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EXPLORING IRONY IN JANE AUSTEN'S EMMA AND AMY HECKERLING'S CLUELESS

Jane Austen'in Emma Adlı Romanında Ve Amy Heckerling'in Clueless Adlı Film Adaptasyonunda İroniyi Keşfetmek

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ABSTRACT

Emma, by Jane Austen, is a novel based on youthful hubris and romantic misunderstandings and a comedy of manners shedding light to the lives of genteel women in Georgian-Regency England. Exploring the different issues of marriage, age, sex, and social status, the novel has been adapted for several films. Although Amy Heckerling's movie Clueless wasn't a specific adaption of Jane Austen's novel Emma, its plot closely dovetails to the novel. In Heckerling's smart and funny movie adaptation the protagonist Cher loves playing the matchmaker, and decides to bring two nerdy and low-grading teachers together. This successful attempt prompts her to do more good works for others. However, her new project backfires when Elton clearly rejected Tai and intended to seduce Cher instead. While trying to give Tai a makeover, Cher makes lots of mistakes like Emma and steers Tai away from the right person Travis to the wrong person Elton. Likewise, Cher is not aware of her feelings for Josh until Tai asks for her help in dating Josh. Being disheartened, Cher is lost and clueless about her own desires and emotions, Cher realizes that she is interested in Josh himself. Fraught with irony and misunderstandings both the novel and the movie adaptation highlight the spoiled and meddling protagonists that carry out charitable projects to make their lives more meaningful but they are frustrated because of their conceit or self-delusion. Their imagination, perceptions or high pretensions to judgment often lead to mistakes in Emma and Cher's life. Stressing the importance of raising one's social status which was crucial to women for social advancement through marriage, the novel and the movie suggest that marrying too far above your status leads to conflicts. The aim of this paper is to suggest how precocious Emma and Cher make serious mistakes in matchmaking due to their ironic behaviours and lack of experience despite their strong sense of social class.

Key words: irony, Jane Austen, Emma, Amy Heckerling, Clueless, Cher, marriage, matchmaking

ÖZET

Jane Austen tarafından yazılan Emma, Georgian-Regency İngilteresi'ndeki soylu kadınların yaşamlarına ışık tutan bir komediye, gençlik gururu ve romantik anlamda yanlış anlamalara dayanan bir roman. Evlilik, yaş, cinsiyet ve sosyal statü gibi farklı konuları araştıran roman, birkaç filme uyarlanmıştır. Amy Heckerling'in Clueless filmi Jane Austen'in romanı Emma'nın özel bir uyarlaması olmasada, hikayesi romanla yakından ilgilidir. Heckerling'in akıllı ve eğlenceli film uyarlamasında, baş kahraman Cher, çöpçatan oynamayı seviyor ve iki asosyal ve düşük dereceli öğretmeni bir araya getirmeye karar veriyor. Bu başarılı girişim, başkaları için daha iyi işler yapmada onu motive eder. Ancak, Elton Tai'yi açıkça reddettiğinde ve Cher'i baştan çıkarmayı planladığında yeni projesi geri tepiyor. Tai'yi tamamen değiştirmeye çalışırken Cher, Emma gibi birçok hata yapar ve Tai'yi doğru kişi Travis'ten yanlış kişi Elton'a yönlendirir. Benzer şekilde, Tai, Josh ile çıkma konusunda yardım isteyene kadar Cher, Josh'a olan duygularının farkında değildir. Cesareti kırılmış olan Cher, kendi arzuları ve duyguları konusunda kaybolur ve clueless, Cher, Josh'un kendisi ile ilgilendiğini fark eder. İroni ve yanlış anlamalarla dolu hem roman hem de film uyarlaması, hayatlarını daha anlamlı hale getirmek için hayırsever projeler yürüten şımarık ve işgüzar kahramanları ön plana çıkarır, ancak bu karakterler kibir veya kendi yanlışsamalarından dolayı hayal kırıklığına uğrarlar. Hayal gücü, algıları veya yüksek yargılama iddiaları genellikle Emma ve Cher'in hayatında hatalara yol açar. Evlilik yoluyla sosyal anlamda ilerleme kaydetme yolunda kadınlar için çok önemli bir yere sahip olan sosyal statüyü yükseltmenin önemini vurgulayan roman ve film, statününün çok üstünde evlenmenin çatışmalara yol açtığını göstermektedir. Bu makalenin amacı, erken olgunlaşmış Emma ve Cher'in güçlü sosyal sınıf anlayışlarına rağmen ironik davranışları ve deneyim eksikliği nedeniyle çöpçatanlıkta nasıl ciddi hatalar yaptığını göstermektir.

Anahtar Kelimeler: İroni, Jane Austen, Emma, Amy Heckerling, Clueless, Cher, evlilik, çöpçatanlık.

1. INTRODUCTION

Amy Heckerling's adaptation of *Clueless* restored Jane Austen's realist novel Emma from the serious atmosphere of the social issues of the nineteenth century and transformed it into a romantic comedy genre in post-modern irony technique in twentieth-century America. In his article "Parody, Irony and Pastiche", Vedi Aşkaroğlu defines irony as follows: "Postmodern irony (if) provides an intertextual relationship, allowing texts to be removed from the academic seriousness environment. It directs people's attention to the string of values created by discourses and contexts. However, by making some formal and linguistic changes, irony can replace the old meaning systems with new ones"¹ Literally, irony can be thought of as "the progress or resultant of a situation differently than what it should be or what it should be."² Irony has mostly a humorous or tragic feature depending on the place of use. One of the most frequently used irony tours is "situational irony". Situational irony can mean that a situation which develops and results differently than expected is itself ironic³. In "The Education of Emma Woodhouse" R. E. Hughes notes:

The underlying theme of this novel is the education of Emma Woodhouse; and the recurrent irony is that Emma, who must become pupil, insists on acting as teacher. Her mismanagement of the affairs of Harriet, and the consequent difficulties to Harriet, herself, Elton, Knightley (indeed, to nearly every character in the novel) all come out of Emma's confusion of two roles (Hughes 2020:70).

The protagonist of the novel Emma, with her keen observation power, sees herself as an excellent matchmaker, but in reality, she is too inexperienced and inexhaustible to direct other people's special relationships. She was unsuccessful in every instance, including the love of her own, about whether someone should get married or not. She does not encourage her friend, Harriet to accept the marriage proposal of George Martini; she discourages her from this thought. But finally, it seems that Mr. Martini is the best match for Harriet. Emma does not approve of Harriet's marriage to Mr. Martin because she cares about class compatibility in marriage, but perhaps Harriet is from a lower class than Mr. Martin, this is unclear. Since Emma thinks emotionally, she misleads Harriet. She even tells Harriet that if she marries Mr. Martin, she cannot step on their farm because of the class difference. Emma's thoughts and behaviours are contradictory and ironic. While Emma misread the feelings of other characters, Harriet is not mistaken in her feelings from the very beginning and eventually decides to marry Martin.

In the movie *Clueless*, when Tai says that she met someone great while having lunch with Cher and Dionne, and he immediately offered angel powder (drugs) to her, Cher makes some recommendations to 16-year-old Tai. Signalling that a potential relationship with Travis will be a false start, Cher raises Tai's expectations without realizing it, and leads to frustration when she fails to achieve what she wants. Heckerling likens Cher's attitude to Emma's attitude and creates a similar profile, and this profile alone puts the whole novel in an ironic style with the matchmaking stories Cher dreams of. Cher's fast-acting imagination like Emma prevents her from seeing the facts and causes her to change Tai as she wants to see, and to take a different attitude to her. In the table below, it is possible to clearly see the situational irony in both the movie and the book.

Table 1	
Context: Emma and Cher, respectively, to guide Harriet and Tai about the people they will contact and raise their expectations about marriage.	
EMMA	CLUELESS
Pages quoted from the book: 14-15 Emma: A young farmer, whether on horseback or on foot, is the very last sort of person to raise my curiosity. The	Stage: 25.15-26.13 Excerpt from the movie: Tai: (22.dk). I met a really cool guy.

¹https://www.academia.edu/29746672/PAROD%C4%B0_%C4%B0RON%C4%B0_PAST%C4%B0%C5%9E.docx

² <http://edebiyat.k12.org.tr/conceptDetails?ID=63>.

³ <http://edebiyat.k12.org.tr/conceptDetails?ID=63>.

yeomanry is precisely the order of people with whom I feel I can have nothing to do. A degree or two lower, and a creditable appearance might interest me; I might hope to be useful to their families in some way or other. But 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." (14-15)

"I wish you may not get into a scrape, Harriet, whenever he does marry; —I mean, as to being acquainted with his wife—for though his sisters, from a superior education, are not to be altogether objected to, it does not follow that he might marry anybody at all fit for you to notice. The misfortune of your birth ought to make you particularly careful as to your associates. There can be no doubt of your being a gentleman's daughter, and you must support your claim to that station by everything within your own power, or there will be plenty of people who would take pleasure in degrading you."(15)

Quoted Page:220

Emma: "Might he not? — Is not it possible, that when enquiring, as you thought, into the state of your affections, he might be alluding to Mr. Martin—he might have Mr.

Martin's interest in view? (220)

Harriet: "Mr. Martin! No indeed! — There was not a hint of Mr. Martin. I hope I know better now, than to care for Mr. Martin, or to be suspected of it." (220)

Quoted Pages: 252, 253, 254

Mr. Knightley: "Harriet Smith marries Robert Martin." (252) ... "They called for him in their way; were all extremely amused; and my brother asked him to dine with them the next day—which he did—and in the course of that visit (as I understand) he found an opportunity of speaking to Harriet; and certainly, did not speak in vain. — She made him, by her acceptance, as happy even as he is deserving" (252).

Emma: "'You need not be at any pains to reconcile me to the match. I think Harriet is doing extremely well. Her connexions may be worse than *his*. In respectability of character, there can be no doubt that they are. I have been silent from surprize merely, excessive surprize. You cannot imagine how suddenly it has come on me! how peculiarly unprepared I was! — for I had reason to believe her very lately more determined against him, much more, than she was before." (253) ... "and most sincerely wish them happy." (254)

Cher: Describe.

Tai: All right, he's got long hair, he's really funny. Straight off, right, he offers me some smoke. There he is.

Cher: "Are you talking about drugs?"

Tai: Yeah.

Cher: Tai, how old are you?

Tai: I'll be 16 in May.

Cher: My birthday's in April, and as someone older can I please give you some advice? It is one thing to spark up a doobie and get laced at parties but it is quite another to be fried all day. Do you see the distinction? ... Loadies generally hang on the grassy knoll over there. Sometimes they come to class and say bonehead things and we all laugh, of course but no respectable girl actually dates them. Mmm-mmm. You don't wanna start off on the wrong foot now, do you? I have got an idea. Let's do a make-over. (Gasps)

Tai: Sure, why not? Shit, you guys. I've never had straight friends before.

Visual Image: While having lunch at the table in the open area around the school, they see junkies sitting on the grass, playing guitars and dancing.

Auditory Image: Meanwhile, Tai suddenly sees and points to Travis, who comes with his tray, and Travis drops the ones on his tray loudly because of his excitement and the sound of the cutlery is heard.

Explanation: While Emma desires to change, mature Harriet, and raise her criteria and expectations of marriage, she actually pushes her away from her core, pushing her outside the boundaries of her own class, which makes Harriet only unhappy. Even though Cher is trying to give Tai a new look and help her keep up with the social environment of the school, she cannot prevent her feelings. The coexistence of Tai and Travis is inevitable. This in fact confirms the class hierarchy that underlies British society. Harriet and Tai establish relationships with people who fit their classes. For this reason, while *Clueless* shows thematic parallelism with *Emma*, they also show similarities in terms of questioning the values belonging to their own period, making fun of them and sometimes ignoring these values.

Harriet, who has changed her expectations about marriage under Emma's effect, gives up Mr. Martin and has headed to Mr. Knightley, but Harriet is wrong about Mr. Knightley's real feelings and she

misunderstands him. Finally, she agrees to marry Mr Martin, who she was really in love with. Harriet and Tai feel happier and safer in their class environments. As if they are sure of themselves, Emma and Cher want to influence Harriet and Tai emotionally and steer their decisions, but they are wrong about both their own and other people's feelings. The people they want to change are pretty sure of their emotions. So, the tragicomics of Emma and Cher put them in ridiculous and embarrassing situations, and this leads to an ironic situation in the eyes of readers and viewers. In his article entitled "The Concept of Irony: Jane Austen's *Emma* and Philip Roth's *Sabbath's Theater*", David Greenham claims that *Emma* "suggests a type of irony exemplified in romanticism's earliest forms and carried into the nineteenth century, where absence, division, and fragmentation are completed by their readers' own mistaken ideas (Greenham 2005: 163). Another example of situational irony in *Emma* and *Clueless* is the misleading situation Emma and Cher have voiced about the real feelings of Elton. Elton, who has a very respectable place in the novel in his environment, is not interested in Harriet because he does not see her in accordance with his status. Rather, he is dealing with Harriet because she is Emma's friend and to get into her eyes. Soon surprisingly Mr. Elton makes a love for Emma. This move of Elton, who is very conceited, is an arrogant act in the eyes of Emma. Emma is disappointed and cannot believe this ironic situation when she learns that Mr. Elton is actually interested in her, not Harriet. Knightley warns Emma about her matchmaking: "depend upon it, Elton will not do. Elton is a very good sort of man, and a very respectable vicar of Highbury, but not at all likely to make an imprudent match. He knows the value of a good income as well as anybody" (Austen 2008: 25). R. E. Hughes also indicates:

That such a prosaic concern as money should have any relevance to love is ridiculed by Emma: her ephemeral notions will not accept such ballast. But here is the first sign of her second education: when Frank Churchill heaves into sight, she will begin to learn her lesson in love; with Elton she must learn her lesson in economics as a factor in society. Highbury society could have given her no such idea: in this small world, society is still generally thought of in terms of yeoman, gentry, and aristocrat—a world picture already challenged outside the novel (Hughes 2020: 71).

In the movie, when Cher returns from a party with Elton, when she implies that she wants Elton to go out with someone and that this person is also Tai, Elton clearly states that he likes Cher, not Tai, because it was Cher herself who caused it with her flirty attitudes. Cher was disappointed because she was wrong in her thoughts. It is also upsetting for her that Elton belittled Tai by hinting at his father's position. However, Cher, who does not find Travis suitable for Tai, should not be fooled by the fact that Elton, who comes from a high-class family, does not find Tai suitable for him (an ironic situation), but she fails because she is emotional about it. For this reason, both Emma and Cher have unconsciously behaved in a contradictory manner, ironically being their focus. This example of irony is also shown in the table below.

Table 2	
Context: Elton's elimination of those who have lower status than himself and seeing people at higher positions suitable for dating or marriage and his two-faced attitude on this issue	
<i>EMMA</i>	<i>CLUELESS</i>
<p>Quoted Pages from the Book: 71, 73, 74</p> <p>Mr Elton: " "Good Heaven!" cried Mr. Elton, "what can be the meaning of this?— Miss Smith!—I never thought of Miss Smith in the whole course of my existence—never paid her any attentions, but as your friend: never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry—extremely sorry—But, Miss Smith, indeed! — Oh! Miss Woodhouse! who can think of Miss Smith, when Miss Woodhouse is near!" (71)</p>	<p>Stage: 40.39-41.33</p> <p>Action: After the Valley Party, Elton wants to leave Cher home with her car.</p> <p>Excerpt from the Movie:</p> <p>Elton: "I knew it...that you were totally sprung on me".</p> <p>Cher: Hello, don't you mean Tai?</p> <p>Elton: Fine. You know, I don't get you, Cher. I mean, you flirt with me all year.</p> <p>Cher: As if. I have been trying to get you together with Tai.</p> <p>Elton: Tai? Why would I go with Tai?</p> <p>Cher: Why not? Why not? Why not?</p>

Emma: “So far from having long understood you, I have been in a most complete error with respect to your views, till this moment. As to myself, I am very sorry that you should have been giving way to any feelings...your attachment to my friend Harriet—your pursuit of her, (pursuit, it appeared,) gave me great pleasure, and I have been very earnestly wishing you success...Am I to believe that you have never sought to recommend yourself particularly to Miss Smith?—that you have never thought seriously of her?” (71)

Third Person Singular: “he had fancied her in love with him; that evidently must have been his dependence; and after raving a little about the seeming incongruity of gentle manners and a conceited head, Emma was obliged in common honesty to stop and admit that her own behaviour to him had been so complaisant and obliging, so full of courtesy and attention, as (supposing her real motive unperceived) might warrant a man of ordinary observation and delicacy, like Mr. Elton, in fancying himself a very decided favourite.” (73)

“The first error and the worst lay at her door. It was foolish, it was wrong, to take so active a part in bringing any two people together. It was adventuring too far, assuming too much, making light of what ought to be serious, a trick of what ought to be simple. She was quite concerned and ashamed, and resolved to do such things no more.” (74)

Quoted Pages from the Book: 71, 73

Mr. Elton: “Never, I assure you. *I* think seriously of Miss Smith! — Miss Smith is a very good sort of girl; and I should be happy to see her respectably settled. I wish her extremely well: and, no doubt, there are men who might not object to—Everybody has their level: but as for myself, I am not, I think, quite so much at a loss” (71).

Third Person Singular: “But—that he should talk of encouragement, should consider her as aware of his views, accepting his attentions, meaning (in short), to marry him!—should suppose himself her equal in connexion or mind!—look down upon her friend, so well understanding the gradations of rank below him, and be so blind to what rose above, as to fancy himself shewing no presumption in addressing her!— It was most provoking.! (73)”

Quoted Page: 73

Third Person Singular: “Contrary to the usual course of things, Mr. Elton's wanting to pay his addresses to her had sunk him in her opinion. His professions and his proposals did him no service. She thought nothing of his attachment, and was insulted by his hopes. He wanted to marry well, and having the arrogance to raise his eyes to her, pretended to be in love; but she was perfectly easy as to his not suffering any disappointment that need be cared for. There had been no real affection either in his language or manners.

Elton: Don't you even know who my father is?

Cher: You are a snob and a half.

Elton: Cher, listen to me. Me and Tai. (Exclaims in Disgust) We don't make any sense. Right? Me and You. Well, I mean, that makes sense.

Visual Image: While talking in the car

Auditory Image: A quiet, dark environment in the car and a relaxing romantic song plays on the radio.

Sighs and fine words had been given in abundance; but she could hardly devise any set of expressions, or fancy any tone of voice, less allied with real love. She need not trouble herself to pity him. He only wanted to aggrandise and enrich himself" (73).

Explanation: Mr. Elton hopes that Emma will marry him by seeing himself equal to Emma and her position. He looks down on Harriet. In the book, Elton clearly emphasizes that he is interested in Emma rather than Harriet. In this way, he desires to promote his position in every sense. While he doesn't see Harriet, whose mother and father are unknown, suitable for himself, he sees himself equal with Emma, who is superior to himself, and sees marrying her as a step to promote his social position.

While the novel *Emma* seriously examines matters such as marriage, choosing the right spouse, the effects of social status on marriage or the effects of marriage on social status, *Clueless* focuses on getting out with someone rather than the topic of marriage. Tai, who confesses to abandoning Elton and astonishingly likes Josh, Tai asks for Cher's help about this topic, but Tai, who doesn't get enough encouragement and support from Cher, insults Cher and leaves. Both Emma and Cher become the victims of their misunderstandings and misorientation. The mistakes they make turn around and find themselves. Emma understands the value of Mr. Knightley, who has always been with her, when the fear of losing him occurred. Cher also grasps the value of Josh, who she often shares the same house with, when her fear of losing him suddenly covers her mind. Austen and Heckerling have dealt with the same themes and situations in this sense, only the indicators and codes have been updated and differentiated over time.

Another example of situational irony is that Emma is unaware of her personal feelings for Mr. Knightley until Harriet explained Emma about her interest in Knightley. Besides, Emma is unaware that Mr. Knightley has romantic feelings for her, which has gone unnoticed. The table below reflects this situational irony very clearly.

Table 3	
Context: When their loved ones are concerned, Emma and Cher do not come up with matchmaking, encourage marriage, and talk contradictory. Emma and Cher start to notice their mistakes and learn to be sure of their emotions.	
<i>EMMA</i>	<i>CLUELESS</i>
<p>Narrator: <i>Harriet & Third Person Singular</i> Quoted Pages from the Book: 218-219</p> <p>Harriet: "But I hope, Miss Woodhouse, that supposing—that if—strange as it may appear—. But you know they were your own words, that <i>more</i> wonderful things had happened...and, therefore, it seems as if such a thing even as this, may have occurred before—and if I should be so fortunate, beyond expression, as to—if Mr. Knightley should really—if <i>he</i> does not mind the disparity, I hope, dear Miss Woodhouse, you will not set yourself against it, and try to put difficulties in the way". (218-219)</p> <p>"How Harriet could ever have had the presumption to raise her thoughts to Mr. Knightley!—How she could dare to fancy herself the chosen of such a man till actually assured of it!— But Harriet was less humble, had fewer scruples than formerly.— Her inferiority, whether of mind or situation, seemed little felt.— She had seemed more sensible of Mr. Elton's being to stoop in marrying her, than she now seemed of Mr. Knightley's.— Alas! was not that her own doing too? Who had been at pains to give Harriet notions of self-consequence but herself? — Who but herself had taught her, that she was to elevate herself if possible,</p>	<p>Stage: 1:14-1:16:50 Excerpt from the Movie: Tai: This is a bunch of junk that reminded me of Elton. But I want to burn it because I am so over him. ... Cher: Tai, I'm really happy for you but what brought on this surge of empowerment? Tai: It's like...I met this guy who's so totally amazing that he makes Elton look like a loser. Cher: That's so great. Tai: Look, you 've got to help me get Josh. Cher: Get Josh what? Tai: You know what I mean. I like him. Cher: Do you think that he likes you? Tai: Yeah. Cher: How do you know? Cher: But, Tai, do you really think you'd be good with Josh? I mean, he's like a school nerd. Tai: What, am I some sort of a mentally challenged airhead? Cher: No, not even. I didn't say that. Tai: What, I'm not good enough for Josh or something? Cher: I just don't think you'd mesh well together. Visual Image: Cher's house, the fireplace is burning, and Tai is burning the things in her hand in the fireplace, when Tai says she likes Josh, Cher's facial expression changes, looking</p>

and that her claims were great to a high worldly establishment?" (222)

"She touched—she admitted—she acknowledged the whole truth. Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so dreadfully increased by Harriet's having some hope of a return? It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself!" (219)

Quoted Page: 222

Emma: "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." (222)

Quoted Pages:118-119

Emma: "Mr. Knightley! — Mr. Knightley must not marry! ... I cannot at all consent to Mr. Knightley's marrying; and I am sure it is not at all likely. I am amazed that you should think of such a thing." (118)

Emma: "But Mr. Knightley does not want to marry. I am sure he has not the least idea of it. Do not put it into his head. Why should he marry? He is as happy as possible by himself" (119)

serious, anxious and thoughtful, not looking good. When Tai insults Cher, it turns into a dismal environment.

Auditory Image: Cher becomes stagnant, serious, and her tone of voice changes when she learns Tai's feelings for Josh.
Stage: 1:16:56-1.19:11

Tai: You don't think that we mesh well? (Scoffs) Why am I listening to you to begin with? You're a virgin who can't drive.

Cher: "What did I do? I've created some sort of a monster...everything I think and everything I do is wrong. I was wrong about Elton, I was wrong about Christian...now Josh hated me. It all boiled down to one inevitable conclusion: I was just totally clueless. Oh, and this Josh and Tai thing was wiggling me more than anything... Tai is my pal. I don't begrudge her a boyfriend...(Josh) he dresses funny, he listens to complaint rock...he's not even cute in a conventional way ... I mean he's just like this slug who hangs around the house all the time. And he's a hideous dancer. Couldn't take him anywhere...Josh needs someone with imagination, someone to take care of him. Someone to laugh at his jokes, in case he ever makes any. Then suddenly...Oh, my God! I love Josh".

Visual Image: As she walks out of her house and walks down the dark street, the old memories of Josh come alive as a flashback in her mind, the background suddenly illuminates, and with this symbolic light, Cher's emotions are enlightened and Cher realizes that she fell in love with Josh.

Auditory Image: As Cher goes out of the house and walks through the streets at the end of a bad day, she talks to herself, comments on Josh, while the song All By Myself is playing in the background. In the song, the words "I don't want to be completely with myself, I don't want to live on my own" are repeated and reflect Cher's own loneliness and worry about being alone suddenly.

Explanation:

Although there are romantic and comedy elements in the novel Emma, realist features are dominant. Clueless presents the story of Emma interestingly as a personal development novel and turns it into a romantic comedy. When Mrs. Weston tells Emma that he suspects Mr. Knightley has eyes on Jane Fairfax, Emma opposes this and advises him to give up such a matchmaking. When it comes to Knightley, Emma does not encourage Mrs Weston to be a matchmaker. Emma, who normally makes an effort to marry single people around her, is ironically not willing to let Mr Knightley marry, and she talks as if she is sure that he doesn't want to marry too. Her hidden feelings for him push her into contradictory speech. Cher, on the other hand, feels bad when Tai says she likes Josh, and while trying to find someone suitable for Tai normally, the situation changes when it comes to Josh and she does not want to help Tai. This is a reflection of Cher's secret feelings towards Josh. That's why she can't make Tai fit Josh. Therefore, Cher's words and behaviours are contradictory. While trying to take Tai under her wing and find someone suitable for her, she tries to discourage her from Josh because of her personal feelings.

On the one hand, Emma, who sees matchmaking as a fun pursuit, and tries to find a suitable candidate for Harriet, and Cher, while trying to find a suitable candidate for Tai, do not want to intervene and withdraw themselves when it comes to people who have romantic feelings subconsciously on the other hand. Austen's protagonist Emma, with her instinct to control things in a "world of chaos", aimed to change the people around her, but in doing so, she often misled them emotionally and mentally, and she naturally had to collide with the facts of the outside world. As indicated by David Greenham, "romantic authors use our expectations to deceive us because their texts are completed

only by the expectations of the reader, a use of expectation that reveals, through negation, the reader's false ideas and ideals" (Greenham 2005: 163). Heckerling based his text on Austen's text, associated with it, and mocked both Emma's and Cher's officiousness in matchmaking. While writing *Clueless* with the irony technique, inspired by Austen's "sense of class and social dynamics", the director Heckerling made linguistic and formal changes and drew the audience's attention to new semantic sequences. Irony, which includes many forms, examines the relationship between literary production and form. *Clueless* aimed to show the changes in it by destroying the existing by interacting with its predecessor, *Emma*. The irony technique, which again questions the established values, generalizations and rooted facts, takes place in the form of ridicule with language games. In this way, the person, event or situation that was the subject of the ridicule was indirectly criticized.

2. SIMILARITIES AND DIFFERENCES, ADDITIONS AND REMOVALS BETWEEN EMMA AND CLUELESS

Amy Heckerling, who used many different techniques in the movie *Clueless*, showed that a woman who wrote in the English village in the early nineteenth century might have attracted the American audience of the 1990s. Most of Heckerling's 1995 movie *Clueless* takes place in the Beverly Hills of the 90s. The protagonist of the movie, Cher, is a modern Emma Woodhouse whose main excitement in life is "recreating one" because change gives her "a sense of control in a world of chaos." Cher tries to push this "change" over Tai, Harriet Smith's equivalence in the movie. Emma's entire plot stands parallel to *Clueless* and almost all characters, but only one has a name reminiscent of Austen: Cher's classmate, Elton. Perhaps the most striking aspect of *Clueless* is the reason why Heckerling chose Emma as its source material. Heckerling uses the widely accepted traditions of the previous, the widespread materialism and uncontrolled privilege of the latter, to account for the broad cultural differences between the early 19th century Britain and the late 20th century, and therefore some additions, dismissals or differences in the movie compared with the book is inevitable. Perhaps, the movie argues that the outside world has undergone radical changes, but similar moral rules and class separation continue to exist in itself.

Table 4

Context: Emma and Clueless reflect different times, places and cultures.

<i>Emma</i>	<i>Clueless</i>	Differences
19 th century Britain	20th century America (California, Los Angeles)	While the book portrays the 19 th - century, the movie points to the 20th century. While Jane Austen's novel <i>Emma</i> refers to the 19 th -century Britain, Amy Heckerling's movie adaptation <i>Clueless</i> refers to today's California.

Explanation: Austen and Heckerling address similar social themes, although they address different times.

Heckerling used Emma as the "structural tree" of *Clueless* and created a modern story of personal development in today's conditions. Emma is 21, Cher is 15 years old. Heckerling reshaped the English-born 21-year-old Emma Woodhouse as Cher Horowitz, an American high school student, and turned most members of the novel's supporting staff into Cher's classmates. Moreover, since the story's events often take place at Cher's high school or in his father's charming home, the narrative is much more warm and friendly than what the Los Angeles local area initially showed. In the movie, the venue is updated as a school environment in Beverly Hills. Austen and Heckerling have emphasized similar social themes, even if they use different spaces, and have edited the content of the novel and the movie, taking into account the needs of the time they lived in. All the events of the movie take place in Los Angeles. Although this environment is large and ostentatiously sophisticated, it looks like a world in itself, reflecting the provincial character of Highbury. When we watch *Clueless*, the youthful movie of Heckerling's remarkable adaptation, we feel more interest in Emma. *Clueless* (1995) brought Austen's story to a modern Beverly Hills high school. Heckerling's

adaptation is surprisingly close to Austen's narrative structure and themes, especially given the updated space.

In the movie, we see Cher's close friend Dionne and her boyfriend Murray together, but Emma does not have such a close friend in the book. Cher and Dionne are probably named after Pop stars.

Table 5		
Context: Different names of the main characters in the novel		
<i>Emma</i>	<i>Clueless</i>	Addition
Emma	Cher	Emma's counterpart in the movie is Cher. Harriet's name in the movie is Tai.
Harriet	Tai	
----	Dionne&Murray	In the movie, Cher has a close girlfriend named Dionne and Dionne has a boyfriend named Murray, but Emma doesn't have such a girlfriend.
Explanation: The reason for the differentiation of the names of some characters in the novel is to reflect the twentieth century American popular culture and to draw attention to the popularity of Cher and Dionne at school.		

In the novel, we learn that Emma lived with her governess, Miss Taylor, who had been with them for sixteen years in Hartfield, and was then like a family member, that Miss Taylor married a gentleman named Weston in a short time through Emma's matchmaking and moved out of the house. Now that she is Mrs. Weston. No matter how this separation upset Weston and Emma, they must endure it for the happiness of their beloved friends. However, such a scene or character is not found in the movie. In the book, Emma matchmakes for Miss Taylor and Mr Weston, while in the movie Cher matchmakes for their teacher Mr. Hall and Mrs. Geist together with Dionne and eventually they attend their wedding.

Table 6		
Context: In the novel Emma matchmakes for Miss Taylor and Mr Weston, while Cher matchmakes for Mr. Hall and Mrs. Geist in the movie.		
<i>Emma</i>	<i>Clueless</i>	Removal
Miss Taylor	Mr. Hall &Ms. Geist	A character named Miss Taylor is not in the movie.
Explanation: Emma's governess, Miss Taylor marries Mr. Weston and becomes Mrs. Weston through Emma's matchmaking. With her marriage, Miss Woodhouse (Emma) and her father feel very lonely.		

The book mentions that Emma's older sister Isabella and her husband John Knightley lived in London with their four children, and even Harriet went to London for a short time to stay with them, but we cannot see these characters in the movie.

Table 7		
Context: Emphasis on married couples in the novel and emphasis on couples flirting in the movie		
<i>Emma</i>	<i>Clueless</i>	Removal
Emma's sister Isabella and her husband John Knightley	Cher has no sister. This absence of a sister is replaced by her close girlfriend Dionne and her boyfriend Murray	Characters named John Knightley and Isabella are not available in the movie.
Explanation: In the novel, there are kinship ties that strengthen with marriage, while the relationship between girls and boys and flirting is somewhat ahead of the concept of marriage in the movie. While dating and flirting are at the forefront of the movie, characters in the novel base their relationship with marriage to a serious point.		

Another missing chapter in the movie is the one about Mrs Bates. During a picnic at Box Hill, Emma insults Mrs Bates. Mr. Knightley condemns Emma for his brutal words to Mrs. Bates and knows that Knightley is right. When Mr. Knightley rebukes her for her behaviour towards Mrs. Bates, Emma goes to visit Mrs Bates the next day to apologize. But this scolding and apology scene is not in the movie.

Table 8

Context: Emma's insult to the poor Miss Bates, who came to the fore with her chatter during the picnic, the absence of such a scene in the movie

<i>Emma</i>	<i>Clueless</i>	Removal
Miss Bates, Mrs Bates, Dr Perry, Mr Cole, Miss Nash Picnic and insult scene in Box Hill	-----	Characters like Miss Bates, Mrs Bates, Dr Perry, Mr Cole, Miss Nash are not in the movie, so there is not such a scene in which Emma (Cher) insults Miss Bates in the movie.

Explanation: In the game played to relieve boredom at the picnic held at Box Hill, Emma allusively insulted Miss Bates, upon which she was condemned by Mr. Knightley. Feeling bad, Emma goes to visit Miss Bates the next day to apologize.

Emma and Cher are wrong about Elton's real feelings and accidentally become the focus of attention as they try to draw Elton's attention to their close friends. While the events are similar in both the book and the movie, the way they convey the events differs due to the updated time and place.

Table 9

Context: Emma and Cher misunderstanding Elton, Elton's confession.

<i>Emma</i>	<i>Clueless</i>	Differences
Emma and Elton are in a horse-drawn carriage, and first Elton leaves the car angry and disgruntled.	Elton wants to give Cher a hand after the party. While arguing about Tai in the car, Cher suddenly wants to get off and suddenly finds herself facing a street robber. She has both her money and her phone stolen.	In the book, Elton tells Emma that he is more interested in her than Harriet in a horse-drawn carriage while returning from dinner on a Christmas eve. In the movie, this scene takes place when Elton leaves Cher with his car home. Cher is disappointed when Elton explains to him that he is more interested in her than Tai . While arguing about this, Elton returns with his car, leaving Cher half way.

Explanation: While there is a more formal atmosphere between **Emma** and **Elton** in the movie, there is a more informal atmosphere between **Cher** and **Elton** in the movie.

In the table below, we see that Emma and Cher, who are not completely sure of their own emotions, encounter different events and situations than they expected. The effects of their period on character and sexuality also play a significant role in this.

Table 10

Context: While Emma thinks she likes Frank secretly engaged with Jane, Cher thinks she is in love with Christian, who later disappointed her.

<i>Emma</i>	<i>Clueless</i>	Differences
Emma thinks she likes Frank .	Cher thinks she is in love with a student named Christian who has just transferred to her class.	A handsome new boy named Christian is transferred to Cher 's class and Cher falls in love with him as soon as she sees him. In the book, we see Frank Churchill and Jane Fairfax as partners. Although Emma thinks she is in love with Frank , she is wrong in her feelings. Cher is disappointed although she wants to get closer to Christian because Christian is very likely to be gay. Frank and Jane are secretly engaged long ago.

Explanation: Both Emma and Cher are wrong about the people they like. Frank is actually engaged and Christian is gay. Different names are used for this character in books and movies, and there are different contexts.

In the novel, characters tend to choose a person and get married based on their social class and status while in the movie the characters who have fun at parties, seek adventure and flirt come to the fore.

Table 11		
Context: Elton, who appears suddenly in the book with his fiancée and his girlfriend in the movie, surprises everyone.		
<i>Emma</i>	<i>Clueless</i>	Differences
Harriet witnesses the emergence of Elton with her fiancée, Ms. Augusta Hawkins. Harriet gets rid of the attack of gypsies on a country road thanks to Frank.	At a party, Tai watches Elton and his girlfriend Amber dance. While at the mall, Tai was at the brink of death due to some of her boyfriends because they almost dropped her from the upper bars. Tai, who has survived thanks to Christian, turns into something famous, at school and prevailed on Cher in popularity.	In the novel, Elton is engaged to Augusta Hawkins and soon gets married. In the movie, Elton is seen at the party only with his girlfriend Amber. In the movie, Cher cannot pass the long-awaited driving test and returns sadly to her home, but that is not the case for Emma.
Explanation: Harriet and Tai are frustrated with Elton and then find a different focus of interest.		

At the end of the book, Harriet gets married in September, and Frank and Jane will get married in November. Emma overcomes her father's opposition to marriage after the poultry has been robbed, and she marries Mr. Knightley in October. In the movie, Miss Geist and Mr. Hall get married on the last scene. Cher and Josh, Dionne and Murray, Tai and Travis attend the wedding, and Cher skilfully captures the bridal bouquet.

Table 12		
Context: Couples who are married or expected to get married in books and movies.		
<i>Emma</i>	<i>Clueless</i>	Difference
Harriet and Martin, Frank and Jane, Emma and Mr Knightley get married	Only Mr. Hall and Mrs. Geist are married	In the book, it is said in which months the couples will marry in order. At the end of the movie, it is only the wedding of Mr. Hall and Mrs. Geist.
Explanation: The matchmaking that Cher and Dionne started with the intention of raising the low marks they got from the discussion lesson reaches a happy ending with the marriage of their teachers Mr. Hall and Mrs. Geist.		

Clueless, a contemporary American movie, reflects the social needs of its time. For example, because of the gap between 1816 England and 1995 America, it is easily recognized that the film is openly and symbolically concerned with sexuality, drugs, AIDS and multiculturalism. However, *Clueless*, besides the changing society, shows the basic way that a young woman should follow in various ways in entering maturity and adulthood. Indeed, despite the change in space and the significant changes in the above-mentioned story, *Clueless* presents the story of Emma in an interesting way as a personal development novel. *Clueless* reflects Austen's anxiety with the changing social grounds of a turbulent socio-political era, and perhaps most importantly, as a different interpretation of the novel, the film can easily accepted to be an indigenous version of personal development, where the character of Emma realizes her character and her place in society, and finally she becomes aware of her own potential. As a result, *Clueless* faithfully recalls the main thematic concerns of the novel, such as education, female friendship, civic responsibility, appropriate courtship traditions and provincial tradition. While the film's handling of these issues, especially AIDS, multiculturalism and gender, is very contemporary and American in style, its interest in these issues reflects Jane Austen's spirit. Heckerling's *Clueless* is considered by many critics to be *Emma*'s most successful and most creative version yet, as well as the most realistically faithful version of Austen's novel 'soul'. *Clueless* interacted with the text of Jane Austen by imitating and displayed a different transformation and production in an intertextual context and diverted from the premise text.

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