

**REPRESENTATION OF LIKEABILITY IN *CLUELESS* (1995)
MOVIE**

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirement

To Obtain the *Sarjana* Sastra Degree in

English Literature



NIKKEN PRASETYO

30802100032

ENGLISH LITERATURE STUDY PROGRAM

FACULTY OF LANGUAGES, LITERATURE, AND CULTURE

SULTAN AGUNG ISLAMIC UNIVERSITY

2025

PAGE OF APPROVAL

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A Final Project entitled

REPRESENTATION OF LIKEABILITY IN *CLUELESS* (1995) MOVIE

Prepared and presented by:

NIKKEN PRASETYO

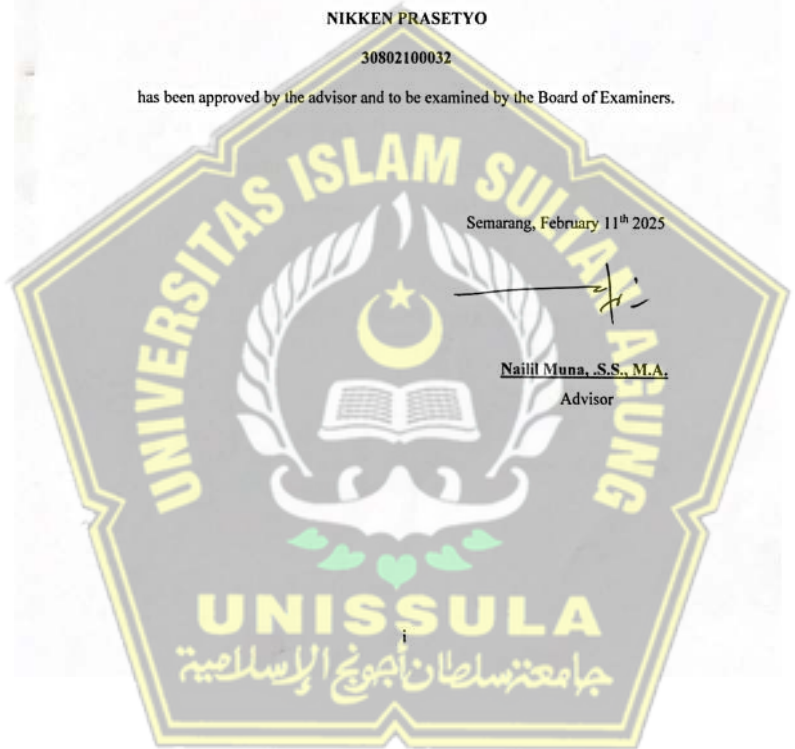
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has been approved by the advisor and to be examined by the Board of Examiners.

Semarang, February 11th 2025

Nailil Muna, S.S., M.A.

Advisor



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PAGE OF VALIDATION

A Final Project on

REPRESENTATION OF LIKEABILITY IN *CLUELESS* (1995) MOVIE

Prepared and presented by

NIKKEN PRASETYO

30802100032

Defended before the Board of Examiners

on February 20th, 2025

and Declared Acceptable

Board of Examiners

Chairman : Nailil Muna, .S.S., M.A.

Secretary : Destary Praptawati, S.S., M. Hum

Member : Riana Permatasari, S.Pd., M.A., M.Pd.

Semarang, February 25th 2025

Faculty of Languages, Literature, and Culture of UNISSULA

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Destary Praptawati, S.S., M. Hum



STATEMENT OF WORK’S ORIGINALITY

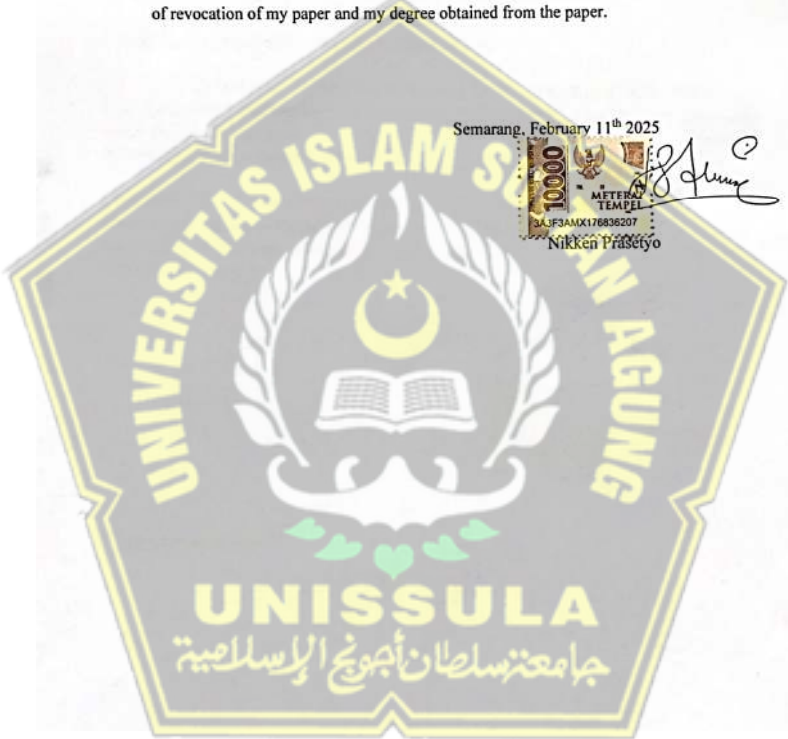
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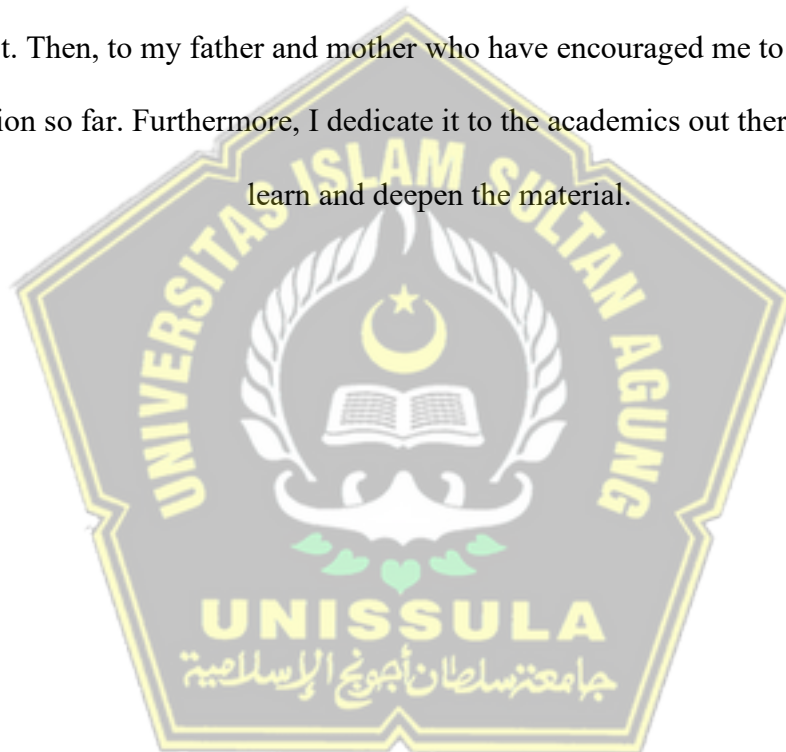


MOTTO

Everything I do is to fulfill my purpose, because I believe that if we strive with all our heart and always have good thoughts about Allah, He will make the path to success easier, as everyone has their own portion in life.

DEDICATION

I dedicate this thesis mainly to myself who has successfully completed this final project. Then, to my father and mother who have encouraged me to complete my education so far. Furthermore, I dedicate it to the academics out there who want to learn and deepen the material.



ABSTRACT

Prasetyo, Nikken, 30802100032. Representation of Likeability in *Clueless* (1995) Movie. A final project of English Literature Program, Faculty of Languages, Literature and Culture. Sultan Agung Islamic University Semarang. Advisor: Nailil Muna, S.S, M.A.

Clueless (1995) Movie by Amy Heckerling one of the movies that depicts the phenomenon of popular girl, which is the object of analysis in the study. This film displays various kinds of popular girls at that time, such as spoiled upper class girls in Beverly Hills who were more concerned with wearing good fashion and to be as popular as possible. The purpose of this study is to show what the type of likeability are depicted by the main character Cher Horowitz in *Clueless* (1995) movie and also how the representation of likeability is portrayed by the main character Cher Horowitz in the *Clueless* (1995) movie.

This study used popularity theory according to Mitch Prinstein to answer the first problem formulation and used representation theory with reflective, intentional, and constructive approaches according to answer the second problem formulation. This study used a descriptive method. The primary data used for this study was taken from the movie script which includes dialogue, narration, and monologue. Then, secondary data used for this study were taken from articles, books, journals, previous research, and textbooks related to the research. The various steps used to collect data include watching the movie, reading the movie script, identifying data, classifying data, and reducing the data.

This study had two findings. The first was the type of popularity of Cher's main character was likeability which was shown by general characteristics and specific characteristics. The general trait is accepted and the specific trait was the ability to make others feel happy, appreciated, and included. In addition, the study also found that representation of likability portrayed by Cher in the movie *Clueless* was seen in three forms of approaches, namely reflective, intentional, and constructionist approaches.

Keywords: Popularity, Likeability, Representation, Clueless (1995)

INTISARI

Prasetyo, Nikken, 30802100032. Representasi Kesukaan dalam Film *Clueless* (1995). Tugas Akhir Program Studi Sastra Inggris. Fakultas Bahasa, Sastra, dan Budaya. Universitas Islam Sultan Agung Semarang. Pembimbing: Nailil Muna, S.S, M.A.

Film *Clueless* (1995) karya Amy Heckerling merupakan salah satu film yang menggambarkan fenomena gadis populer yang menjadi objek analisis dalam penelitian ini. Film ini menampilkan berbagai macam gadis populer pada masa itu, seperti gadis-gadis kelas atas yang manja di Beverly Hills yang lebih mementingkan untuk memakai fashion yang bagus dan menjadi sepopuler mungkin. Tujuan dari penelitian ini adalah untuk menunjukkan jenis popularitas yang digambarkan oleh karakter utama Cher Horowitz dalam film *Clueless* (1995) dan juga bagaimana representasi likeability digambarkan oleh karakter utama Cher Horowitz dalam film *Clueless* (1995).

Penelitian ini menggunakan teori popularitas menurut Mitch Prinstein untuk menjawab rumusan masalah yang pertama dan menggunakan teori representasi dengan pendekatan reflektif, intensional, dan konstruksionis menurut Stuart Hall untuk menjawab rumusan masalah yang kedua. Penelitian ini menggunakan metode deskriptif. Data primer yang digunakan untuk penelitian ini diambil dari naskah film yang meliputi dialog, narasi, dan monolog. Kemudian, data sekunder yang digunakan untuk penelitian ini diambil dari artikel, buku, jurnal, penelitian terdahulu, dan buku-buku teks yang berkaitan dengan penelitian. Berbagai langkah yang digunakan untuk mengumpulkan data antara lain menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Penelitian ini memiliki dua temuan, yang pertama bahwa jenis popularitas dari karakter utama Cher adalah kesukaan yang ditunjukkan dengan ciri umum dan ciri khusus. Ciri umum berupa penerimaan dan ciri khusus berupa kemampuan untuk membuat orang lain merasa senang, dihargai, dan diikutsertakan. Selain itu, penelitian ini juga menemukan bahwa kesukaan karakter Cher dalam film *Clueless* terlihat dalam tiga bentuk pendekatan yaitu pendekatan reflektif, intensional, dan konstruksionis.

Kata Kunci : *Popularitas, Kesukaan, Representasi, Clueless (1995)*

ACKNOWLEDGMENT

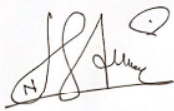
With deep gratitude, I give praise and thanks to Allah Subhanahu Wa Ta'ala, who has given me patience, perseverance, knowledge, and strength to complete this final project. Shalawat and salam to the Prophet Muhammad SAW, who has brought the light of guidance to all mankind. Therefore, on this occasion, I would like to thank all those who have supported me:

1. Destary Praptawati, S.S., M.Hum. Dean of Faculty of Languages, Literature and Culture. Also, my respectable academic advisor who has guided me from the first semester until the last semester.
2. Riana Permatasari, S.Pd., M.A., M.Pd as the head of English Literature Department of the Faculty of Languages, Literature and Culture Sultan Agung Islamic University.
3. Nailil Muna, S.S., MA as my respectable advisor for this final project who has given her knowledge, suggestions, support, motivation, corrections, and support to finish this study.
4. All lectures and Staff of the Faculty of Languages, Literature, and Culture at Sultan Agung Islamic University who have helped everything in order to complete this final project.
5. My biggest support, my parents who have guided me until now, my beloved father Bambang Prasetyo Budhi, my beloved mother Mini Yuliyanti. Who are always patient, pray for me, give me whatever I need, and provide endless encouragement and motivation until the writer can complete this study to graduate.

6. My beloved sister, Eva Purnama Citra Dewi and Yossi Eriyanti, who always provide support for the writer, can complete the final project.
7. My big family, I would like to sincerely thank all those whom I cannot mention all at once. Your unwavering support, understanding, and blessings have been an unfailing source of strength for me.
8. My best friend, I would like to thank my best friend, Sabrina Kamila Rahma. The writer is grateful for the motivation and support. Appreciation is also extended for being not only a best friend but even like a sister. Thank you for always helping me, thank you for listening to all my stories, thank you for all the tears and smiles that we shared together.
9. I would like to thank my group of college friends “sek ndue puma” especially, Maslichah, Fandy, Rahmadila, Tania, Rasya, Fika and many more, who have always supported and encouraged each other throughout this journey. Your friendship and encouragement made my college experience much more meaningful.
10. To everyone I cannot mention individually, thank you for your prayers and unwavering support in helping me complete this final project. I apologize if I have unintentionally missed anyone.
11. All of my English Literature 2021 classmates. I appreciate your love, kindness, and support. Thank you for being a part of my college life.
12. Last but not least, I want to thank myself for believing in me, thank you for making it this far, and thank you for always trying your best, I'm proud of you.

I realize that this final project is imperfect. Therefore, this final project is open to receiving suggestions and criticism for further research. Hopefully this final project can be useful for readers and be an inspiration for future research.

Semarang, January 30th 2025



Nikken Prasetyo



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CHAPTER I

INTRODUCTION

A. Background of the Study

Literature is a form of written or oral work that contains expressions by the author. Literature means not only what is written but also what is voiced, expressed, created in any form (Marcus & Sollor, 161). As an art form, literature manifests in various structures and styles, categorized into four main genres: fiction, poetry, drama, and film (Klarer 1). Fiction includes novels, novellas, and short stories, which primarily rely on prose narration. Poetry is characterized by rhythmic and stylistic elements, while drama is designed for performance with dialogue as its central feature. Film, as a modern form of literature, integrates visual and auditory components to construct narratives and convey artistic expression.

According to Klarer, film functions as a distinct yet complementary extension of literary storytelling, employing moving images instead of written language to depict character development, plot progression, and thematic exploration (56). Film and literature are the artistic expressions of the human mind. Literature is a written communication in poetic, dramatic or fictional form that always creates human experience and uses narrative devices. Film, on the other hand, mostly focuses on the spoken aspects of communication such as sounds. Film and literature are two different things with the same goal of creating greatness in human imagination and understanding. In literature, the author uses language to

depict the character, while in film, the character is shown through action. Film and literature have some similar elements, namely the intrinsic and extrinsic elements (Ramrao 150). Environment that literature have some similar elements, namely the intrinsic and extrinsic elements (Ramrao 150). Environment that influenced its creation. The depiction of the environment in literary works comes furthermore, literature according to Wellek and Warren (94): "Literature represent "life" and life in large measure, in social reality, even though the natural world and the inner or subjective world of the individual have also been objects of the literary imitation".

As a medium for depicting life, literature highlights social issues and phenomena that exist in the world. Among the many social issues and phenomena, the problems faced by teenagers are the most frequently addressed.

In this case the study of psychology teenagers' problem about popularity is very important to be discussed. For many adolescents it is important to obtain high levels of peer acceptance. Being popular or liked by many holds advantages such as better access to potential mates and more support from others (Cillessen and Rose 102-105). The word "popular" comes from the Latin word *popularis*, meaning belonging to, devoted to, or accepted by the people. As indicated by Bukowski (Chapter 1, this volume), popularity in this narrow sense in the developmental literature has typically referred to the rank ordering of children or adolescents in their peer groups (class- room or grade) according to a criterion of hierarchy or status (a positive criterion or desirable trait). Those at the top of the rank ordering have been labeled "popular" (Cillesen and Marks 26). Popularity indicates an individual's reputational position in the peer group hierarchy, so that popular

adolescents are characterized by social influence and social centrality (Cillessen & Rose 102). For teenagers, becoming popular can become the ultimate goal in life. Being liked and accepted by attractive peers is such an alluring concept that many teenagers mistakenly think that becoming popular will cure all of their issues in life. Many teenagers think that being popular equates to happiness.

Being popular does not necessarily mean you can be friends with whomever you wish. Once a teen has attained popularity their friendship options can become more restricted. For a teen who has popular friends, befriending or socializing with someone the group has decided is undesirable can damage a teen's standing in the group (Chris,1).

Clueless (1995) is a film that highlights the teenagers' problem of popularity. This film was first released in 1995 and was directed by Amy Heckerling. It is adapted from the novel by Jane Austen Emma. It is about a teenage girl whose life is in a rich and glamorous environment. It highlights a type of popularity and representation of popularity. The popularity described in this character is a likeability of popularity. In this study, a form of likeability representation was also discovered.

Clueless is a film that represents popular teenage life in America during the 1990s. This era of American teenage life was marked by distinctive features that reflected the cultural, social, and technological trends of the time. Teen self-confidence reached a low point in 1980, with 82 percent of teens reporting satisfaction with their personal lives; by 1992, this satisfaction rate had increased to 86 percent. Teens identified friends, home, and school as the biggest influences

on their generation. Their main concerns included school grades, career uncertainty, growing pains, fears, and getting along with parents. The social lives of popular teenagers in the 1990s were very active, often involving time spent in shopping malls, attending parties, and hosting exclusive social events. Shopping malls served as social hubs where teens gathered to shop, socialize, and display their style. Parties and social events were integral to their lives, often involving school friends and the broader community (Furstenberg 896-902).

Appearance also played an important role, with popular teenagers following the latest fashion trends and wearing clothes from famous brands. Fashion trends for young people in the 1990s followed two musical trends: grunge and hip-hop. Although the grunge style quickly gained popularity, it peaked at the beginning of the decade, then faded away. Unlike grunge, hip-hop style not only lasted throughout the 1990s, but was also adopted by young people of all ages and races. The casual grunge look did not match the glamor of supermodels while Moss' thinness and softness enhanced the unkempt look popular in the early nineties. By the mid-nineties, styles became more feminine again. Slip dresses epitomized the minimalist look during this period. Silk versions were worn as formal wear while a popular daytime look was the slip dress over a white T-shirt. The "sexy school girl" look as seen in movies like *Clueless*.

In this study, study on the representation of popularity in the movie *Clueless* is still rare in academic studies, particularly those that specifically examine which the type of popularity and what characteristic is exhibits. In addition, this study focus on relationship between popularity and likeability. Most existing

studies focus more on a general analysis of the characters or the stylistic themes presented in the movie. Therefore, this study is not only interesting but also important, as it fills a gap in the existing literature. It has the potential to make a significant contribution to the understanding of popularity and likeability in the context of popular culture, particularly in teen movies.

Some statements above are strong reasons that drive the writer to choose the title “Representation of Likeability in *Clueless* (1995) Movie”, for the study. The writer would like to reveal that which type of popularity are described in the main character of this movie and how the representation of likeability is depicted in the main character Cher.

B. Problem of Formulation

Based on the background of the study, there are two problem formulations to be discussed. The two problem formulations are:

1. Which type of popularity portrayed by the main character, Cher Horowitz in the *Clueless Movie* (1995)?
2. How is the representation of likeability portrayed by the main character, Cher Horowitz in the *Clueless Movie* (1995)?

C. Limitation of the Study

This study focuses on the analysis type of a popularity portrayed by the main character based on theory of popularity according to Mitch Prinstein. In addition to this, this study highlights the representation of likeability as portrayed by the main character in the movie based on theory of representation according to Stuart Hall.

D. Objective of the Study

Based on the problem formulation above, this study formulates the following objectives:

1. The objective of this study is to analyze the type of popularity portrayed by the main character, Cher Horowitz in the *Clueless* (1995) movie.
2. The objective of this study is to analyze the representation of likeability portrayed by the main character, Cher Horowitz in the *Clueless* (1995) movie.

E. Significance of the Study

This study has functions for readers which are:

1. Practically, this study can provide benefits for readers so that they gain broader insights into the knowledge type of popularity.
2. Academically, this study can also give insights to future research, namely providing an understanding of representation of likeability in popular culture.

F. Organization of the Study

This study is systematically organized in five chapters. Each chapter contains different matters to be discussed. Chapter one contains an introduction, it consists of Background of the Study, Problem Formulation, Limitation of the Study, Objective of the Study, Significance of the Study and Organization of the Study. Chapter two contains a review of related literature which consists of the synopsis of the movie itself and some theories that are related to the study. Chapter three

contains a research method which consists of types of research, data organizing and analyzing the data. Data organizing provides a data collecting method which consists of watching the movie, reading the movie script, identifying the data, classifying the data and reducing the data. The last part of chapter three is analyzing the data. Chapter four contains of finding and discussions. Furthermore chapter five contains conclusion and suggestions based on the analysis in chapter four.



CHAPTER II

REVIEW RELATED LITERATURE

A. Synopsis of Clueless Movie (1995)

Clueless, a 1995 American comedy film, was largely based on Jane Austen's 1815 novel *Emma*. It starred Alicia Silverstone as the main character, along with Stacey Dash, Paul Rudd, and Brittany Murphy. The Beverly Hills-set movie, written and directed by Amy Heckerling, was produced by Scott Rudin and Robert Lawrence. The plot centered on a beautiful, popular, and wealthy high school student who befriended a new student, decided to give her a makeover, played matchmaker for her teachers, and examined her own existence.

Cher Horowitz was a pretty, popular, highly wealthy, and superficially good-natured girl. She was content and confident in her little, fashion-obsessed world, having ascended to the top of the high school social scene only months shy of turning sixteen. She and her father, Mel, a fierce \$500-an-hour lawyer, resided in a Beverly Hills mansion; her mother had passed away some time ago after suffering complications from liposuction surgery. Dionne Davenport, a wealthy, attractive, and stylish woman who knew what it was like to be envied, was Cher's closest friend.

Cher Horowitz, a self-absorbed and shopping-obsessed college student, constantly bickered with her socially conscious ex-stepbrother, Josh. Despite their arguments, their relationship gradually developed. When Cher's debate teacher, Mr. Hall, gave her a C, she and her friend Dionne decided to play matchmaker by setting

up Mr. Hall with another teacher, Miss Geist, in an attempt to improve their grades. Their plan succeeded, leading to the teachers becoming a couple and being more lenient in their grading, which raised Cher's grade to an A minus, impressing her father.

Cher realized she enjoyed doing good deeds after witnessing the happiness she brought to her teachers. Reflecting on how to give back to the community, Cher decided to "adopt" Tai Frasier, a new girl at school who was socially awkward. Cher and Dionne gave Tai a makeover and introduced her to the secrets of popularity. Cher also tried to set Tai up with Elton, a wealthy snob, to steer her away from Travis Birkenstock, a kind but laid-back skateboarder.

When Elton chose Tai over Cher, her matchmaking attempts failed, and Tai's popularity began to surpass Cher's, especially after a "near-death" incident at the mall boosted Tai's status. Cher's standing at school declined as other students gravitated toward Tai. After failing her driving test and being unable to negotiate the outcome, Cher's situation worsened. Tai confided in Cher about her feelings for Josh and asked for help to win him over. Crushed, Cher argued that Josh wasn't right for Tai, leading to a fallout. Left alone, Cher realized she had become a monster, reflecting on her cluelessness, misplaced priorities, and persistent inability to value the people in her life, particularly her strong feelings for Josh and Tai.

After some soul searching, which included a solo shopping trip in Beverly Hills, Cher realized she loved Josh. She made sincere efforts to lead a more meaningful life, including taking charge of the school's disaster relief initiative. Toward the end, Cher and Josh struggled to admit their feelings but finally shared

a passionate kiss at her home. The movie ended happily as Tai and Travis fell in love, Mr. Hall and Miss Geist got married, Cher found love with Josh, and her friendships with Tai and Dionne were strengthened.

B. Type of Popularity According to Mitch Prinstein

Popularity is defined by how accepted, recognized, or influential a person is within a social group. In this context, popularity is often measured by how much others like or recognize the individual around them. This definition encompasses interpersonal relationships, where popularity plays an important role in determining social status and group dynamics. Over time, and with social and cultural changes, the meaning of popularity can also evolve, reflecting different values and priorities in society. As indicated by Bukowski (Chapter 1, this volume), popularity in this narrow sense in the developmental literature has typically referred to the rank ordering of children or adolescents in their peer groups (class-room or grade) according to a criterion of hierarchy or status (a positive criterion or desirable trait). Those at the top of the rank ordering have been labeled “popular.” (Cillessen and Marks 26).

The concept of popularity has been extensively studied within the context of adolescent social dynamics, with scholars offering various definitions and implications of the term. According to Cillessen and Marks, the label "popular" is often assigned based on certain social perceptions within a group (26). This idea is further expanded by Cillessen and Bukowski, who describe popularity as a sociometric status measured through like or dislike nominations (156). In the late 1990s, as Lafontana and Cillessen note, there was a shift in understanding

popularity as an independent index reflecting an adolescent's position within the group hierarchy (315). This shift highlights how adolescents, fully aware of the difference between being liked and being popular, often prioritize the latter as a means to gain peer status and influence, as Cillessen explains (407). Despite its appeal, Cillessen points out that popularity is a complex construct, bringing both positive and negative outcomes for those who achieve it (656).

Popularity is a part of life that we experience every day, in every type of social situation. Furthermore the way that we experience popularity in one context tends to be related to the way we connect to others in all parts of our lives. However there is a catch: most people do not realize that there are two different types of popularity-one that helps us, and one that can potentially harm us, leaving us stranded in adolescence. And ever since high school, we have never come to terms with which kind we want (Prinstein 45). Mitch Prinstein identified two meanings for popularity. The first meaning is someone or something that is liked by lots of people, and disliked by few. The second focuses on reputation: who is most well-known, or has the highest social status which often doesn't have much to do with who is well-liked at all. As stated by Mitch Prinstein, "There are two kinds of popularity: likability (being well-liked by others) and status (being well-known and having influence)." "Likability is the quality of being readily and easily liked by others. Status is how widely known, influential, dominant, and powerful a person is. There are upsides and downsides to each type." (17). From the statement above, according to Mitch Prinstein popularity has two types, the first is likeability and the

second is status. Likeability is the quality of being readily and easily liked by others and status is how widely known, influential, dominant, and powerful.

Likeability and popularity are closely related, especially in a social context. Someone who has high likeability tends to be more easily accepted in social settings, build healthy relationships, and gain support from those around them. Some studies show that likeability is often more sustainable than status-based popularity, as it is based on strong interpersonal relationships. In contrast, status-based popularity is more volatile as it depends on social trends and dynamic group hierarchies.

B.1. Likeability

According to science, there are actually two distinct types of popularity this is likability and status. The first is important in childhood, as one might guess from the name, reflects how much other people like us. In grade school, "the most popular kids are those who lead quietly, help others, and cooperate," Prinstein notes.

According to Prinstein the first is the type of popularity that reflects how much we are liked by others. We can be more liked by others if we do something to help them feel happy, accepted, and valued. Likeability is an important type of popularity, but it is not what we typically think of when we judge who is most popular. What we usually imagine has much more to do with status. For some people, it is possible to be popular in both respects to have power, influence, prestige, dominance, and also to be a person that everyone likes. But

this is rare. Research studies measure status by using a different type of sociometric assessment, asking subjects to identify peers who are "Most Popular" and "Least Popular," rather than whom they like the most and least. Findings reveal that only about 35 percent of those who are high in status are also highly likable. Many of the rest are Controversial (50-51).

Likeability refers to the extent to which one is considered as friendly and cooperative, and is associated with high levels of prosocial behavior and low levels of aggression. Likeable individuals are often emotionally well-adjusted and have high-quality friendships (Cillessen & Rose : 27).

Likeability is not the kind of popularity that many people remember from high school. Teenagers often crave status, which is all about power, dominance, influence and being known by as many people as possible. Status, however, isn't always a good thing. Status is related to long-term problems with depression, anxiety, substance use and relationships.

According to Mervielde and de Fruyt found peer-likeability ratings to be mainly characterized by Agreeableness, where as popularity (e.g., outgoing, bossy, noisy) was mainly characterized by a mix of high Extraversion and high Emotional Stability (Mervielde and de Fruyt 300).

B.1.1. General Characteristic of Likeability

According to Prinstein, In a book entitled "POPULAR, THE POWER OF LIKABILITY IN A STATUS OBSESSED WORLD" in a social context, likeability is not just about being liked, but also relates to how someone is accepted in their group. Many of us are unknowingly stuck in a cycle that began in high school, a cycle that influences the way we engage socially even as adults. During adolescence, our brains are particularly sensitive to the concept of popularity, and the experiences we have during that time leave a lasting impact. These experiences shape how we respond to social situations throughout our lives, whether we consciously realize it or not. For example, someone who felt rejected in the past might avoid social gatherings where they could form new connections, or if they attend, they might assume others will not like them. This belief can cause them to act withdrawn, avoid eye contact, or miss opportunities to connect, unintentionally reinforcing the cycle of rejection. To break this pattern, it is important to recognize the biases we developed in high school and challenge them. By acknowledging that we are no longer adolescents and understanding that people now interact with us differently, we can begin to change our social behaviors and expectations.

Coie and his then-assistants, Ken Dodge and Heide Coppotelli, asked over five hundred children to answer those two questions. The results were interesting for a number of reasons. First, Coie found that

children who were very well liked might also be just as strongly disliked. In fact, likability and dislikability are independent measures of regard. We can be both liked and disliked at the same time. We can also be neither. Second, the scientists found that children differed greatly in the number of times they were named at all, regardless of which question was being asked. Some children seemed to be especially visible in their classrooms-they were cited often when their peers were asked to name the kids they liked or disliked. Other children were just the opposite: it was as if their classmates barely knew they were there (Prinstein 45-46).

In his book entitled "POPULAR, THE POWER OF LIKABILITY IN A STATUS OBSESSED WORLD" prinstein explains that this study was not the first time researchers had asked children these questions. However Coie and his team were the first to use the answers to create five categories, or "**sociometric groups**," that are the foundation for how we now think about the different faces of popularity. Their results have been replicated in hundreds of research studies among children and adults all over the world.

Coie's groupings can be pictured in a two-by-two matrix. "Likability" is plotted on the vertical axis, while "dislikability" is plotted horizontally. The more times a child is picked as "liked the most," the higher his or her name would appear. The more times a child is nominated as "most disliked," the farther to the right his or her name

would go. There are five categories of likability: rejected, neglected, average, accepted, and controversial. The majority of individuals fall into the average category, though people often struggle to accurately perceive how others view them. Those in the rejected and controversial categories may face challenges with social relationships and self-esteem in the future, while those in the average, accepted, and neglected categories tend to be more confident and successful.

Children in the top left quadrant were highly liked and rarely disliked. Coie described this group as "Popular," but they also can be designated as "Accepted," because the type of popularity they enjoy is based purely on who is most likable (Prinstein 46).

According to Prinstein, individuals with likeability are naturally categorized as accepted. Accepted children usually perform very well. They are often chosen by their peers as the most liked and rarely chosen as the least liked. These children tend to enjoy many benefits and are more likely to be leaders.

Likable individuals are not only seen as being better at their jobs, more satisfied, happier, and more fulfilled, but they truly possess these qualities. This is because likable people create and live in a world distinct from that of their unlikable counterparts. This self-created world triggers a series of experiences that significantly shape their lives.

According to Prinstein peer relationship dynamics are strikingly consistent throughout life, from preschoolers to seniors in retirement

communities. Accepted individuals are present in any setting, such as classrooms, offices, softball teams, places of worship, and PTAs. These settings all include people who appear effortlessly and extremely likable (115).

Studies show that when Accepted children become adults, they have higher self-esteem, make more money, and have better-quality relationships with friends and romantic partners. They even grow up to be physically healthier than their less accepted peers. The power of likability persists above and beyond the effects of all kinds of factors that we usually think are most important, like intelligence, socioeconomic status, and healthy behavior (Prinstein 45).

B.1.2. Specific Characteristic of Likeability

B.1.2.1. The Ability to Make People Happy

According to Prinstein a second type of popularity reflects likability. Based on findings from social science, it is this type of popularity that we should genuinely care about. Even very young children understand likability. Research shows that as early as the age of four, children can report exactly who their most popular peers are and can do so reliably. However these popular toddlers are not necessarily powerful, dominant, or highly visible. They are, rather, the kids that everyone likes the most.

Likability remains relevant throughout life and is recognized as the most powerful form of popularity. This type of popularity is based on likability, encompassing individuals who foster a sense of closeness

and trust, as well as those who bring happiness through their presence (Prinstein 24).

According to Prinstein likeable kids can make others happy in a bunch of different ways. Kids bring happiness to others based on age and interests. In elementary school, likable children are those who make others laugh, come up with fun game ideas, or have access to interesting toys and places.

As one grows older, likable individuals still possess the ability to make others laugh and think of fun activities, but they also offer compliments and positive remarks, that boost others' self-esteem. Feeling good around someone fosters a desire to spend more time with them, which is a key factor in likability (Prinstein 25). Being nice is what makes one popular; it stems from giving others a sense of worth, inclusion, and happiness. That is significant because, at any age, from 8 to 80, likeability is a remarkably potent predictor of good marriage, well-adjusted children, and a prosperous career (43).

B.1.2.2. The Ability to Make Others Feel Appreciated

Likable individuals also help others feel appreciated, which is significant because entertainment alone does not always create lasting connections. While some people may be amusing, they are not necessarily those one chooses to spend time with. At times, the desire is to feel important to someone who genuinely cares, offers support, and chooses to connect on a deeper level (Prinstein 25)

B.1.2.3. The Ability to Make Feel Heard and Valued

According to Prinstein, likable children excel at fostering connections and drawing others toward them. Often, small gestures make a significant impact, such as maintaining eye contact or nodding to demonstrate genuine attentiveness. Additionally, they skillfully build on others' ideas, ensuring that those around them feel heard and valued (25).

B.1.2.4. The Ability to Make People Feel Included

The last characteristic to likability involves making others feel included. People naturally gravitate toward those who express interest in them, often seeking subtle cues that indicate whether someone is welcoming or distant. Acts of inclusion such as inviting others to join a group, standing up for someone who feels isolated, making space for another person at a table, or even tagging a friend in a humorous post enhance likability by signaling a safe and welcoming presence. In contrast, aggressive behavior has the opposite effect, making others feel unwelcome. Actions like fighting, name-calling, spreading rumors, exclusion, and teasing are among the strongest predictors of being disliked (Prinstein 25-26).

B.2. Status

The next type of popularity is status. In elementary school, the concept of being “cool” does not exist in the same way it does in middle or high school. This is because, as children grow older, a second form of

popularity emerges. Known as status, this type of popularity is not based on likability at all (Getz & Prinstein 36).

The second type of popularity is the kind often associated with high school and movies like *Mean Girls*. It revolves around securing a position in the social hierarchy by displaying visibility, influence, and power. This form of popularity becomes particularly significant during adolescence, as hormonal changes affect the brain's reward system, making dominance over others feel more gratifying (Getz & Prinstein 40).

According to Prinstein, the concept of "popularity" in high school often aligns with what social scientists define as status. Unlike likability, status is not measured by how well someone is liked but rather by their dominance, visibility, power, and influence. Interestingly, status does not become significant until adolescence, yet it remains a meaningful form of popularity throughout life.

Status is not the same as likability. In fact, about two-thirds of people who are high in status actually are among the most disliked kids in their grade. But that doesn't seem to matter. Kids high in status are called "popular" anyway. Being high in status means that a kid is known by pretty much everyone. They are dominant (which means that they are in charge), they set the rules for what is "cool," and they seem to be able to get away with anything. Status also comes with some power and influence, so as you have probably noticed, when high-status kids do something.

Status, often seen as the typical form of popularity, does not always correlate with likability. Those with high status might achieve it through physical attractiveness, dominant behavior, putting others down, and striving to stay in the spotlight. However, long-term success and happiness are better predicted by high likability. High-status individuals can experience depression, anxiety, and loneliness more frequently.

C. Representation Theory According to Stuart Hall

Representation connects meaning and language to culture. Representation means the act of presenting somebody/something in a particular way; something that shows or describes something. Furthermore, representation deals with the relationship with culture and it can be analyzed through cultural assistance (Hall 24). Representation means using language to say something meaningful about, or to represent, the world meaningfully. Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images which stand for or represent things.

According to Hall, representation is the creation of meaning through language. The Shorter Oxford English Dictionary offers two pertinent definitions for the term. Firstly, to represent something means to describe or depict it, to evoke it in the mind through description, portrayal, or imagination, to present a likeness of it in our minds or senses, as illustrated by the sentence, "This picture represents the murder of Abel by Cain." Secondly, to represent also means to symbolize, stand for, be a specimen of, or to substitute for something else (16).

Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events (Hall, 17).

According to Hall (18-20), representation is the ability to describe or imagine. Representation is important because culture is always formed through meaning and language, in this case, language is a symbolic form or a form of representation. Hall identified a type of representation that is reflective approach, intensional approach and constructionist approach. The reflective or mimetic approach suggests a direct and obvious relationship between word signs and the things they represent, essentially mimicking or reflecting reality. In contrast, intensional theories emphasize that representations are shaped by the intention of the creator or subject. Constructionist theory, on the other hand, asserts that the relationship between things in the world, our minds and language is complex and mediated. It emphasizes that the relationship between material, conceptual and meaning levels is governed by cultural and linguistic codes, and that it is this network of interconnections that produces meaning. The constructionist model, as outlined in detail, draws heavily on the work of Ferdinand de Saussure. A key aspect is the role of codes in linking the forms of expression used by language whether spoken, written, pictorial or other forms of representation, what Saussure called signifiers, with the mental concepts they evoke, known as meanings. The relationship between these two systems of representation creates signs, and when

signs are organized in language, they produce meaning and can refer to objects, people and events in the real world.

C.1.1. Reflective Approach

The concept of first representation, reflective approach, has been introduced by Plato and Aristotle. They call it 'mimesis' which means language imitates nature. Reflective approach claims that "language simply reflects a meaning which already exists out there in the world of objects, people and events" (Hall, 15). It means that language works like a mirror, reflecting the object just the way it is.

Reflective Approach meaning is thought to lie in the object, person, idea or event in the real world, and language functions like a mirror, to reflect the true meaning as it already exists in the world. The reflective approach proposes that meaning is an intrinsic quality of objects, people, ideas, or events in the real world, and that language functions to reflect this inherent meaning (Hall, 24).

In this view, language mirrors the true significance that already exists in the world, essentially replicating the actual importance of what it describes. This approach sees language as a reflection of the meaning that already exists in the sign. Meaning is considered part of the object and inseparable from the real world.

C.1.2. Intentional Approach

The second approach to meaning in representation argues the opposite case. It holds that it is the speaker, the author, who imposes his or

her unique meaning on the world through language. The intentional approach: "Words mean what the author intends they should mean," (177).

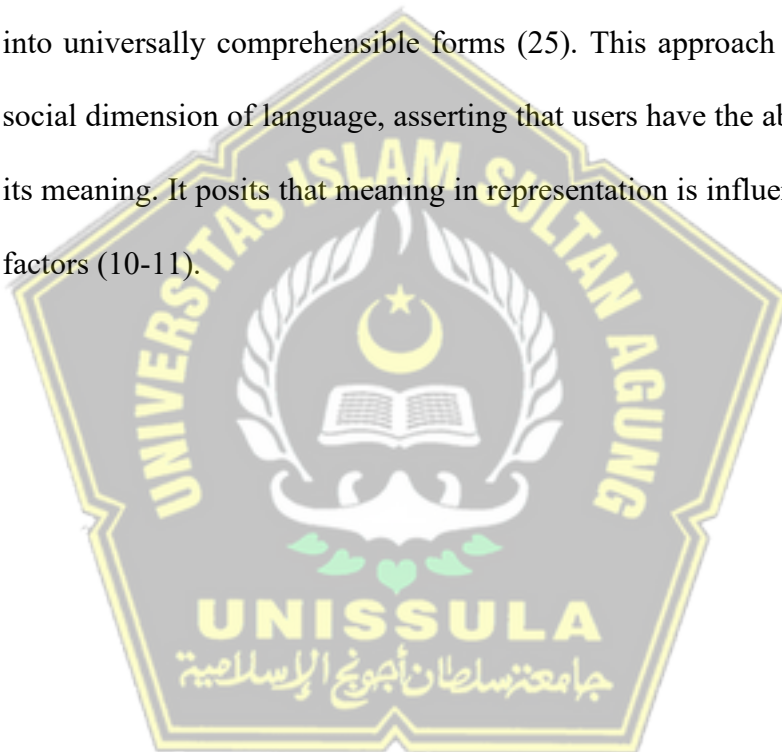
This approach believes that "language expresses only what the speaker or writer or painter wants to say, his or her personally intended meaning" (Hall 15). Intentional approach focuses on the author's purpose and the specific meaning they want to convey through their work. It emphasizes that language and content reflect the author's own views and intentions. In contrast to the reflective approach, which is concerned with the content displayed, the intentional approach prioritizes the author's point of view and the meaning they want to convey. It argues that the true meaning of a work is rooted in what the author wants to communicate.

C.1.3. Constructionist Approach

The third approach recognizes this public, social character of language. It acknowledges that neither things in themselves nor the individual users of language can fix meaning in language. Things do not mean: we construct meaning, using representational systems-concepts and signs. The Constructionist Approach argues that individuals generate meaning through concepts and signs, expressing their claims about objects through their own interpretations. This approach merges aspects of the reflective and intentional approaches, aiming to overcome their limitations. It posits that meaning is created in the minds of readers or viewers and considers that representation reflects not only the depicted subject but also

the values of the creators, the audience's responses, and the social context in which the representation exists.

According to Hall this approach focuses on interpreting language and other systems to represent concepts, rather than creating new meanings. It suggests that our understanding must be communicated through a common language, connecting ideas both verbally and non-verbally through signs and symbols. This allows individual interpretations to be understood within a shared framework, facilitating the translation of personal insights into universally comprehensible forms (25). This approach highlights the social dimension of language, asserting that users have the ability to define its meaning. It posits that meaning in representation is influenced by social factors (10-11).



CHAPTER III

RESEARCH METHODOLOGY

This chapter explained the research methodology which consists of some points. Those points are types of the research, data organizing, and the technique of analyzing the data. Those points have already elaborated on to complete the discussion of the study.

A. Types of the Research

The type of research used in this study is qualitative research. Qualitative research involves the use of methods to collect data in the form of words as the basis for analysis. The main goal of qualitative research is to understand various aspects of social life. According to Brikci “Qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its method which (in general) generates words, rather than numbers, as data for analysis (Bricki 2).”

According to Miles & Huberman in the book *Qualitative Social Science: Research Methods in Practice*, "Qualitative research usually takes the form of words rather than numbers" (W. Wiggins & Catherine 159). Words were usually taken from stories such as novels, script films, short stories, and poems. This method focuses on the psychological theory approach to analyze the problems, to obtain the data on the topics discussed and ensure that the qualitative data is accurate data with related theories.

In qualitative research, the writer has an important role as the main person who must have a strong theoretical understanding to analyze and understand the research subject in a clearer and more detailed manner. Therefore, in this final project, the writer applied a sociological approach and psychology theory that focuses on the topic of popularity, namely the type of popularity and the representation of likeability portrayed by the main character in the *Clueless* (1995) movie using popularity theory by Mitch Prinstein and representation theory by Stuart Hall. This method is used because this final project aims to explain the issues related to the discussed topic, in order to uncover hidden meanings and develop theories to ensure the accuracy of the data present in this movie.

B. Data Organizing

B.1. Data Collecting Method

In the data collecting method, there is a process of gathering data from various sources that will be analyzed using information from the theory learned in the previous chapter. In this study, there are several fundamental steps used to collect data. Here are the steps:

B.1.1. Watching the movie & reading the movie script

The initial stage undertaken by the writer was to watch the movie and read the movie script of the research object in this study. The movie titled *Clueless* (1995) was analyzed in-depth by watching the movie a total of 5 times. In the first viewing, the writer aimed to understand the overall storyline of the movie. Then, on the second and third viewings, the writer aimed to comprehend the movie's content and identify elements relevant to the research focusing on a specific issue,

particularly regarding the type of popularity experienced by the main character in the movie, as well as the representation of likeability on her. Afterward, on the fourth and fifth viewings, the writer re-watched the movie to ensure that all relevant information and data have been gathered to address the issues expressed in the research problem. Additionally, the writer also read the movie script multiple times. The purpose of this process was to identify scenes that can be selected for analysis and compare them with the storyline of the movie.

B.1.2. Identifying the data

After several viewings of the movie and conducting detailed scrutiny of the script, the next stage was to identify specific information extracted from the movie *Clueless* (1995). The purpose of this stage was to gather important data relevant to the research topic, including dialogues, prologues, monologues, and related sentences. Furthermore, the writer carefully noted down the exact minutes and seconds from the movie, as well as the page numbers in the movie script, to facilitate the identification. of data and provided further explanation for researchers in identifying relevant evidence.

Appendix 1. Table of Overall Data

No	Quote	Page	Type of Analysis	Type of Data	References	Comment
1.						

B.1.3. Classifying the data

The next step involved classifying the identified data from the previous step. Each identified piece of information will be categorized in a table called an appendix. The purpose of this step was to facilitate data analysis by the researcher once all the data has been collected. The appendix consists of several sections, such as time & page, movie excerpts, references, and finally, a critique to complement the data.

B.1.4. Reducing the data

The final stage in the data collection method is data reduction. In this step, data reduction was used to summarize, choosing the main things such as simplifying data, and reducing weak data to answer the problem formulation. So, the data used for analysis was data that has strong evidence that can assist the writer in answering questions related to the problem formulation.

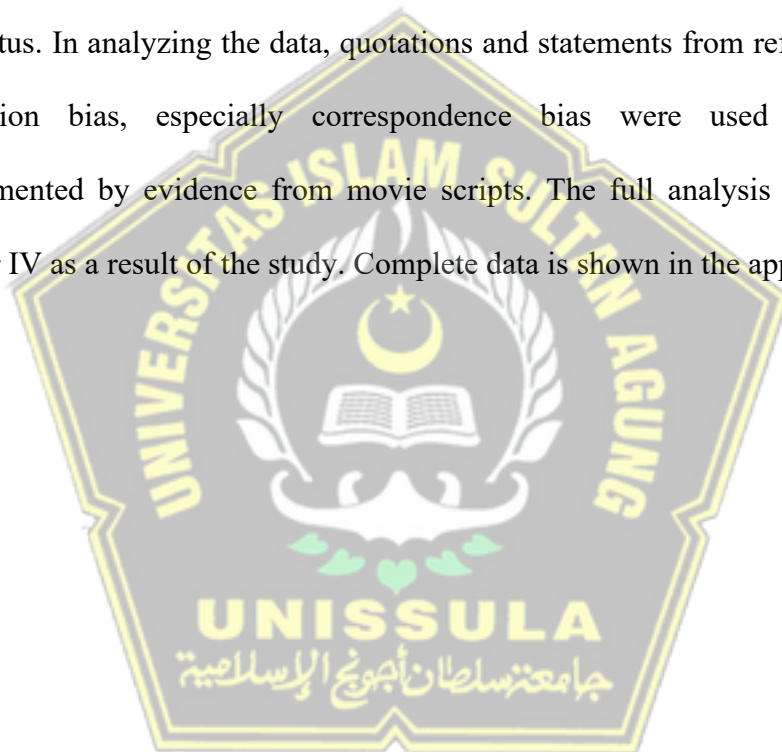
B.2. Types of the Data

This study utilized two categories of data, namely primary data and secondary data. Primary data was the main source that consists of information directly related to the research subject, which is the movie *Clueless* (1995). Primary sources of data can be seen as the researcher being the first person to obtain the data and secondary sources was where the researcher obtains data that has already been collected by other sources for example data that has been disseminated/published in a peer-reviewed, scientific journal (Ajayi 1-6). Primary data includes various types of data found in the movie script, such as dialogues, songs, narration, sentences, and descriptions. On the other hand, secondary data was used to

complement the primary data. Secondary data can be obtained from various sources such as textbooks, digital books, journals, e-journals.

C. Analyzing the Data

This chapter focused on data analysis. Descriptive techniques including explanations, statements, and quotations have already been used. The purpose was to analyze object data taken from movie script, and as evidenced by secondary data collected from journals, books, e-books, theses, articles regarding the popularity theory by Mitch Prinstein, specifically about type of popularity such as likeability and status. In analyzing the data, quotations and statements from references about attribution bias, especially correspondence bias were used which were supplemented by evidence from movie scripts. The full analysis is reported in chapter IV as a result of the study. Complete data is shown in the appendix.



CHAPTER IV

FINDINGS AND DISCUSSION

The problem formulation will be answered in this chapter to complete the discussion of the study. The study has two problem formulations that analyze the type of popularity portrayed in Cher character and analyze the representation of likeability in Cher character in the *Clueless* (1995) movie. The findings and discussion will include quotations from the references that are taken from journals, books, etc about the theory's popularity of likeability. Those quotations will be used to analyze and prove this study. It also gives explanations to correlate the quotation of the references and the contents of the movie to get an understanding and result of the discussion.

A. Likeability Portrayed In Main Character Cher

This first section will discuss the first problem formulation regarding the type of popularity in the movie *Clueless* (1995) based on the popularity theory by Mitch Prinstein. According to Prinstein, popularity types are divided into two, namely status and likeability. Based on social science findings, likeability is the most important type of popularity to pay attention to. Even very young children understand this concept. Research shows that as early as four years old, children can accurately identify who their most popular peers are. However, these popular children are not those who are the strongest, dominant or most visible, but rather those who are most liked by many people.

Likeability remains relevant throughout life and is proven to be the most influential form of popularity. Based on this explanation, Prinstein identified two main characteristics in likeability. First, the general characteristic, which is the accepted category, where a person is accepted and liked by many people. Second, the specific characteristic, which includes the ability to make people happy, feel appreciated, and feel included (24).

A.1. Specific Characteristic of Likeability

A.1.1. The Ability to make People Happy

As quoted in “Likeability, The Truth About Popularity” Likability remains relevant throughout life and is recognized as the most powerful form of popularity. This type of popularity is based on likability, encompassing individuals who foster a sense of closeness and trust, as well as those who bring happiness through their presence (Prinstein 24). Based on Prinstein's theory, in the movie *Clueless* (1995), the type of likeability with characteristic make people happy in the following quote:

EXT. TEACHER'S PARKING LOT - DAY

CUT TO:

Mr. Hall walks Miss Geist to her car, Dionne and Cher sneakily following. The teachers get to the car and chat. The girls silently urge Mr. Hall to make a move. As Geist opens her car door, Hall awkwardly gives her a peck "goodbye". The girls high five.

CUT TO:

INT. GEIST'S CLASS DAY

One side of the blackboard Miss Geist has reserved for "Homework". She erases a lengthy assignment and writes

"Have a great weekend". The kids look at each other with astonishment.

CUT TO:

EXT. LUNCH COURT DAY

Cher enters the area and is met with a round of APPLAUSE from appreciative.

(Datum Number 1)

From the quote, the monologue above reveals that Cher fits into the likeability category as suggested by Prinstein that who foster a sense of closeness and trust, as well as those who bring happiness through their presence as seen in scene that Cher successfully made both Mr. Hall and Miss Geist happy with their romantic relationship, which led to a positive change in her class. Miss Geist even wrote an announcement stating there would be no homework, breaking her usual habit of assigning tasks every week. Cher's actions not only improved the mood of her classmates, but also fostered a more pleasant and relaxed atmosphere in the classroom, reflecting her ability to improve the well-being of those around her.

As individuals grow older, likable people continue to make others laugh and think of enjoyable activities, but they also provide compliments and positive feedback that enhance others' self-esteem. This ability to make others feel good fosters a desire to spend more time with them, which is a crucial aspect of likability (Prinstein 25).

**INT. BOY OH BOY IT'S THE GIRL'S LOCKER ROOM
- DAY**

Girl's are changing out of their gym clothes. De and Cher are with Tai.

CHER V. O.

So I had time to psych myself up for the unpleasant task.

Tai bursts into tears.

TAI

It's my hips, isn't it?

De and Cher protest loudly.

DIONNE and CHER

No, of course not, don't be stupid.

CHER

You could do so much better.

DIONNE

He's an asshole.

CHER

He thinks he's God's gift.

DIONNE

You're too good for him.

TAI

If I'm too good for him, how come I'm not with him?

She starts a new round of sobs.

CHER

I got an idea. Let's blow off seventh and eighth and go to the Mall. We can walk around, see the new Christian Slater and have a caloriefest at C.P.K..

Tai gets even more emotional.

TAI

You guys....

(Datum Number 4)

From the quote, the monologue above reveals that Cher fits into the likeability category as suggested by Prinstein that to make others feel good fosters a desire to spend more time with them, which is a crucial aspect of likability as seen in scene that how Cher and Dionne's actions make Tai feel supported and feeling good around key components of likeability. When Tai is upset about her insecurities, Cher and Dionne quickly offer comfort and reassurance, telling her she deserves better than the boy who made her feel unworthy. Cher then suggests a fun plan, going to the mall and enjoying time together, which makes Tai feel cared for and included. This relates with

the reference. By showing concern and creating a positive experience, Cher and Dionne make Tai feel happy.

A.1.2. The Ability to Make Other people Feel Appreciated

Likable individuals also help others feel appreciated, which is significant because entertainment alone does not always create lasting connections. While some people may be amusing, they are not necessarily those one chooses to spend time with. At times, the desire is to feel important to someone who genuinely cares, offers support, and chooses to connect on a deeper level (Prinstein 25).

CHER

Hey, I got a great idea! Let's do a makeover.

TAI

What dya mean?

CHER

Do your make-up, figure your colors, re plan your wardrobe....

DIONNE

Ah, let her. Cher's main thrill in life is makeover's. It gives her a sense of control in a world of choas.

CHER

Please.

TAI

Well yeah...sure. (emotionally)

Shit, you guys! I've never had straight friends before.

(Datum Number 3)

From the quote, the monologue above reveals that Cher fits into the likeability category as suggested by Prinstein that likeable individuals also help other feel appreciated as seen as in scene when by suggesting a makeover, Cher demonstrated care and attention toward

Tai, helping her feel important and included. Tai's emotional response, "I've never had straight friends before," highlights the impact of Cher's actions, making Tai feel genuinely supported and connected. This relates with the reference that likeable individuals make others feel appreciated by showing care and choosing to connect with them on a deeper level, fostering a sense of belonging and mutual respect.

Likable individuals also help others feel appreciated, which is significant because entertainment alone does not always create lasting connections. While some people may be amusing, they are not necessarily those one chooses to spend time with. At times, the desire is to feel important to someone who genuinely cares, offers support, and chooses to connect on a deeper level (Prinstein 25).

CHER V.O.

Later, while we were learning about the Pismo Beach disaster, I decided I needed a complete make-over, except this time I'd make-over my soul. But what makes someone a better person? And then I realised, all my friends were really good in different ways. Like, Christian, he always wants things to be beautiful and interesting. Or Dionne and Murray, when they think no one is watching, are so considerate of each other. And poor Miss Giest, always trying to get us involved, no matter how much we resist?

MISS GIEST

Oh, it's just, that doesn't even show... you know, every single possession, every memory, everything you had your whole life... gone in a second. Can you imagine what that must feel like?
(Cher raises her hand)

CHER

Miss Giest?

MISS GIEST

Cher?
CHER
 I wanna help.
MISS GIEST
That would be wonderful.
CHER V.O.
I felt better already.
(Datum Number 5)

From the quote, the monologue above reveals that Cher fit into the category of likability as suggested by Prinstein. Likable individuals also help others feel appreciated as seen in the scene when Cher realizes that Miss Geist is trying to engage the class despite little support, she decides to offer her help, saying, "I wanna help." Miss Geist's response shows her emotional reaction to Cher's kindness, as it reflects that no one had shown interest in helping her before. Cher's gesture makes Miss Geist feel valued and cared for, which highlights the likeability trait of making others feel appreciated. By offering her assistance, Cher creates a positive impact on Miss Geist, fostering a deeper connection and making her feel seen and supported. This relates that likeable individuals are those who make others feel important and appreciated.

A.1.3. The Ability to Make People Feel Included

Furthermore, The last characteristic to likability involves making others **feel included**. People naturally gravitate toward those who express interest in them, often seeking subtle cues that indicate whether someone is welcoming or distant. (Prinstein 25).

The Principal, enters with TAI, a sixteen year old schlub.

PRINCIPLE

Ladies, we have a new student with us.

This is Tai Frazer

Tai is dressed in long, baggy jeans and a shapeless flannel shirt. She responds shyly in an unintelligible thick New York accent.

DIONNE

She could work on an oil rig in those clothes.

CHER

De, my mission is clear. Look at that girl.....

CHER

She's so adorably clueless...

(she waves Tai over)

We've got to adopt her.

Dionne gives in. Tai comes over.

TAI

Ay.

CHER

Hang with us.

TAI

Thanks.

CHER

You're from New York?

TAI

(amazed)How'd ya know?

(Datum Number 2)

From the quote, the monologue above reveals that Cher fit into the category of likability as seen in the scene Cher noticed Tai's discomfort and immediately took the initiative to invite her into her social circle, saying, "Hang with us." This aligns with the likeability category, which highlights the importance of making others feel included. Cher's actions not only helped Tai feel included but also fostered a sense of belonging, reflecting her ability to create positive social connection.

A.2. General Characteristic of Likeability

A.2.1 Accepted Category

Studies show that when Accepted children become adults, they have higher self-esteem, make more money, and have better-quality relationships with friends and romantic partners. They even grow up to be physically healthier than their less accepted peers. The power of likability persists above and beyond the effects of all kinds of factors that we usually think are most important, like intelligence, socioeconomic status, and healthy behavior (Prinstein 45).

MS. STOEGER comes over.

MS. STOEGER

Girns, she's going to throw the bouquet.

The girls all pop up to go. Josh takes Cher's arm to tell her something.

JOSH

We got a pool to see who's girl gets the bouquet. It's up to two hundred dollars. It's in the bag.

CHER

Miss Geist tosses out the flowers and all the girls run, jump, shove and push to get it. They land in a heap on the ground. When they start to and get up 2 Cher emerges, torn and disheveled, with the bouquet. She holds it up victoriously and Josh comes over to hug her.

CHER V.O.

It's weird how happy humans can get.... Especially once you fall in love. I mean, I can see why everyone does it.

They continue hugging and kissing.

(Datum Number 6)

From the theory of likeability, based on the data above, Our discussion above reveals that Cher fits into the likeability category as suggested by Prinstein that a person with likeability tends to have quality friendship and romance stories as seen in the scene where Cher is happy

with her friends Dionne, Tai, Amber, and Travis as well as and Cher is in love with Josh.

In conclusion, the main character in *Clueless* (1995), Cher, represents likeability through the general characteristic of being accepted within her social circle. Specifically, Cher demonstrates her ability to make others feel happy, appreciated, and included in her group. Through her actions, such as offering support to her friends and creating opportunities for others to feel appreciated, Cher forms strong emotional connections, solidifying her popularity based on likeability. Her consistent efforts to make those around her feel good contribute to her reputation as a likable and well-liked individual.

B. The Representation portrayed In Main Character Cher

In this second subchapter, the problem formulation regarding the representation of likeability in the movie *Clueless* (1995) will be discussed based on representation theory. In the movie *Clueless* (1995), there are three representations experienced by the main character Cher, namely reflective approach, intentional approach, and constructionist approach. According to Hall, representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language that enables us to refer to either the real' world of objects, people, or events, or indeed to imaginary worlds of fictional objects, people, and events (Hall, 17). Based on Hall's theory, the findings of the three representations

experienced by the main character Cher in *Clueless* (1995) will be explained further.

According to Hall (18-20), representation is the ability to describe or imagine. Representation is important because culture is always formed through meaning and language, in this case, language is a symbolic form or a form of representation. Hall identified a type of representation that is reflective approach, intensional approach and constructionist approach. The reflective or mimetic approach suggests a direct and obvious relationship between word signs and the things they represent, essentially mimicking or reflecting reality. In contrast, intensional theories emphasize that representations are shaped by the intention of the creator or subject. Constructionist theory, on the other hand, asserts that the relationship between things in the world, our minds and language is complex and mediated.

B.1. Representation of Likeability through Intensional Approach

In this book entitled *Representation: Cultural Representations and Signifying Practices*, Intensional Approach meaning in representation argues the opposite case. It holds that it is the speaker, the author, who imposes his or her unique meaning on the world through language. The intentional approach: “Words mean what the author intends they should mean,” (177).

This approach believes that "language expresses only what the speaker or writer or painter wants to say, his or her personally intended meaning" (Hall 15). The intensional approach category in the following quote:

CHER

De, my mission is clear. Look at that girl.....

Tai looks lost, she doesn't know if she's supposed to hit the ball or wait on line.

CHER

DIONNE

Cher, she's tow-up. Our stock would plummet. And we've worked so hard to attain our status.

CHER

But we should use our popularity for a good cause.

DIONNE

You mean "lost cause".

CHER

De, don't you want to contribute?

She's so adorably clueless... (she waves Tai over) We've got to adopt her.

Dionne gives in. Tai comes over.

(Datum Number 7)

From the quote, the dialogue tells us that Cher wants to ask Tai to be friends and plans to dress him up. In the dialog, Cher says that she wants to use her popularity for a good cause. This is a representation of liking, so the dialog fits the intensional representation reference, where language only expresses what the speaker wants to say. This is appropriate because, in the dialogue, Cher represents what the person who is likable says.

Cher directly states her goals and plans through language, with no hidden meanings. She says that her intention is to use popularity to help others, which corresponds to the concept that language only expresses what

the speaker wants to say (15). With this statement, Cher represents herself as kind and caring towards others, which are characteristics of a likable person. This confirms that Cher's actions and words are a direct reflection of her intentions.

TAI

Ay.

CHER

Hang with us.

TAI

Thanks.

CHER

You're from New York?

TAI

(amazed)How'd ya know?

CHER

How do you like California.

TAI

I'm freakin' man. I can use some herbal refreshment.

DIONNE

We do lunch in ten minutes. There's no tea but there's other stuff. Coke and all...

TAI

No shit! You guys have coke?

CHER

Well, this is America.

Cher takes out her phone.

(Datum Number 8)

The dialogue tells us that Cher asked Tai to be friends. In the dialog, Cher happily invites Tai to be friends with her. This is a representation of likeability because it makes people feel valued. so the dialog fits the intentional representation reference, where language only expresses what the speaker wants to say. This is appropriate because, in the dialogue, Cher represents what the person who is likable says (15).

B.2. Representation of Likeability through Constructionist Approach

According to Hall this constructionist focuses on interpreting language and other systems to represent concepts, rather than creating new meanings. It suggests that our understanding must be communicated through a common language, connecting ideas both verbally and non-verbally through signs and symbols. This allows individual interpretations to be understood within a shared framework, facilitating the translation of personal insights into universally comprehensible forms (25). The constructionist approach in the following quote:

Cher expertly apply's make up to Tai. As Tai models a little blouse, Cher takes a pair of shears and cuts off the bottom. Tai yanks it down trying to hide her stomach. Cher pulls it back up and smacks away Tai's hands. On her computer Cher programs in Tai's outfit and tries various shoes and hair ornaments on the generated picture to pick them more rapidly

Finally, a completely transformed Tai admires herself in the mirror. She is amazed and delighted Cher is proud of her accomplishment. Tai hugs her.
(Datum Number 9)

The narration tells us that Cher gave Tai a makeover, demonstrating good behavior toward him, which made Tai feel appreciated by others. This is a representation of likeability, so the narration aligns with the constructionist representation reference, which is the representation of actions (25).

Constructionist representation theory emphasizes that meaning does not only arise from what is said or stated verbally, but also through actions, symbols, and social interactions. In constructionist theory, Cher's action

(giving a makeover) creates meaning about herself as a caring and pleasant person. This action also reflects how Cher uses her status to help others. This representation is created through real actions that can be observed by others.

IINT. MR. HALL'S CLASS DAY

CHER V.O.

Over the next few days I did what any normal girl would do.....
Cher enters, sees the flower and reads a note, making sure
Christian notices.

CHER V.O.

I sent myself flowers, candy and love notes so Christian would
see how desired I was, in caso he didn't know.

CUT TO:

ANOTHER DAY

Cher enters to find candy, which she shares with her neighbors.

CHER V.O.

Also, sometimes you have to expose a little skin. This reminds
guys of being naked and then they think of sex.

Cher slinks out of her jacket revealing a strappy backless dress.
Christian pretends to fall off

CHER V.O.

And if they make any attempts of humor you have to pretend
they're hysterical.

Cher listens to Mr. Hall lecture. She unconsciously (on
purpose) tongues her pen.

CHER V.O.

The other thing that reminds them of sex is mouths. Anything
you can do to draw attention to your mouth is good....except
playing with your braces.
his seat. She laughs.

(Datum Number 10)

The dialogue explains that Cher is doing ways to be liked by people and get a romantic love relationship. Cher tries to send flowers, chocolates every day so that someone will notice her. In this case Cher is a constructionist representation of a likeability, so the dialogue is in accordance with the constructionist representation reference, namely a

meaning that is thought about and then done. This is appropriate because in the monologue Cher represents what she does from a likeability. It is appropriate because, in the monologue, Cher represents what is done by a likeable person.

B.3. Representation of Likeability through Reflective Approach

According to Hall in this book entitled *Representation: Cultural Representations and Signifying Practices*, Reflective Approach meaning is thought to lie in the object, person, idea or event in the real world, and language functions like a mirror, to reflect the true meaning as it already exists in the world. The reflective approach proposes that meaning is an intrinsic quality of objects, people, ideas, or events in the real world, and that language functions to reflect this inherent meaning (Hall, 24). The reflective approach in the following quote:

HIP HOP HURRAY comes on. Tai is suddenly autistic.

CHER

Tai, what's wrong?

They're playing our song. The one we danced to. (emotionally) Hip hop-hurray-ho Hay-ho..... She's too choked up to go on and bursts into tears. Cher looks concerned.

CHER V.O.

I could tell that Tai's grieving period would be considerable...unless I quickly found someone to take Elton's place. So, back to the saltmines.

(Datum Number 10)

The dialogue and monologue explain that Cher is thinking about Tai's feelings who is sad thinking about Elton. Cher is trying to think of a way to make Tai not sad anymore. In this case Cher is a reflective representation carried out from a likeability, so the dialog is in accordance

with the reference to reflective representation, namely a meaning that is thought. This is appropriate because in the monologue Cher represents what she thinks of a likeability (24).

INT. CAFETERIA – DAY

Revamped for Blood Drive. Cher is sitting at one of the set up's.

CHER V.O.

The more I thought about this concept of being a better person the more I realized all my friends are totally great in different ways.

The Nurse sticks Cher and gets the blood going. Cher zones out.

INT. LA COUNTY MUSEUM-DAY

Christian gestures wildly as he discusses the paintings with Cher.

CHER V.O.

For example, Christian, in a hideously styleless world, wants to make things to be interesting and visual.

CUT TO:

EXT. QUAD DAY

Dionne and Murray, sharing their lunch.

CHER V.O.

.....or Murray and Dionne, always considering the needs of the other.

INT. MISS GEIST'S CLASS DAY

Miss Geist zealously lecturing to an inattentive class.

CHER V.O.

And poor Miss Geist, desperately trying to get us involved no matter how much we resist.

CUT TO:

INT. CAFETERIA - DAY

Cher is still having her blood removed.

CHER V.O.

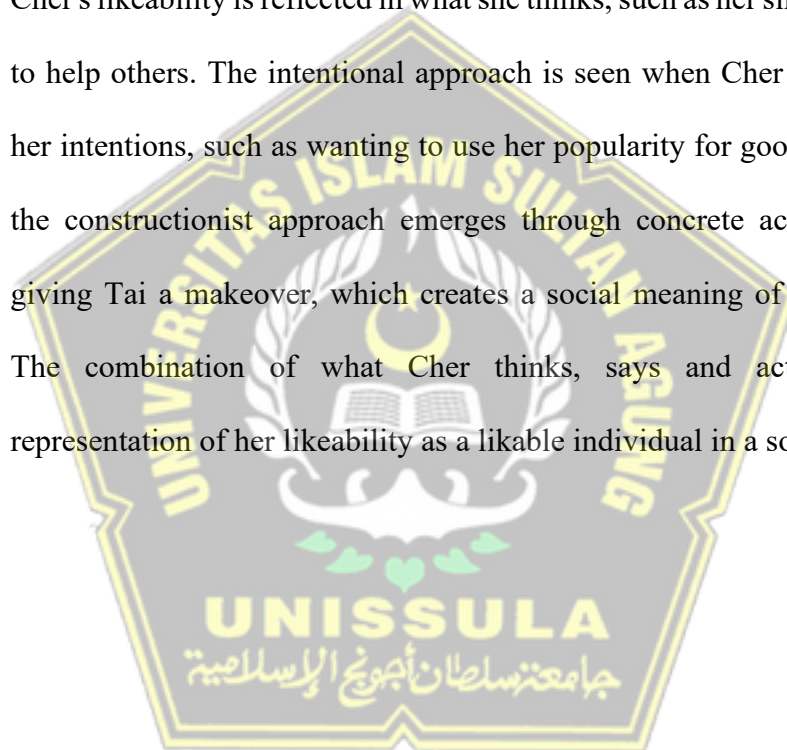
I guess there's something noble in almost everyone.....

(Datum Number 11)

From the quote, the dialogue explains that Cher is thinking about her friend and she wants to make her friend happy, Cher also has the intention to make over her attitude. In this case Cher is a reflective representation

carried out from a likeability, so the dialog is in accordance with the reference to reflective representation, namely a meaning that is thought about. This is appropriate because in the monologue Cher represents what she thinks of a likeability (24).

In conclusion, the main character in *Clueless* (1995) represents likeability based on Stuart Hall's theory through three approaches: reflective, intentional, and constructionist. Through the reflective approach, Cher's likeability is reflected in what she thinks, such as her sincere intention to help others. The intentional approach is seen when Cher directly states her intentions, such as wanting to use her popularity for good. Meanwhile, the constructionist approach emerges through concrete actions, such as giving Tai a makeover, which creates a social meaning of Cher's caring. The combination of what Cher thinks, says and action forms a representation of her likeability as a likable individual in a social context.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter concludes the explanation of the analysis result described in chapter four and suggestion for further research.

A. Conclusion

Clueless (1995) is a movie about the popularity of teenagers in America. The movie was first released in 1995 and directed by Amy Heckerling. The movie is about a popular teenage girl in America. The movie highlights the type of popularity in cher, namely likeability and also the representation of likeability experienced by Cher, the main character. *Clueless* (1995) depicts the type of popularity through the social journey of Cher Horowitz, a popular teenager who faces changes in her social acceptance. Based on the analysis, Cher's Characteristic popularity consists of two types portrayed by Cher, namely, general characteristics, which are accepted categories. Accepted likeability emerges when Cher is accepted by her social environment, such as when she helps Tai gain confidence and finds a partner for her teacher, which makes her liked by many people. Furthermore, a specific characteristic is the ability to make people happy, the ability to make people feel appreciated, and the ability to make people feel included.

Cher's likeability representation can be analyzed through reflective, intentional and constructionist representation theories. In reflective representation,

Cher's likeability is seen through dialogues and monologues that reflect her good intentions to help others. For example, Cher explicitly states that she wants to use her popularity to support those around her. Intentional representation is seen in how Cher directly conveys the intent and purpose of her actions through her words or behavior. For example, when Cher expressed that she wanted to make Tai happy and accepted in the social environment, she showed that the meaning of her actions fully reflected what she thought and wanted to convey. In intentional representation, the meaning of likeability not only arises from how Cher's actions are perceived by others but also from how Cher articulates her intentions. Meanwhile, in constructionist representation, the meaning of Cher's likeability is constructed through concrete actions, such as the makeover she gave to Tai, which shows that these actions reflect her concern for her friends.

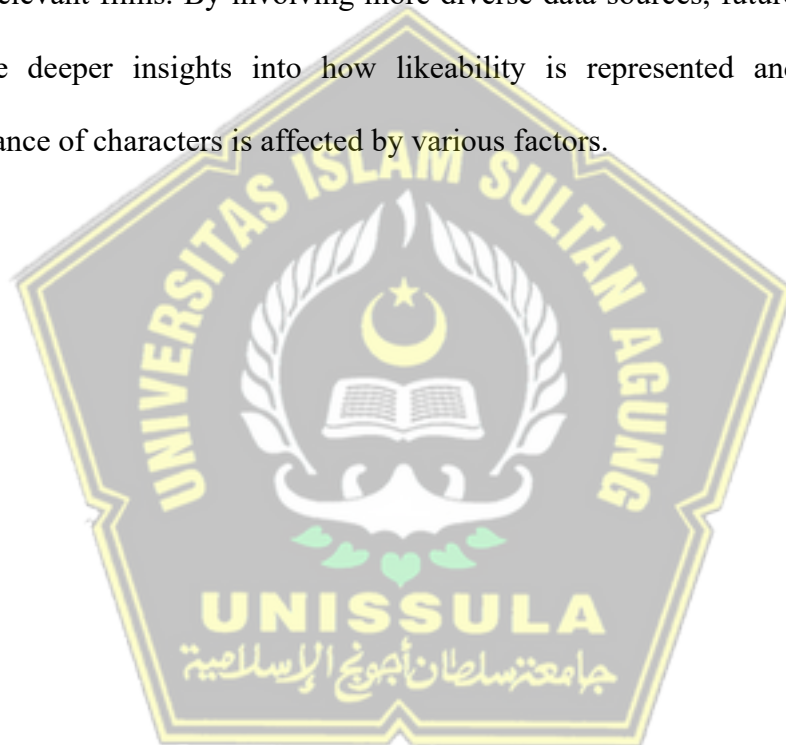
Overall, Cher falls into the type of popularity is likeability category as she makes people happy, includes others, and makes them feel appreciated. Her likeability is represented through reflection, intentional, and constructionist approaches, showing her efforts to build positive relationships despite social challenges.

B. Suggestion

Based on this research, the writer uses the theories of representation and likeability to analyze the character of Cher in the film *Clueless* (1995). This research has identified the type of popularity experienced by Cher, the general characteristic of being accepted, the specific characteristics of being able to make people happy,

appreciated and included and how these are reflected through the character's actions and representations.

However, this research is limited to analysis from watching the movie and reading the movie script. Therefore, the suggestion for future research is to expand the data collection methods. Future research can also explore the type of popularity as well as more complex general and specific characteristics, such as another specific characteristic which is to make people feel valued in both *Clueless* and other relevant films. By involving more diverse data sources, future research can provide deeper insights into how likeability is represented and how social acceptance of characters is affected by various factors.



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