage institution and social relations with her Emma character. In this context, my comparison will demonstrate how the issues, such as the status of women in society, the social role of the marital institution for women and class conflict have been perceived in the 21st century, and how they are reflected in the movie *Clueless* by focusing on characters in the context of intertextuality. The intertextual situation between the two works and the way the writer and director look at the same event from historical and cultural perspectives and explain them in different codes will be examined.

In order to explain how intertextual techniques are used in the context of characters in the movie *Clueless*, it is necessary to briefly mention the movement of postmodernism that led to the emergence of this concept. Postmodernism, as a movement to break ties with the tradition imposed by modernism, to believe in the superiority of reason and to reject the idea of single meaningfulness emerged towards the end of the twentieth century. Postmodernist artists oppose the single meaningfulness imposed by the modernist understanding of art, the authority of the creator, the discipline, the continuity of works and the passive position of the reader. The most important thing in common with the works of postmodernism, as we will show when analysing the characters in the movie *Clueless*, is that they are works in which everything is intertwined and the old and the new are blended. Julia Kristeva, a Bulgarian semiographer, developed the concept of intertextuality, which is one of the basic methods of postmodern reading, and explained it as a re-presentation of a produced work of art from a different perspective. Kristeva defines intertextuality as the full and effective existence of one text within another, and says that for intertextuality:

The coincidence of the horizontal axis (the sender-receiver) and the vertical axis (the text-context) draws attention to one important point: each word (text) is the intersection of the words (s) at least one other word (text) can be read. Any text is structured as a mosaic of excerpts; any text is the internalization and transformation of others. The idea of intertextuality has replaced the idea of intersubjectivity, and the poetic language has become legible at least twice (Kristeva, 1980: 66).

Literary theorist Terry Eagleton supported this concept developed by Kristeva with the following statement:

All literary texts are knitted from other literary texts, but this does not have a classic meaning, as they bear the traces of 'effects' of other texts; with a reference to a much more radical meaning it means that every word, sentence, and section is a reprocessing of articles surrounding or written before it. There is no such thing as literary "originality", "first" literary text: All literature is "intertextual" (Eagleton, 2003: 173).

As theorists like Kristeva and Eagleton underline, intertextual exchange can be limited by neither space nor time. Texts interact with each other by overcoming the limitations of the date and place where they are produced. This case of inspiration and interaction is not limited to just written texts. A feature film may owe its emergence to a novel. As will be explained in this study, there is an intertextual relationship between novels and their adaptations. It should not be forgotten that while film writers write the script of the film they will adapt, they first consider the novel like a reader. They perceive the textual codes created by the novel writer about the society and the conditions in which they are living as a reader and analyse these codes with their own personal life experiences. While adapting the novel to the film, they take on the identity of a writer; they produce the text of the work they will adapt for the second time in accordance with individual comments, perspectives, and the message they want to convey to their audience. George Bluestone, who carried out the first

works in the field of film adaptations of literary products, also states that in his work named *Novels into Film*, the director is an independent artist, rather than a translator of a particular book.

In her book entitled *Literature into Film*, English Language and Literature professor Linda Constanzo Cahir, who claims that intertextuality brings an important point of view to cinema adaptations, describes the adaptation process of the novel to the film as "making changes in the structure and functions of the text in hand in order to exist in a new environment". Cahir states that the adaptation can be done in three ways: literary, traditional and radical. According to him, literary adaptation lacks the courage to stand alone; radical adaptation, on the other hand, is the traditional adaptations in which the content of the novel and the originality of the director are blended, since it is completely incompatible with the source work.

According to this classification presented by Cahir, it is possible to evaluate this adaptation traditionally, considering that the *Clueless* movie is original and directed towards the audience it was rewritten at the same time and its relevance to the source work. Although the *Clueless* film deals with parallel themes to the novel of Austen (such as self-discovery, marriage, social status, class conflict, etc.), it was shown with a different name, moving the real center of the event flow from the home environment to the school, which is a social environment. It creates a new production by basing it on the materialist popular culture of the twentieth century and eliminating some elements in the novel and adding some elements that are not in the novel to the movie. In the later part of this work, I will examine how Heckerling placed the irony, pastij and parody, the main techniques of the intertextual method, while rewriting the traditional adaptation of *Clueless*. However, in order to demonstrate the interaction between the two texts, I will first give a brief overview of both Jane Austen and Amy Heckerling and present summaries of the two works.

As mentioned earlier, the perspectives and life experiences of the writer and director greatly affect the interaction between the two works. For this reason, it is necessary to give brief information about the life of Jane Austen and the 19th century English society that shaped her perspective. The most important feature of the 19th century British society, where the family institution is of great importance in society, is the sharp boundaries between social classes. With the influence of colonialism and technology, although the middle class has reached a little more financial prosperity, transitions between social classes are still not possible. In this period, in which education and art gradually increase in value in society, income and profession are the two most important factors that determine the place of people in society.

Jane Austen's (1775 -1817) novels take place in southern England, which she knows very well. The protagonists are always women in Austen's novels, which work on the ordinary lives of their heroes from high society and their weaknesses with humorous understanding and elegant humour. Another common feature of her novels is that they all end in a happy marriage. Her book, *Love and Life* (1811) was published first; *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816) followed this. The three most successful novels of Jane Austen have been produced. These are: *Love and Life* (1995), *Emma* and *Persuasion*.

In her novels, Austen embraced the themes of love and marriage in a society dominated by land ownership, income and social status. In her works, she dealt with the conflicts and problems arising from the marriage issues of the bourgeoisie and middle class living in the 19th century. Like many women writers she was criticized, her works were not recognized or published because of these issues. In the book *Emma*, which will be considered in this study, Jane Austen once again mirrored the society she lived in with her social realistic approach and criticized the view that women regard marriage as a remedy to lead a better life or escape from loneliness. Austen, via her female hero Emma, sends her readers the message that love should be transcendent rather than monetary concerns.

American director Amy Heckerling, who has succeeded in films such as *Quick Days at Ragemount High School* (1982) and *Look and Speak*, parallel to Jane Austen's difficulties in the male-

dominated bourgeois society, states that female directors cannot see the value they deserve in their male-dominated film world. In his interviews, he stated that he had a hard time finding a producer company for *Clueless*, which was written and directed under the inspiration of Jane Austen's *Emma*. In an interview he emphasizes that he did not compromise on the Heckerling script, although many of the film companies Heckerling met asked him to feature male protagonists in his *Clueless* film. *Clueless*, which was released after Paramount Film company produced the film, won Amy Heckerling the Best Screenplay Adaptation Award from the US National Film Critics Association. Many film critics have stated that *Clueless* has read the personal development of Emma in the work of Austen correctly and ideally brought this reading to the screen with the character of Cher in the movie.

Here is an answer to why Heckerling wants to adapt a classic work to modern cinema? Although the society in which Emma character lives and the society in which Cher lives in are temporally, spatially, technologically and economically very different, it is a fact that human nature and adventure of self-discovery are always the same. Moving from this point, Heckerling ironically conveys the problems and search for identity of the materialist and capitalist youth generation of the 1990s to the audience in the movie *Clueless*. Heckerling reshaped 21-year-old English Emma Woodhouse as Cher Horowitz, an American high school student, and made up most of the novel's supporting staff from Cher's classmates. Thus, he created a modern personal development story reflecting the socio-economic conditions of the young generation of the 90s. I will continue this study by presenting a summary of both works.

Jane Austen, in her novel *Emma*, deals with a clutter of tangled relationships set in 19th-century England. Emma is a young girl who has lost her mother at a young age and grew up pampered by her father. For this reason, she is a little spoiled and a little self-satisfied, but besides her beauty, all her other virtues ensure that this little flaw cannot be overlooked by anyone. They live in Hartfield with her father and her Miss Taylor, who has been with them for sixteen years. But Miss Taylor, with Emma's introducing and matchmaking, soon married a gentleman named Weston and moved out of the house. Emma soon finds another pursuit to linger on. Her new pursuit is to marry Miss Harriet Smith, who she met during an invitation and was a pretty good-hearted girl who had no knowledge of her mother or father, with a suitable gentleman.

Harriet has a suitor named Robert Martin, but Emma immediately gives up Harriet because he is a farmer, although his financial income is good. He thinks that Martin is not worthy of Harriet due to his social position. Mr. Knightley, who learns this, speaks to Emma immediately, but has no result. They already scold Emma for their wrong thoughts and attitudes, insisting that Mr. Martin belongs to a higher class than Harriet and that the two will be a good partner. However, Emma tries to matchmake between Harriet and Mr. Elton, by drawing a portrait of Harriet in front of Elton. However, Emma's plans backfire and Elton declares his love to Emma as she returns from a dinner. Emma is not happy with this situation, and Harriet is very upset afterwards. Harriet tells Emma that she loves Knightley - Emma suddenly becomes aware of her love for Knightley and is upset about losing him. On a return from a visit to London, Mr. Knightley relieves Emma, who accidentally thinks she is in love with Frank and declares his love for her. Emma and Knightley want to live together in Hartfield as long as Emma's father lives. Harriet goes to visit the John Knightley family in London and is finally engaged to Mr. Martin, as Emma is satisfied. Harriet gets married in September, and Frank and Jane will get married in November. Emma overcomes her father's attitude towards marriage after Mrs. Weston's poultry is robbed and marries Mr. Knightley in October.

*Clueless* is a comedy film about the transition from childhood to adult, written and directed by Amy Heckerling in 1995. The main character of this adaptation is Cher, a wealthy and popular 15-year-old girl who lives a luxurious life with her father, Mel, a very successful lawyer in Beverly Hills. Cher, a benign girl, is caught up in a superficial lifestyle that revolves around her school's social hierarchy. When Cher and his close friend Dionne get low marks from the discussion lesson, she

starts to matchmake between her teachers Mr. Hall and Ms. Geist, and both teachers are generous in grading due to the romantic interest between them, so Cher and Dionne manage to raise their grades. At home, Cher has a typical sibling relationship with Josh, who is the son of one of Mel's ex-wives, with little controversy and ridicule. On the other hand, a girl named Tai moves on to Cher's class, and Cher and Dionne become friends with Tai, who has no knowledge of high school popularity and decide to change her to improve her social stance. Cher tries to turn Tai to the rich and popular Elton, but in a party comeback, Elton explains to Cher that he is more interested in her than Tai. Tai gets famous at school and surpasses Cher in popularity. Cher cannot pass the long-awaited driving test and returns home sad. Tai tells Cher that she likes Josh dancing at the party. Cher is confused by the feelings of Tai's confession and tries to convince Tai that she and Josh cannot get along well with each other. Tai is humiliated and insults Cher. Unhappy Cher goes shopping to distract and realizes that she is in love with Josh. In the last scene, Miss Geist and Bay Hall get married. Cher and Josh, Dionne and Murray, Tai and Travis attend the wedding, and Cher skillfully captures the bridal bouquet.

In this part of the study, it will be explained how Heckerling produced the postmodern version of Emma novel by referring to the source text and other texts other than the source text with techniques such as emulation (pastiche) and reflection (parody) and what messages he gave to the audience through this reproduction.

Kubilay Aktulum describes the story (Pastij) in his book *Intertextual Relations* as follows:

[...] In the literary field, it changes or reconstructs the style of a noble text, or reminds the other, it does not aim to entertain or ridicule, as in reflection, it is essentially imitation. By adopting the style of another author as if it was his own style, an author creates a new text by adapting the content of the original text to his own text according to the effect he wants to create on the reader.<sup>1</sup>

Based on this context, with the following table, I will explain how Heckerling has included the names of many characters in *Emma* novel, preserving their general characteristics mentioned in the novel, how he has adapted these characters with the technique of emulation and which visual and auditory codes they use according to the purpose of their text. Firstly, the characters in the novel and the points in the movie that are parallel to each other in the context of marriage, class relations and morality will be included. Then, how the characters in the movie are authenticated from the characters in the novel with visual and auditory codes will be explained. First, I will examine the emulation between the novel and the heroes of the movie. Heckerling mimics the protagonist of the novel, *Emma*, and her relationship with the people around her. In the first table, I will discuss how Heckerling transforms Emma into Cher, which identifies with the culture of the consumer society, and in what ways she is unique, after mentioning the common characteristics of Emma and Cher.

EMMA & CHER'S COMMON FEATURES
<ul style="list-style-type: none"> <li>*They are orphans.</li> <li>*They are from high society.</li> <li>*They are spoiled and smug.</li> <li>*They adopt the matchmaking task.</li> <li>* Class status is important to them in the context of marriage &amp; dating.</li> </ul>

With the influence of their time and culture, Emma and Cher reflect the common features I have listed above in different ways. Since it best reflects the purpose of this study, I want to discuss the first example of emulation through class relations. The importance of the class status in the context of marriage / love for both characters is displayed in the expressions of Emma and Cher, quoted below.

<sup>1</sup> Akbulut, 133-134



<b>Context:</b> Emma in the 19th century society & Cher in the 20th century society Social Class Relations & Marriage	
<b>The Convergence of Harriet and Farmer Martin and Emma in the novel</b>	<b>The Convergence of Tai and Travis in the movie and Cher</b>
<p><b>Emma(or 3rd Person Singular):</b> but when it appeared that the Mr. Martin, who bore a part in the narrative, and was always mentioned with approbation for his great good-nature in doing something or other, was a single man; that there was no young Mrs. Martin, no wife in the case; she did suspect danger to her poor little friend from all this hospitality and kindness, and that, if she were not taken care of, she might be required to sink herself forever.<sup>2</sup></p> <p><b>Emma:</b> "Mr. Martin, I suppose, is not a man of information beyond the line of his own business? [...] A young farmer, whether on horseback or on foot, is the very last sort of person to raise my curiosity. The yeomanry is precisely the order of people with whom I feel I can have nothing to do [...] a farmer can need none of my help, and is, therefore, in one sense, as much above my notice as in every other he is below it."<sup>3</sup></p>	<p><b>Tai:</b> I met a really cool guy... Straight off, right, he offers me some smoke.</p> <p><b>Cher and Dionne:</b> Describe.</p> <p><b>Tai:</b> There he is.</p> <p><b>Cher:</b> No respectable girl actually dates them (loadies)</p> <p><b>Visual Indicator:</b> Cher and Dionne sit at the table in the school garden. Tai comes happily. Travis goes to a group of loadies with trays in one hand and skateboard in the other.</p>
<b>Explanation:</b> Expressions like low class and elite people used by Emma find their equivalence in Cher with the feature of respectability. The table above shows the importance that both characters attach to social status in the context of marriage and how Heckerling emulates Emma.	

With the table below, I will show with which indicators Heckerling made Cher unique while reproducing Emma character as Cher, who lives in the 20th century consumer culture.

<b>Context:</b> Emma in the 19th century pre-industrial society and Cher in the 20th century Consumer Society	
<b>Emma is Introduced to the Reader</b>	<b>At the beginning of the movie, Cher is presented to the audience</b>
<p><b>Narrator: 3<sup>rd</sup> Person Singular</b> -Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence.<sup>4</sup> -Highbury, the large and populous village, almost amounting to a town, to which Hartfield, in spite of its separate lawn, and shrubberies, and name, did really belong, afforded her no equals.<sup>5</sup></p>	<p><b>Cher:</b> "But seriously, I actually have a way normal life for a teenage girl. I get up, brush my teeth, and I pick out my school clothes..."<sup>6</sup></p> <p><b>Visual Indicator:</b> Cher gets in front of the computer monitor to choose clothes. After choosing the best-fitting outfit in her picture on the computer screen, she opens the closet that is a full-length dress. She finds the clothes on the computer through dozens of clothes.</p> <p><b>Auditory Indicator:</b> The song <i>Fashion</i> plays in the background.</p> <p><b>Cher:</b> "Isn't my house classic? The columns date all the way back to 1972."<sup>7</sup></p> <p><b>Auditory Indicator:</b> Classical music plays in the background.</p>
<b>Explanation:</b> In the table, Emma's and Cher's living in the mansion and being rich show a parallelism. But which typical young girl has so many clothes and a computer program that dresses her? At the same time, while Cher chooses an outfit on the computer, the play of the Fashion song, which teases the fashion voiced by David Bowie, indicates that Heckerling is making fun of Cher's passion for fashion. In addition, Cher's thought that the mansion in which she lived was a classic piece, while showing his ignorance, on the other hand, made her funny. Classical music playing in the back marks this contrast. In this sense, while Heckerling reveals the superficiality of the social youth who surrendered to the consumer culture of the 20th century with the character of Cher, she moves away from the Emma character she is emulating with this new discourse.	

<sup>2</sup> Emma, 14

<sup>3</sup> Emma, 14-15.

<sup>4</sup> Emma, 2

<sup>5</sup> Emma, 3

<sup>6</sup> Clueless, 00:01:07

<sup>7</sup> Clueless, 00:01:24

As I mentioned before, the novel *Emma* and the movie *Clueless* offer a personal development story. But in the novel, Emma realizes her smugness and pampering, while Cher wants to change her soul and become a good person in the movie. In the table below, I will show that Cher's personal development is different from Emma's personal development with its social and spiritual dimension.

<b>Context:</b> Personal Transformation of Emma and Personal Transformation of Character	
Emma accepts her smugness and sassiness	Cher learns to do favors regardless of her interests.
<p><b>Narrator: 3rd Person Singular</b> Oh! had she never brought Harriet forward! Had she left her where she ought, and where he had told her she ought!—Had she not, with a folly which no tongue could express, prevented her marrying the unexceptionable young man who would have made her happy and respectable in the line of life to which she ought to belong—all would have been safe; none of this dreadful sequel would have been.<sup>8</sup></p> <p>(<b>Emma</b>) She had herself been first with him for many years past. She had not deserved it; she had often been negligent or perverse, slighting his advice, or even wilfully opposing him, insensible of half his merits, and quarrelling with him because he would not acknowledge her false and insolent estimate of her own.<sup>9</sup></p> <p>[...] what could be increasing Emma's wretchedness but the reflection never far distant from her mind, that it had been all her own work?</p> <p>[...] when it came to such a pitch as this, she was not able to refrain from a start, [...] and the only source whence anything like consolation or composure could be drawn, was in the resolution of her own better conduct, and the hope that, however inferior in spirit and gaiety might be the following and every future winter of her life to the past, it would yet find her more rational, more acquainted with herself, and leave her less to regret when it were gone.<sup>10</sup></p>	<p><b>Cher:</b> Later, while we were learning about the Pismo beach disaster, I decided I needed a complete makeover. Except this time, I'd makeover my soul.</p> <p>Miss Geist, I want to help. [...] I felt better already.<sup>11</sup></p> <p><b>Visual Indicator:</b> Cher donates her household belongings to people in the Pismo disaster. She places the food they collect for the campaign with her classmates in the boxes. She wears a name badge writing "captain" on her collar.</p> <p><b>Auditory Indicator:</b> -The song <i>Shake Some Action</i> plays.</p>
<p><b>Explanation:</b> Emma only has problems caused by her pampering and falls into errors. Emma's intention of being a good person is not to let herself in the affairs of others and not like herself, but Cher means changing her soul while asking an existential question like how to be a good person. She learns to share her wealth. The background <i>Shake Some Action</i> song supports Cher's personal transformation as melody and lyrics. At this point, Heckerling rewrites the subject of personal transformation borrowed from the novel <i>Emma</i>, taking into account the expectations and needs of the 20th century audience.</p>	

The adaptation of the father figure in the novel *Emma* to the father figure in *Clueless* is controversial, because Cher's father, like Emma's father Woodhouse, is grumpy. Both fathers always watch and indulge their daughter.

<b>Context:</b> Attitudes of both fathers to their daughters depending on the time and culture they were in	
<b>Mr Woodhouse always spoils Emma.</b>	<b>Mr Mel sometimes supports Cher.</b>

<sup>8</sup> *Emma*, 222

<sup>9</sup> *Emma*, 222

<sup>10</sup> *Emma*, 226

<sup>11</sup> *Clueless*, 1:21:47

<p><b>Narrator: 3rd Person Singular</b> Mr. Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them: and though this was not particularly agreeable to Emma herself, she knew it would be so much less so to her father, that she would not have him really suspect such a circumstance as her not being thought perfect by every body<sup>12</sup></p> <p>Mr. Woodhouse [...] "Emma never thinks of herself, if she can do good to others,"<sup>13</sup></p>	<p><b>Mr Mel:</b>What are you doing dancing in front of my office? <b>Cher:</b> Daddy, did you ever have a problem that you couldn't argue your way out of? <b>Mr Mel:</b> Tell me the problem, and we'll figure out how to argue it. <b>Cher:</b> I like this boy and he likes someone else. <b>Mr. Mel:</b> How could that be? Obviously, this boy is a complete moron. You are the most beautiful girl in Beverly Hills. And to tell you the truth, I'm not sure I want you with a stupid fellow.<sup>14</sup> <b>Visual Indicators:</b> Cher is wearing pyjamas. They sit on a leather sofa in his father's home office. His father's facial expression is serious. Cher is upset. <b>Auditory Indicator:</b> Mr. Mel's tone of voice turns to a softer and encouraging tone towards the end of the conversation, while hard and authoritative at first.</p>
<p><b>Explanation:</b> As seen in the table, both fathers love, protect and indulge their daughters. However, Mr Mel is a more authoritative father than Mr Woodhouse. It is possible to understand this from the tone of voice and facial expression.</p>	

Heckerling retains the key features between both father characters, but rewrites Mel as a dynamic and hardworking lawyer to reflect the capitalist society of the 20th century. In the table below, I will talk about what visual and auditory indicators that Cher's father Mel is transferred to the audience through.

<p><b>Context:</b> Father Woodhouse &amp; 20th century society and Father Mel in 19th century society</p>	
<p><b>Mr Woodhouse in the novel Emma</b></p> <p><b>Narrator: 3rd Person Singular</b> "for having been a valetudinarian all his life, without activity of mind or body, he was a much older man in ways than in years"<sup>15</sup></p> <p><b>Narrator: 3rd Person Singular</b> Mr Woodhouse [...] everywhere beloved for the friendliness of his heart and his amiable temper, his talents could not have recommended him at any time.<sup>16</sup></p>	<p><b>Mr Mel in the movie Clueless</b></p> <p><b>Visual Indicators</b> - He always wears a suit. - He talks to the phone constantly. - His facial expression is harsh.</p> <p><b>Linguistic Indicator:</b> <b>Cher:</b> Daddy is a litigator. Those are the scariest kinds of lawyers [...] Even Lucy, our maid is terrified of him. And Daddy is so good, he gets \$500 an hour to fight with people.<sup>17</sup> <b>Visual Indicator:</b> Mr Men quickly goes down the stairs. The maid of the house, who sees him descending, screams and runs away. <b>Linguistic Indicator:</b> Mel: Get out of my chair!<sup>18</sup> Tai: ..... <b>Visual Indicator:</b> Cher and Tai sit at the table. Tai sits in Mr Mel's chair. Mel approaches the Tai sitting in her chair and scolds her. Tai is surprised and ashamed.</p>
<p><b>Explanation:</b> While Woodhouse represents pre-industrial aristocracy with his slowness, and calmness, Mr Mel reflects the working life and competition in the business world of the upper-class men in capitalist society with their outfit, lifestyle and stiffness. In addition, with visual codes, Heckerling evokes the brutal and fast-moving capitalist order with the father character she rewrites (the ladder landing scene).</p>	

Another character that Heckerling borrowed and rewritten from the novel *Emma* is Mr Knightley. His name in the movie is Josh. They are both conscientious and compassionate to those who are inferior due to class differences. The table below will discuss how the dance scene, in which both characters show their attitudes towards a woman at a lower level than themselves, is transferred from the novel to the film.

<sup>12</sup> *Emma*, 5

<sup>13</sup> *Emma*, 7

<sup>14</sup> *Clueless*, 1.20-1.21:46

<sup>15</sup> *Emma*, 3

<sup>16</sup> *Emma*, 3

<sup>17</sup> *Clueless*, 00:01:30

<sup>18</sup> *Clueless*, 31:36



**Context:** An example of gentlemen hood exhibited by Mr Knightley and Josh despite class and historical differences

<p><i>Emma (Novel)</i> <b>Mr Knightley fixes Harriet's dignity</b></p>	<p><i>Clueless (Movie)</i> <b>Josh dances with Tai</b></p>
<p>Mrs Weston, "Do not you dance, Mr. Elton?" Mr Elton, "If Mrs. Gilbert wishes to dance," "I shall have great pleasure, I am sure for, [...] it would give me very great pleasure at any time to stand up with an old friend like Mrs. Gilbert."  Mrs Weston, "but there is a young lady disengaged whom I should be very glad to see dancing—Miss Smith." "Miss Smith!"  Mr Elton, "oh! — I had not observed [...] —But my dancing days are over, ...."  Emma could imagine with what surprize and mortification she must be returning to her seat ... In another moment a happier sight caught her; —Mr. Knightley leading Harriet to the set! [...] she was all pleasure and gratitude, both for Harriet and herself, and longed to be thanking him<sup>19</sup></p>	<p><b>Visual Indicators:</b> Young people dancing with live music. While Cher and Cristian dance, Tai falls down and is embarrassed as she descends the stairs. Cher goes to her right away, but leaves Tai when Christian calls her. Still, her mind is in Tai. Tai looks shy and shy around her, as she has not found anyone to dance with. Meanwhile, Josh joins the party. He sees Tai and dances with her. Cher sees them from afar and is happy. <b>Linguistic Indicators:</b> Cher: Look! Josh is dancing with Tai! He never dances! He is doing her a prop so she won't be left out.<sup>20</sup> <b>Auditory Indicator:</b> Live music in the background</p>

**Explanation:** As shown in the table, Mr Knightley represents a gentle man of 19th century British society, while Josh symbolizes the tender and sensitive man of the 20th century.

Heckerling took this sensitivity of Josh by being influenced by the character of Mr Knightley, whom she was emulating by adding different features to bring a critical view to the 20th century consumer society and made this character more authentic.

**Context:** While Mr. Knightley only feels responsibility for Emma's mistakes, Josh feels responsibility for the world she lives in.

<p><b>Mr Knightley warns Emma when she is rude to Mrs Bates.</b></p>	<p><b>Josh warns Emma about the world and the environment. It makes her realize her selfishness.</b></p>
<p>Mr Knightley, "Emma, I must once more speak to you as I have been used to do [...] I cannot see you acting wrong, without a remonstrance. [...] How could you be so insolent in your wit to a woman of her character, age, and situation? [...] Were she a woman of fortune, I would leave every harmless absurdity to take its chance, I would not quarrel with you for any liberties of manner. She is poor [...] Her situation should secure your compassion."<sup>21</sup></p>	<p><b>Josh:</b> Hey James Bond, in America we drive on the right side of the road. <b>Cher:</b> I am. You try driving in platforms. <b>Josh:</b> I got to get back to school. Want to practice parking? <b>Cher:</b> What's the point? Everywhere you go has a valet. <b>Josh:</b> ..... <b>Cher:</b> What class you going to? <b>Josh:</b> Actually, I'm going to a tree people meeting. We might get Marky Mark to plant a celebrity tree. <b>Cher:</b> How fabulous. Get Marky Mark to take time from his busy plants - dropping schedule to plant trees. Josh, why don't you hire a gardener? <b>Josh:</b> Maybe Marky Mark wants to use his popularity for a good cause, make a contribution. In case you've never heard of that... <b>Cher:</b> Excuse me, I have donated many expensive Italian outfits to Lucy. As soon as I get my license, I fully intend to brake for animals and I have contributed many hours to helping two lonely teachers to find romance. <b>Josh:</b> Which I'll bet serves your interests more than theirs. If I ever saw you do anything that wasn't %90 selfish, I'd die of shock.<sup>22</sup> <b>Visual Indicator:</b> Josh wore a sports suit. Cher has a very</p>

<sup>19</sup> *Emma*, 175

<sup>20</sup> *Clueless*, 0:57.17

<sup>21</sup> *Emma*, 201.

<sup>22</sup> *Clueless*, 00:16:57

stylish leather skirt and jacket on it. Josh sits next to her while Cher drives the white jeep.

**Explanation:** Here, Mr. Knightley criticizes Emma's brutal behaviour, not the class differences of social stratification. He emphasizes that wealthy people must pity the poor. However, with his character, Josh, Heckerling mirrors the younger generation who surrenders to the discourses of the capitalist culture. The criticisms he directed to Cher are actually criticisms directed to the 20th century youth. At the same time, by emphasizing Josh's environmental identity, Heckerling makes this character even more authentic. Mr Knightley does not criticize and want to change the 19th century society, but Josh takes steps to change his capitalist order according to his philosophy of life.

Finally, I will show you how Heckerling moved the character Harriet, one of the most important characters in the novel *Emma*, to 20th century society in the following table.

<b>Context:</b> Demonstration of 19th and 20th century class stratification through characters <i>Harriet</i> and <i>Tai</i>	
<b>Class Relationships in the Novel <i>Emma</i> Harriet and Highbury Town</b>	<b>Class Relations in the Movie <i>Clueless</i> Tai and Her New School</b>
<p><b>Narrator: 3rd Person Singular</b> Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs. Goddard's school.<sup>23</sup> [...]</p> <p>Seeming so pleasantly grateful for being admitted to Hartfield, and so artlessly impressed by the appearance of everything in. so superior a style to what she had been used to, that she must have good sense, and deserve encouragement. Encouragement should be given. Those soft blue eyes, and all those natural graces, should not be wasted on the inferior society of Highbury and its connexions.<sup>24</sup></p>	<p><b>Visual Indicator:</b> Tai meets her new class during a gym class with the most popular girls. They look sarcastically at Tai, wearing an ordinary T-shirt and jeans.</p> <p><b>Linguistic Indicator:</b>  <b>Alex:</b> "She could be a farmer in those clothes"  <b>Cher:</b> Dee, my mission is clear. She is so adorably clueless. We've got to adopt her.  <b>Dionne:</b> She is toe up. Our stock would plummet.  <b>Cher:</b> Don't you want to use your popularity for a good cause?<sup>25</sup></p>
<p><b>Explanation:</b> In the novel, Harriet is seen as belonging to the lower class because her father and mother are unknown and her financial situation is inadequate. Similarly, Tai becomes a mockery of popular girls in her new school because of her style of clothing. While Emma embraces Harriet, Cher takes Tai under her wings and tries to make room for her friend in this hierarchical structure they live in. In this sense, Heckerling imitated Emma and Harriet's relationship and adapted it to her own film.</p>	

As can be seen from the tables above, Heckerling has added many of the characters in the novel *Emma* to her film, at the same time preserving the most prominent features of these characters in the novel and remains largely loyal to the relationship between these characters. As we mentioned earlier, the movie *Clueless* reflects the young generation at the highest level of the consumer society.

I will continue my study by examining how Heckerling used **reflection (parody)**, one of the most important techniques of intertextuality, from novel to film. Reflection, like emulation, is the process of imitating it at the form or content level by referring to the source text. These two types are sometimes confused, but reflection in Aktulum's expression is "using a text for another purpose, adding a new meaning to it. This aim is to entertain the audience by changing an event that reminds the source text in the intertextuality relationship in the field of cinema and loading a new meaning to it. For this reason, the reflection is usually short: pages are not quoted from a work; reflection is often limited to a single string or even a single word"<sup>26</sup>. While adapting the novel to the film, the director transforms an event that has been told in the novel for a long time into entertainment, and reminds the audience both the original text and makes the audience laugh with a funny change. In this sense, *Clueless* film is rich in reflection samples.

Emma feels both confused and deceived, while Mr. Elton is experiencing great resentment because of being rejected by Emma. Heckerling revived this event in the movie *Clueless*. When leaving the

<sup>23</sup> *Emma*, 11.

<sup>24</sup> *Emma*, 11-12

<sup>25</sup> *Clueless*, 0:22.:24

<sup>26</sup> Aktulum, 117

party in the valley, Emma has to get in Elton's car. After the conversation in Table 3, Cher gets off from Elton's car. Here Heckerling transforms the stressful weather in Emma into parodies with visual and linguistic elements, which I will explain in the table below.

<b>Context: MIRRORING</b> <b>Transformation of the tension between Mr Elton and Emma into a comedy element</b>	
<b>Emma (Novel)</b>	<b>Clueless (Movie)</b>
<p><b>Narrator: 3<sup>rd</sup> Person Singular</b> He was too angry to say another word [...] they found themselves, all at once, at the door of his house; and he was out before another syllable passed. — Emma then felt it indispensable to wish him a good night. The compliment was just returned, coldly and proudly; and, under indescribable irritation of spirits, she was then conveyed to Hartfield.<sup>27</sup></p>	<p><b>Elton:</b> Cher! Where you going? You're only hurting yourself here, baby. You going to walk home? Get back in the car, please. <b>Cher:</b> Leave me alone! <b>Elton:</b> Fine! <b>Cher:</b> Hey! Where are you going! Oh, shit! <b>Valley Information</b> <b>Cher:</b> Do you have a number of a cab company? <b>Valley Center:</b> Which one? <b>Cher:</b> I don't know. What do you have? <b>Robber:</b> Hand it over. Give me the phone! <b>Cher:</b> ... <b>Robber:</b> O.K. The Bag, too. Come on! Get down on the ground face down. <b>Cher:</b> Oh, no, you don't understand. This is an Alaia. <b>Robber:</b> An a-what-a? <b>Cher:</b> It's, like, a totally important designer.<sup>28</sup> <b>Visual Indicator:</b> Cher funnily gets out of Elton's car. Elton leaves her at the abandoned gas station. Cher stands in front of the clown emblem and watches Elton's departure. An armed robber takes Cher's phone and bag and asks her to lie down. Cher opposes this request because her dress is very precious.</p>
<p><b>Explanation:</b> In his text, Heckerling changes the person who gets out of the car to Cher. It makes the audience laugh when she gets out of the car in an abandoned gas station, not knowing which taxi number to call, and finally resisting the robber just to avoid damaging her dress.</p>	

Another example of reflection is that her mother, who passed away in the novel, was parodied with a mother figure who risked their lives for the sake of beauty in the film.

<b>Context: MIRRORING</b> <b>A tragic situation becoming tragi comical</b>	
<b>Emma</b>	<b>Clueless</b>
<p><b>Narrator: 3<sup>rd</sup> Person Singular</b> "Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses".<sup>29</sup></p>	<p><b>Cher:</b> Wasn't my mom a betty? She died when I was just a baby. A fluke accident during a routine liposuction.<sup>30</sup></p>
<p><b>Explanation:</b> While it is not stated in the novel why and how Emma's mother passed away, Heckerling connects this death to the aesthetic sector, which is a product of capitalist culture, and makes the audience both laugh and criticize the youth that loses itself in the aesthetic sector.</p>	

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<sup>27</sup> *Emma*, 132

<sup>28</sup> *Clueless* 00:41:49

<sup>29</sup> *Emma*, 3

<sup>30</sup> *Clueless* 00:07:30

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