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COVER PAGE

Topic: Femininity versus Feminism in *Legally Blonde: The Musical*

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Chapter 1: Introduction

Chapter 1.1 General Background

Legally Blonde: The Musical (which will be referred to with the acronym “*LBTM*” in this paper) is a 2007 book musical based on the 2001 comedy film, *Legally Blonde*, and the novel *Legally Blonde* by Amanda Brown. It has won seven awards and been nominated for 28 others, with international productions running even 13 years after its original on Broadway, and has been said to be “better than most at replicating the essence of its model” (Brantley, 2007, para. 8), compared to other film and book-based musicals of the time.

LBTM depicts Elle Woods, a “fashion-savvy, UCLA [University of California, Los Angeles] sorority girl” (Whitaker & McCleary, n.d., para. 1), and her journey to becoming a law student. After being dumped by her boyfriend for being too frivolous and not serious enough, she follows him to Harvard Law School, in an attempt to prove her seriousness and win him back. There, she struggles to fit in, but in the end manages to “stay true to her delightfully pink personality” (Whitaker & McCleary, n.d., para. 1) while attaining success as a law student and intern.

The musical is split into two acts, with the first describing Elle’s student life and the second act her time as an intern, as well as describing the first major case Elle wins. The musical numbers are described as “amorphous [and] synthetic” (Barnes, 2007b, para. 7), falling under the genre of bubblegum pop.

Chapter 1.2 Rationale

Despite having been produced in 2007, *LBTM* continues to remain relevant in today's society. Both the musical and the film have received much lauding on their feminist notions, showing “femininity and professionalism coexisting harmoniously”, with “feminist ideals in practice and women succeeding in the legal field.” (Moreno, 2017, pp. 4-5), something especially significant as the legal field is traditionally male-dominated. An example of *LBTM*'s relevance to society is its portrayal of Elle's experience of workplace sexual harassment, a topic not widely discussed until the 2018 #MeToo social movement which “catapulted the discussion about the persistence and prevalence of workplace sexual harassment” (Frye, 2018, para. 1). The *Legally Blonde* franchise was also unique and ahead of its time, not only with the example above, but also through its portrayal of a female protagonist who defied stereotypes of the obedient trophy wife of the era, especially during a time “when male-centric blockbusters and stories dominated” the entertainment industry (Isa, 2018, para. 4).

In today's society, “femininity remains a controversial and somewhat under-researched topic in feminist scholarship”, and hyper-feminine women are still perceived as “lacking in substance [...] and dim” (Francis et al., 2016). Hence, analysing *LBTM*, especially with regard to the conflict between being feminine and feminist, can allow the polarising impact of said conflict to be understood.

In addition, the choice of analysing *LBTM* over the film must be explained. Whilst *LBTM* is based on the original movie, *Legally Blonde*, the musical will include additional, separate perspectives of the scriptwriters, set designers and others involved in the musical's production,

through, for example, changes of dialogue in order to adapt it to the context of today's society. This serves to add on to the source material, allowing *LBTM* to cover a variety of opinions on subjects such as pop culture and the American political situation at the time, making it more relevant to modern society than the movie, and adding a second layer of insight into the feminist notions and portrayals of feminism in *LBTM*. Furthermore, *LBTM* also has a slightly modified plot, such as the removal of Professor Stromwell. While in the original movie, Professor Stromwell is a “genuinely supportive person who merely has high standards” (Poisuo, 2021, para. 2), and gives Elle a pep talk after being sexually harassed, this character is not in the musical. Instead, Vivienne is the one encouraging Elle. This plot choice, amongst others, serves to show a different perspective from the movie directors regarding feminism and encouragement between female characters. This aspect of *LBTM*'s originality is significant in the choice of the musical over the film.

Chapter 1.3 Research Questions

1. How does *LBTM* portray girlie feminist characters, as compared to the liberally feminist characters?
2. What do the differences between the two portrayals suggest about the musical's stance on feminism?

Chapter 1.4 Thesis Statement

LBTM portrays girlie feminist characters favourably to the audience, by using greater character development, more positively portrayed physical appearance, and use of humour to portray girlie feminists more positively whilst trivialising liberal feminists; this leads the audience to side with

them over the liberally feminist characters, and thus suggesting that girlie feminism is superior to or more effective than liberal feminism in attaining gender equality and success in other fields.

Chapter 1.5 Scope of Research/Delimitations

This paper will examine the professional recording of *Legally Blonde: The Musical* on Broadway in mid-September 2007 for MTV release. The cast is the original Broadway cast, other than Tracy Jai Edwards playing Serena and Asmeret Ghebremichael playing Pilar. The paper will focus on the portrayal of Elle, Serena, Margot and Pilar as girlie feminists, and Enid as a liberal feminist character. The script, costuming, set and actors' movements will all be analysed.

Chapter 1.6 Significance of Research/Usefulness

This research is significant because while there has been much analysis and appraisal of feminist ideas in the film, less of this has been done for the musical version. Furthermore, there are also some issues in the portrayal of the feminist characters, which are less analysed. Although the *Legally Blonde* franchise has been recognised as a “feminist masterpiece”, many of such reviews focus on the positive aspects: Elle's girlie feminism and overcoming of sexual harrassment, to name a few. However, there are issues regarding the portrayal of liberal feminism in *LBTM*, like Enid Hoopes' portrayal as a lesbian and a feminist; playing into the stereotype that feminists must be lesbian due to their aim of achieving gender equality and raising the societal status of women. This serves to show this other perspective of *LBTM* as one that treats feminism as a joke, using it for comic relief throughout the musical. Thus, the research will be better able to determine the musical's stance on feminism.

Chapter 1.7 Limitations

This analysis only focuses on the musical and not the book or film. Hence, the conclusion is not representative of the entire franchise; meaning that the conclusion of this paper will be inapplicable to the other materials. Furthermore, only the one MTV recording will be analysed; although *LBTM* has had performances continuing for multiple years after this, they will not be analysed. Hence, portrayals that may be more recent and may potentially affect this paper's conclusion are not taken into consideration.

Chapter 2: Literature Review

Chapter 2.1 Girlie Feminism

Girlie feminists “relate beauty practices to feminist analysis of the regulating and resistant aspects of masquerades”, and foreground the fact that “cosmetic applications are understood as masks and performances” (White, 2018a, p. 139). Beauty practices such as the application of makeup are used as common practices to promote solidarity between women against the patriarchy, and show that one’s beliefs and ideologies may not coincide with one’s image, increasing the acceptance and use of said practices by all. They subvert the mindset that a feminist cannot be a feminist if she wears makeup or cares about her looks, and treat such practices as a method of empowerment, allowing them to make use of their control over their public image to defy typical expectations or make a statement against patriarchal standards, hence achieving a breakthrough of such systems and thus attain gender equality. For example, feminist makeup tutorial producers on platforms such as YouTube have been described as “use[ing] cosmetic instructions as a means of interrogating gender norms and oppression.” (White, 2018a, p. 139), through the allusions to notable women’s rights activists, as well as criticism of patriarchal systems such as unequal representation of women in various industries. This can be seen as a means to associate their ideals and beliefs to that of these activists, especially in the public eye, where one’s appearance is most commonly judged. The tutorials thus act as a form of criticism, contrary to the belief that beauty practices objectify and normalise women. Some see these beauty practices as “a shattering representation of the feminine, forming cracks in the toxic patriarchal system” (Bose, 2021), allowing women to defy the patriarchal system. This is especially so due to makeup historically being “viewed as vulgar” and “publicly declare[d] [as] improper” by Queen Victoria in the 19th Century (A History of Cosmetics from

Ancient Times | Cosmetics Info, 2021, para. 15). A similar view can still be seen today, where the use of labels such as *#nofilter* is used on social media to “eschew the fakeness of filters” (Engeln, 2019, para. 4), a photograph editing technique to increase its aesthetic appeal. This shows how filters, which can be seen as a beauty practice, are rejected due to being unnatural or vulgar, even as a study from Santarossa et al. (2017, p. 1) found that “12% [of photographs labelled *#nofilter* studied] did in fact use a filter”. Hence, in both historical context and contemporary society, beauty practices were frowned upon by societal standards, so the use of makeup allows women to express their femininity in a manner seen historically as licentious and inappropriate, and defy patriarchal standards and expectations.

However, others see beauty practices as a form of conformity to the male gaze, feeling that this causes women to accept their “vocation as [a] sexual object” (Hall, 2015, para. 18), seeing this as playing into the objectification of women. Hence, girlie feminism can be seen by these proponents as a contradiction of typical feminist behaviour, policies or ideals. Some feel that feminism originated as a movement to prevent women from being “lured by feminine trappings” (Baumgardner & Richards, 2004, p. 61), and by doing so, subvert the male gaze and patriarchal system, and thus feel that “[girlie feminism] is too focused on the physical appearance of women who embrace femininity and feminism” (Moreno, 2017, pp. 17-18), and is a “rejection of feminism” (Baumgardner & Richards, 2004, p. 61).

Despite this, girlie feminism aims to show that “it is possible to be a feminist, while displaying femininity” (Pal, 2017, para. 8), and that neither are mutually exclusive, or should be so. Although girlie feminists may use different methods or actions from other types of feminists, the

fundamental ideologies and final goals are the same for girlie feminists and other feminists, namely “to end sexism [and] other forms of oppression [of women]” (McAfee, 2018, para. 32). Hence, while girlie feminism does have its criticisms, it remains an aspect of feminism aiming to attain gender equality, and will thus be used in this paper for analysis.

Chapter 2.2 Liberal Feminism

Liberal feminism is a “family of doctrines” that “satisf[ies] liberal values” and is “exercised through and constrained by the institutions of constitutional democracy” (Baehr, 2017, pp. 2-3). Essentially, liberal feminists “[focus] on eliminating gender inequality” (Wolff, 2007, p.1) through methods that are liberal and just, so as to provide women with equal opportunities as men, and the same rights and privileges, such as voting rights or reproductive rights. Liberal feminism sees choice for women as a form of empowerment, and “works within the structure of mainstream society to integrate women into that structure” (West, n.d., para. 2). It is a form of liberalism, which is described by McMillan and McLean (2009, para. 1) as the “belief that it is the aim of politics to preserve individual rights and to maximize freedom of choice”, in particular of women. Liberal feminists make use of political and legal reforms to give women freedom of choice and individual rights. For example, groups such as the National Organization for Women support reforms like the Equal Rights Amendment in the United States, which “[seeks to] guarantee equal rights for women” (Cohen & Codrington III, 2019, para. 1). These reforms have been able to make changes in legal systems and societal structures, such as women’s right to vote. Such methods of legal reforms can be contrasted to other methods of attaining equal rights, such as an “ostentatious, publicly documented violation of [the abortion ban]” (Berlin Goes Feminist, 2019, para. 27), in which a woman was willing to perform a self-abortion on television

in Germany, which was illegal at the time. Hence, liberal feminists use legal forms of action in order to promote equality, such as petitions for legal reforms, as compared to illegal actions as mentioned above by radical feminists.

However, critics of liberal feminism have stated that liberal feminism ignores the larger problem of the “cultural basis of group oppression” (hooks, 2014, p. 20), as it focuses too much on equality with men within one’s own class. Other factors such as race, class or sexuality may affect one’s freedom of choice, but are not negated by liberal feminism. They state that liberal feminism does not change the inherent culture of oppression of a minority group or between social classes, as legal reforms are insufficient to change a social mindset and structure. Liberal feminism has also been said to posit the existence of a “white woman’s burden” (Helly & Burton, 1996), as it “reflects only the values of middle-class, heterosexual, white women” (Jackson, 1998, p. 253), and ignores the positions of women of different race, class or sexuality. They fail to consider other sources of oppression such as racism, and instead try to “save” women who do not fall under the category of dominant society without taking into account such other aspects of their identities. Black feminists, in particular, state that liberal feminism was originally seen as “focused [...] on the plight of the white [...] woman” (*Liberal Feminist - an Overview* | *ScienceDirect Topics*, 2001, para. 4), and did not consider the identity or rights of women who were not white, especially as their political situation or social standings may have been extremely different. Hence, liberal feminists seem to force women outside the dominant society to assimilate into their ideals of feminism. This can be compared with girlie feminism, where beauty practices, something seen as ‘outside the ideals of feminism’, are used to work

towards gender equality. Thus, whilst liberal feminism may seem to be an important aspect of the feminist movement, there are still some issues and flaws that are inherent in the theory.

Chapter 2.3 Critiques of *LBTM*

LBTM has received both positive and negative criticism, especially with regards to the portrayals of feminist notions and themes in the musical. It has been said to “[show] [...] the audience major character development and that anything is possible if you put your mind to it.” (Siebert, 2019, para. 9), especially of Elle, through the development of her motive. She starts off attending Harvard Law in an attempt to win her boyfriend back, but her motive then shifts to helping her client, whom she sees as the “underdog”. While this is a positive portrayal of a girlie feminist, a liberal feminist, Enid, was portrayed in a negative light. She is portrayed as someone who is “masculine and tough yet vehemently hates men” (Blog Archives, 2017, para. 7), yet her feminism and hatred of men is exaggerated at times, such as her description of the government as a “phallogentric war machine”.

However, this existing research of *LBTM* mostly makes mention of feminism in general as a broad set of principles regarding the “belief in full social, economic, and political equality for women” (Burkett, 2021, para. 2). More specific aspects of feminism, such as girlie feminism, have not been used to study *LBTM*; this may be necessary to increase detail and complexity of studies done. In addition, *LBTM* has been described as both “[t]he Feminist Musical of [one’s] [d]reams” (Norman, 2016, para. 1) and a “manifestation of the flaws of modern feminism” (Farina, 2021, para. 1), showing how it comprises of both positive and negative portrayals of feminism, from varying sources, and views on *LBTM* are dichotomous. This paper will attempt

to compare these viewpoints especially with regard to girlie and liberal feminism, and thus is less antithetical. In addition, existing criticism may result in a binary conclusion regarding whether *LBTM* is feminist or not, such as describing it as “an underrated feminist story” (Isa, 2018, para. 1) or “a sexist sitcom show with songs” (Songs for the Struggling Artist, 2016, para. 10), rather than including potential grey areas between both extremes.

Chapter 3: Research Method/Framework

The focus of this paper will be the character arcs that characters go through, which will be categorised into those that have girlie feminist traits and those with liberal feminist traits. The lens of feminism will be used to both classify and compare both groups, and from there identify the differences between the portrayal of both groups and their impacts on the musical's stance on girlie and liberal feminism. This paper will involve a comparative analysis between characters with girlie feminist character traits and arcs, as well as those with liberal feminist character traits and arcs. The characters that have girlie feminist character arcs and will be analysed with this in consideration are Elle, Serena, Margot and Pilar, whilst those that show liberal feminist character arcs are Vivienne and Enid. However, Elle, despite being in the former category, can also be said to show a liberal feminist character arc, by choosing to pursue a career in the male-dominated industry of law. However, as her original motive of studying at Harvard was not to pursue a law career but rather to follow her ex-boyfriend, this paper will take her character arc as one that falls under the former category rather than the latter.

Chapter 4: Discussion and Interpretation

Chapter 4.1 Character Development

Both liberal and girlie feminists receive much character development throughout *LBTM*, with characters developing to grow closer to and accepting of each other and their views and opinions. This might suggest that *LBTM* sees girlie feminism as equally important to the feminist movement as liberal feminism, through showing the liberal feminists' acceptance of girlie feminist lifestyles. 'Serious' characters, including the two characters with liberal feminist arcs, receive character development in terms of their view of Elle and hyper-femininity, beginning with disdain for her outward frivolity, causing them to discount her abilities, as well as the benefits hyper-femininity can bring. Over the course of *LBTM*, their viewpoints are challenged by Elle's success, and they come to support and respect her. For example, Vivienne is seen as developing regarding her treatment of Elle; when they first meet she is disdainful of Elle, questioning her choice to wear a supposedly garish, frivolous pink garment rather than colours typically seen as more professional or serious. Elle's pink clothing is juxtaposed with the other students' muted costuming, emphasising the atypicality of Elle's appearance and thus success in the legal field. More on outward appearance will be discussed in a later subchapter of this paper. However, over the course of the musical, Vivienne realises that Elle has been sexually harrassed by Professor Callahan, and supports her, convincing her not to give up, and describing Elle as her "muse" in "Legally Blonde - Remix". The use of the word "muse" serves to show how Elle's personality served as inspiration for Vivienne, contrasting sharply with her original disdain and emphasising her character development. In "Find My Way / Finale", Vivienne alludes to Shakespeare's *Hamlet*, using the quote "To thine own self be true" to describe how Elle taught her the value of staying true to oneself and having faith in one's own beliefs. This allusion

emphasises Vivienne's recognition of Elle's success, particularly Elle's ability to balance both her own interest in fashion and her success in law. Hence, Vivienne's shift from condescension to respect and support shows a development in her treatment of Elle and hence her mindset, showing her recognition of girlie feminism as of equal importance to gender equality as liberal feminism.

Other than the above regarding liberal feminists, girlie feminists, too, receive development over the course of the musical, through learning how to balance their hyper-femininity with hard work and other qualities attributed to the "serious" characters, as well as using it to their advantage. Elle is the most notable example of this; her motive to attend Harvard Law School changes from merely following her ex-boyfriend to genuinely wishing to help the underdog to succeed through law, and her goals change from winning Warner back to doing well in Law School and defending her client successfully. In "What You Want", Elle repeats "love" multiple times when asked why she wishes to join Harvard, even including it in her performance that replaced her application essay; this emphasises her emphasis on Warner as the reason why she joins Harvard, rather than more typical motives. After helping Paulette regain custody of her dog from her ex-boyfriend, Elle realises that the reason why they study law is "to help the underdog"; the wordplay regarding Paulette as an "underdog" and the dog itself as an "underdog" exemplifies how Elle understands the benefits of studying law and hence her new motive for doing so, as it serves as a tangible experience of how law can be used to assist others in need. The juxtaposition of her two different motives exemplify her development, especially in the respective connotations of both motives; Elle's former motive of love is seen as impractical and quixotic, whilst her eventual motive of aiding others can be seen as noble and thus more serious and practical, becoming more

similar to typical motives for pursuing a law career. She shows that hyper-femininity and such positive traits as intelligence and logic are not mutually exclusive, and uses her hyper-femininity to her advantage, namely to prove a witness's alibi untrue, by pointing out a lie regarding perm maintenance, something she supposedly understands solely due to being fashion-conscious. Hence, Elle also receives development regarding her worldview and her priorities and motives.

On the other hand, one could argue that there are certain characters that do not receive any development whatsoever; namely Serena, Margot and Pilar. Throughout *LBTM*, their purpose is mostly to serve as comic relief while remaining supportive of Elle's decisions and actions, and do not seem to change their priorities or viewpoints at all. However, this is not necessarily the case. Although it is true that their characters do not receive much development, if any, they serve to support and further the development of other characters; supporting Elle through difficulties and helping her to the best of their ability, such as their helping Elle control herself and focus on studying rather than partying during "What You Want", so as to be able to get into Harvard. This supportiveness shows the audience the positive outcomes of succouring one another, and the relevance of such mutual aid to success as well as gender equality, shown in Elle's achievements at the end of *LBTM*. Hence, these characters show how girlie feminism is, in fact, a powerful aspect of feminism, allowing women to support one another in order to reach greater heights, promoting solidarity between women against challenges faced.

Chapter 4.2 Outward Appearance

The characters' physical appearance, too, differ between girlie and liberal feminists, as do the characters' perceptions of one another's appearance; this affects the audience's perception of the characters and thus of girlie and liberal feminism as a whole. Elle, a girlie feminist, has the feminine aspect of her character explored through the motif of her blonde hair, exemplifying her girlie feminist viewpoint. Her hair colour is seen, originally, as merely related to outward appearance; being blonde is described as being a "genetic lotto win", showing how it begins as merely an example of beauty. The significance of blonde, especially, is through the stereotypical notion of the "dumb blonde", described as "the overlap between stupidity, promiscuity, gold-digging and naked self-interest" (Morosini, 2020, para. 11). However, throughout the musical, Elle starts off playing into these stereotypes, through her seemingly frivolous, fashion-conscious behaviour, and is put down by others for this; this can be seen as a mockery or satire of hyper-femininity. However, over the course of *LBTM*, Elle's blondeness plays a role in showing her transcension of boundaries set by this stereotype, painting her success as even more extraordinary because of the additional limitations associated with blondes. When she fails to win back Warner, she feels that her blondeness is hindering her from showing her true intellect, and decides to "go brunette" in the number "Positive"; this further dichotomises brains and beauty in women, such that Elle feels the need to give up her beautiful hair colour to be perceived as intelligent. After Elle is sexually harassed, she sees her hair colour as a liability to her outward image, rather than an asset; Elle believes that her success has been solely based on her looks, rather than other qualities like intelligence, during the song "Legally Blonde". The phrase "Legally Blonde" is used in this number both as a direct reference to Elle's career path of law, and as a juxtaposition between the "serious" law career and the "frivolous" appearance;

placing these two at odds to each other to emphasise the greatness of Elle's eventual success and achievements. Elle's outward appearance, in particular her hair, is used as a foil to that of her "serious" classmates', and hence shows the success of girlie feminism, as her outward appearance belies talents outside of fashion consciousness, allowing her to succeed where she has been underestimated.

However, liberal feminists are put down by others, notably Serena, Margot and Pilar, for being "ugly"; such as their description of Vivienne as having "flat" hair and shoes, mocking her for her lack of fashion sense. This is a negative portrayal of girlie feminists, through their use of fashion to put others down for being less fashionable, pitting girlie feminists against liberal feminists, whilst reinforcing the dichotomy that women can only be either smart or pretty. As this was in the context of their support of Elle after getting dumped for Vivienne, it also portrays supportiveness as being negative, by showing how it comes at another's expense, implying that such encouragement is not truly beneficial to all parties and discouraging viewers from providing support to one another.

Both girlie and liberal feminists receive negative criticism about their outward appearance; however, due to Elle's status as being the protagonist and focus of *LBTM*, as well as her portrayal of being a fish out of water at Harvard, leads the audience to sympathise with her rather than with Vivienne, and hence exacerbates the criticism of Vivienne and liberal feminists. In addition, whilst Elle's outward appearance serves to further the plot, by providing additional challenges of the stereotypical notions she must overcome, Vivienne's appearance is solely to act as a foil to Elle's, and places her appearance and seriousness as inferior to Elle's; showing how outwardly

serious people must be ugly, and vice versa. This does liberal feminism a disservice, portraying Vivienne as far inferior to Elle, and thus showing how girlie feminism is supposedly more effective at attaining equality of the sexes than liberal feminism.

Chapter 4.3 Use as Humour

From studying *LBTM*, both girlie and liberal feminist characters have been used for comedic purposes, yet this humour serves different purposes in context of *LBTM*. The humour regarding girlie feminist characters serves to further their character development, or provide a form of social commentary. On the contrary, the humour regarding liberal feminist characters does not serve to further their character arc or serve a purpose other than comic relief. For example, the use of Serena, Margot and Pilar to give Paulette confidence through the “bend and snap” is a form of girlie feminism. Originally, Paulette’s lack of confidence prevented her from interacting with her love interest; however, learning this dance move allowed her confidence in her public image to be boosted, letting her speak with and eventually marry him. It is still a source of humour as the results of a single dance move are exaggerated by having multiple men run up to Paulette, giving a sense of hyperbole and leading to humour. The humour regarding the girlie feminist characters furthers their character development, such as through giving Paulette confidence, enabling her to find love despite her age and looks.

Comparatively, one aspect of Enid’s portrayal as a liberal feminist is her use of the word “sister” to address other female characters, so as to give a sense of sisterhood and solidarity between them. However, the other characters disagree, instead mocking her for her use of the term, seeing it as ridiculous and strange, especially as Enid is unrelated to any of them, leading to humour. In

contrast, the humour regarding liberal feminists does not serve to further their character arc or serve a purpose other than comic relief. Enid's humorous portrayal serves only to lighten the mood and provide comic relief, less as a form of characterization and more of an exaggeration and manifestation of liberal feminists and the 'bond' between them, serving as a satire and a source of humour rather than a means to develop her character further than simply being a feminist.

Humour related to girlie feminists is integral to the story by furthering the plot and emphasising this development, whilst providing a form of social commentary with regard to the hyper-feminine woman. For example, Elle's obsession with looks and fashion trends is brought up over the course of the musical such as wearing a bunny costume to a party, against the dress code; the incongruity between her costume and that of other guests' portrays her as frivolously dumb, causing humour. However, in the end, this is integral to her character development as a girlie feminist, further emphasised by humour. Liberal feminist characters' humour serves only as comic relief, with their character development shown only through less humorous portrayals, such as Enid and Vivienne's shift to support Elle during the number "Legally Blonde - Remix", by encouraging her and forming a parade behind her, furthering the plot, but without any humour used to do so. Although the character development is present in both instances, humour can "[enhance] ratings of [a character]" (Gruner, 1970), allowing for a greater positive perception of girlie feminists' development over liberal feminists'. Therefore, while both liberal and girlie feminists are used as sources of humour, the former is simply for comic relief, whilst the latter for development of the story.

Chapter 5: Conclusion

All in all, whilst both liberal feminists and girlie feminists receive positive portrayals, this is shown only after a period of development, and preceding this, both also receive negative portrayals. The outward appearances of girlie feminists are also praised, whilst those of liberal feminists are criticised; finally, liberal feminists are trivialised greatly through humour solely for comic relief, whilst any degradation of girlie feminists is for character development. Hence, *LBTM's* stance could be one which prizes girlie feminism over liberal feminism, showing it to audiences to be more successful than the latter in achieving gender equality.

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