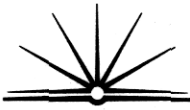


The transformation from Austen's classic Emma to the postmodern Clueless has used cinematic techniques, to not only bring out the <sup>significant</sup> societal and cultural values that are relevant to today's audiences, but constructed a context that sets it apart from the original.

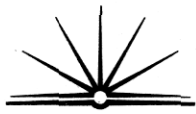
The transformation of the heroine who is 'having rather too much of her own way' and 'a disposition to think a little too well of herself' is preserved in "Clueless". However, unlike Emma's boxhill accident, where she is deeply struck by Knightley's 'how could you be so unfeeling to Miss Bates?' and emotionally commits herself to better her attitude, ~~as~~ as she walks through a slow and painful transformation process; Cher's development, in the 20<sup>th</sup> century may even seem superficial, in contrast. <sup>Even</sup> in her final episode, she gets distracted by a dress ~~at~~ in a shop window. Her seek for stress relief <sup>from</sup> ~~on~~ the mall



is used by Heckerling to further emphasise the emotional detachment <sup>in</sup> today's society. In this way, the context of the 20<sup>th</sup> Century has given Emma's transformation a new dimension.

Emma's conservative village of Highbury's ~~transportation~~ transportation to the heart of today's consumerist culture of LA, ~~is one of the shows~~ the extent of <sup>moderation</sup> ~~of context in~~ the transformation process. <sup>However,</sup> Cher and her father worship LA as the centre of their world just as Emma and her father did. This is used to show Heckerling's criticism of the same elite who in society, who lives ignorantly of the world beyond the surreal wonderland of their own; highlights even though <sup>the</sup> context ~~have~~ has changed so dramatically, aspects of humanity still remain universal regardless of the

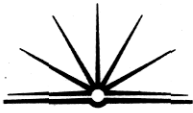
New cultural values have shaped the transformation of Emma. <sup>social are</sup> Emma's values, based on birth, ~~total~~ manners and marriage. "Cher's" transforms those to wealth, appearance and sex, <sup>which are values</sup> ~~that are~~ that are



relevant to today's audience. However, just as Emma is extremely self-conscious and does not want to be classed with the 'Mrs Eltons, Mrs Perrys...' so is Cher in her Beverly Hills high. She rejects Tai's suitor, Travis, because he is a 'loadie', and instead, tries to matchmake her with 'one of the only acceptable ones', Elton, ~~etc~~ because he is rich and popular. This highlights that even though values are vastly modified, social structure still exists as the basis of classifying people, where popularity and social connections ~~are~~ still remain as priorities.

As well as values, societal attitudes have also been modified to shape the transformation. The portrayal of an African American as Cher's best friend and the inclusion of Christian's homosexuality in "Queers", openly highlights the today's more accepting and multicultural society. ~~As well as values, societal attitudes have also been modified~~

Hence  
The context has certainly set the values of Cher's world. Just as Emma who defines her social form by



remaining unmarried until the end of the film, in maintaining the transformation and still make the values relevant to today's audience, #  
'Cruelness' shows Cher's defiance against today's sex-obsessed society by remaining a virgin.

Austen has used third person omniscient intrusion to show Emma's delusional views. Haterling achieves the same effect through the use of Cher's voiceover, which allows an insight into her mind, and hence captures the contradiction between reality and her just as <sup>self-</sup>deceptive views. This finally changes to harmonise with the visual when Cher realises her love for Josh, as the Ascendant fountain lights up in the scene, to coincide with her internal state.

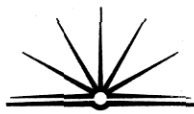
Austen presents most events from Emma's point of view, and hence readers are positioned to empathise with her in most situations. Cinema can only suggest it through point of view



Techniques such as  
Cher's through shots ~~like~~ using the handheld  
camera, ~~the~~ <sup>which</sup> allows the audience to see events  
through Cher's eyes. But other times, unlike in  
Emma, the audience are allowed to be much more  
objective in judging Cher.

Unlike the detailed descriptions used by Austen  
to show the emotional states of characters,  
"Clueless" uses music, such as the soft, flowing  
music that underlines Cher as she descends the  
stairs, in this case to show Josh's realisation  
that Cher has turned into an attractive young  
woman. This also exemplifies Heckerling's  
use of intertextuality, which further highlights  
the unique symbols and values that are exclusive  
to the context of "Clueless".

Austen uses irony to satirise Emma, mostly  
through her speeches. <sup>In "Clueless"</sup> Heckerling takes her irony  
further on screen, pressing reality into the realm  
of fantasy through exaggeration and caricature.



She uses vivid colours, crowded frames and her handheld camera in the first scene, to show the frivolity of teenagers, living a life as if out of a 'Noxema Commercial'. All of these techniques are much more obvious than Austen's subtle ~~that is an example~~ irony. Heekelling is using this as a comment that today's, <sup>audiences living in the</sup> consumerist culture need much more explicit presentations than ~~those~~ <sup>the</sup> underlying suggestions in Emma.

If B through these cinematic techniques, "Clueless" brings out the ridiculousness of Cher's world as well as Emma's, by taking her send up step further than Austen did.

The context of Emma and "Clueless" <sup>each</sup> have shaped their individual meaning, it is the values that "Clueless" have modified using its cinematic techniques, that has made it a <sup>new</sup> different and relevant transformation, <sup>has</sup> <sup>in the process,</sup> which, highlighted, the universal aspects of humanity that transcends time.