



**BLONDE’S STRUGGLES AGAINST SEXISM AS SEEN  
IN “LEGALLY BLONDE” (2001)**

**A THESIS**

In Partial Fulfillment of the Requirements  
for S-1 Degree Majoring American Studies in the English  
Department, Faculty of Humanities Diponegoro University

**Submitted by:**

**Sefya Purwantika**

**NIM 13020118130103**

**FACULTY OF HUMANITIES**

**DIPONEGORO UNIVERSITY**

**2022**

## **PRONOUNCEMENT**

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 18 November 2022

A handwritten signature in black ink, appearing to read 'Sefya Purwantika', with a large, stylized flourish above the name.

Sefya Purwantika

## **MOTTO AND DEDICATION**

*You must always have faith in yourself.*

**Elle Woods**

*This thesis is dedicated to  
those who support and expect great things out of me  
and most importantly, me*

**APPROVAL**

**BLONDE’S STRUGGLES AGAINST SEXISM AS SEEN  
IN “LEGALLY BLONDE” (2001)**

Written by:

Sefya Purwantika

NIM: 13020118130103

Is approved by the thesis advisor

on 18 November 2022

Thesis Advisor



Rifka Pratama, S.Hum.,M.A.

NIP. 199004282018071001

The Head of English Department



Dr. Oktiva Herry Chandra, M.Hum.

NIP. 196710041993031003

## VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 27 December 2022

Chair Person

A handwritten signature in black ink, appearing to read 'Arido Laksono', enclosed within a faint rectangular border.

Arido Laksono, S.S., M.Hum.  
NIP. 197507111999031002

First Member

A handwritten signature in blue ink, appearing to read 'Sukarni Suryaningsih', enclosed within a faint rectangular border.

Dr. Sukarni Suryaningsih, S.S., M.Hum.  
NIP. 197212231998022001

## ACKNOWLEDGEMENT

Praised be to Allah SWT, who has given me strength, guidance, and mercy through His blessings so this thesis entitled “Blonde’s Struggles Against Sexism As Seen In “Legally Blonde” (2001)” came into completion.

The deepest appreciation and gratitude are extended to my thesis advisor, Rifka Pratama, S.Hum.,M.A. who has spared his time to continuously guide me until I accomplish writing this thesis successfully. My greatest gratitude also goes to the following:

1. Dr. Nurhayati, M.Hum., as the Dean of the Faculty of Humanities, Diponegoro University.
2. Dr. Oktiva Herry Chandra, M.Hum., as the Head of the English Department, Faculty of Humanities, Diponegoro University.
3. All lecturers of English Department of Diponegoro University, especiall in American Study section, for sharing and dedicating their precious knowledge.
4. My dearest parents and family. Especially for Mama, who keeps on pushing me and keeping up on my progress though a little bit ‘annoying’ but it actually means the world for me. We have been through a lot together through all of these years. In the second half of 2022, my world gets crumpled up a lot, but you untangle the paper for us to keep going on.

5. All of my dearest and supportive friends. The funky crazy and outgoing SEKUMTA. The coolest high school friends Princess girlies. The loyalist, the forever together type of friend, Nabilah Ayu Az-zahrah.
6. A kind stranger, Avilla Florencia Gitavionni, who has allowed me to use her thesis as a reference. Without you, I would never get this far.
7. Elle Woods, an inspiring character who gives me value of faith, independence, confidence, and choice.
8. Me, who keeps going on until this far through the hardships and the mature world. Always remember, that you will never be young anymore.

I realize that this thesis is still far from perfection. I will be glad and appreciate to receive any constructive suggestion and recommendation to make this thesis better. Finally, I hope that this thesis will be useful to readers who acquire knowledge and reference in the field that is examined in the following chapter.

Semarang, 18 November 2022



Sefya Purwantika

## TABLE OF CONTENTS

PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
LIST OF PICTURES	x
ABSTRACT	xii
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Problems	4
1.3 Objectives of the Study	4
1.4 Previous Studies	5
1.5 Scope of the Study	7
1.6 Writing Organization	7
CHAPTER II THEORY AND METHOD	8
2.1 Theoretical Framework	8
2.1.1 Intrinsic Elements	8
2.1.1.1 Theme	8
2.1.1.2 Plot	8
2.1.1.3 Character & Characterization	9
2.1.1.4 Setting	9
2.1.1.4.1 Setting of Place	10
2.1.1.4.2 Setting of Time	10
2.1.1.4.3 Setting of Social Environment	10
2.1.2 Cinematographic Elements	11
2.1.2.1 The Shots	11
2.1.2.1.1 The Long Shot	11
2.1.2.1.2 The Medium Shot	12
2.1.2.1.3 The Close-up	12
2.1.3 Extrinsic Elements	13



2.1.3.1 Blonde Stereotypes	13
2.1.3.2 Sexism	14
2.1.3.3 Girl Power	16
2.1.3.3.1 Celebrating Femininity	17
2.1.3.3.2 Making Individual Choices	18
2.1.3.3.3 Being Independent	19
2.1.3.3.4 Valuing Sisterhood	19
2.2 Research Method	20
2.2.1 Method of Collecting Data	20
2.2.2 Method of Approach	20
CHAPTER III RESULT AND DISCUSSION	22
3.1 Intrinsic Elements	22
3.1.1 Theme	22
3.1.2 Plot	23
3.1.3 Character & Characterization	26
3.1.3.1 Elle Woods	26
3.1.3.2 Warner Huntington III	28
3.1.3.3 Professor Callahan	29
3.1.4 Setting	29
3.1.4.1 Setting of Place	29
3.1.4.2 Setting of Time	31
3.1.4.3 Setting of Social Environment	32
3.2 Extrinsic Elements	33
3.2.1 Sexism Against Elle Woods as A Blonde Woman	33
3.2.1.1 Institutional Sexism Against Elle Woods	33
3.2.1.2 Interpersonal Sexism Against Elle Woods	37
3.2.2 Elle's Struggles as A Blonde Against Sexism	41
3.2.2.1 Struggles of Expressing Feminine Identity	42
3.2.2.2 Struggles of Making Individual Choice	44
3.2.2.3 Struggles of Being Independent	46
3.2.2.4 Struggles of Being Rejected	48
3.2.2.5 Struggles of Low Self Esteem	50
CHAPTER IV CONCLUSION	52
REFERENCES	54
APPENDIX	58

## LIST OF PICTURES

Picture 2.1 Long shot	12
Picture 2.2 Extreme long shot	12
Picture 2.3 Medium shot	13
Picture 2.4 Close-up	13
Picture 2.5 Extreme close-up	13
Picture 3.1 Elle got Warner's message card	24
Picture 3.2 Warner pick up Elle for a date	24
Picture 3.3 Elle breaks up with Warner	25
Picture 3.4 Warner introduces his fiancée	25
Picture 3.5 Elle studies in the salon	25
Picture 3.6 Callahan harasses Elle	25
Picture 3.7 Professor Stromwell advises Elle	26
Picture 3.8 Brooke thanking Elle for winning the court	26
Picture 3.9 Elle rejects Warner to get back together	27
Picture 3.10 Elle gives speech in her graduation	27
Picture 3.11 Elle with her beloved chihuahua	28
Picture 3.12 Elle joins the freshmen gathering	28
Picture 3.13 Elle befriending her manicurist	28
Picture 3.14 Warner picks up Elle for a date	29
Picture 3.15 Warner having dinner with Elle	29
Picture 3.16 Callahan investigating his client	30
Picture 3.17 Callahan with Elle	30
Picture 3.18 Harvard University landscape	31
Picture 3.19 Harvard house board	31
Picture 3.20 Harvard Law lecture room	31
Picture 3.21 Harvard Law freshmen welcoming event	32
Picture 3.22 Elle spends winter with Paulette	32
Picture 3.23 Harvard Law graduation banner	32
Picture 3.24 Elle attends the first lecture	33
Picture 3.25 Elle got kicked out of the classroom	33
Picture 3.26 Professor Callahan's class	33
Picture 3.27 CULA Advisor reacts to Elle going to Harvard	34

Picture 3.28	CULA Advisor slaps her forehead	34
Picture 3.29	The professors watching Elle's video essay	35
Picture 3.30	The professors' reactions to Elle's video essay	35
Picture 3.31	Elle Woods' video essay record	35
Picture 3.32	Harvard students' reaction toward Elle 1	36
Picture 3.33	Harvard students' reaction toward Elle 2	36
Picture 3.34	Elle being laughed at in class	36
Picture 3.35	Elle being rejected in a study group	36
Picture 3.36	Elle talks with her parents on the pool	37
Picture 3.37	Warner talks to Elle on the date	38
Picture 3.38	Warner in shock meeting Elle in Harvard	38
Picture 3.39	Callahan harasses Elle	40
Picture 3.40	Elle hugs Paulette while crying	40
Picture 3.41	Elle's first arrival in Harvard	42
Picture 3.42	Elle sunbathing in pink fits	42
Picture 3.43	Elle realizes Enrique is gay	43
Picture 3.44	Brooke's step-daughter admits the murder	43
Picture 3.45	Elle studies while exercising	47
Picture 3.46	Elle becomes active in the lecture	47
Picture 3.47	Paulette encourages Elle to chase Warner	50
Picture 3.48	Paulette attends Elle's first court	50
Picture 3.49	Professor Stromwell overhears Elle	51
Picture 3.50	Elle becomes Brooke's representation	51

## **ABSTRACT**

Stereotypes against blonde women have been around in the media by depicting false negative image against them. Blonde-haired women hold the image of stupidity, ditziness, and unserious which results being discriminated against by the society, such as sexist behavior. This research aims to examine sexism against blonde girl and her struggles against it as portrayed in the “Legally Blonde” (2001) movie using Postfeminist approach. The writer uses Sexism Theory to analyze the levels of sexism occurrence and aspects of Girl Power Theory to analyze a woman’s struggles against blonde discrimination. This thesis finds that sexism against blonde main character occurs in institutional sexism and interpersonal sexism. She struggles against sexism by performing Girl Power aspects, such as celebrating femininity, making individual choice, being independent, and valuing sisterhood.

**Keywords:** blonde stereotype, struggles, sexism, girl power, postfeminism

# CHAPTER I

## INTRODUCTION

### 1.1. Background

Since then, it has been an issue that women have had disparate portions of equality compared to men. The disparity experienced by women takes on various aspects. Women get minor access and admission in the fields like education and occupation. In the work field, men are more advantaged that they got higher pay rates, earnings, and opportunities (Budig, 2002, p. 258). Not only women get paid lower than men, but they also are restricted for doing gender-stereotypically feminized occupations like child-care and houseworks. However, if women succeed in doing jobs that are considered on men's domain, women still don't get the same recognition as their male counterparts do (Cudd & Jones, 2003, p. 102). In the process, society still looks down on women merely because of gender (Stamarski & Son Hing, 2015, p. 2). Women are considered lacking of compared to men because they embody feminine characteristics. The competence that is valued by the society is by having masculine characteristics which assumed as the basis for being equal to men (Bowles, Babcock, & Lai, 2007, p. 85).

Such mistreatment that deprives women from getting their equal benefits is considered as sexist. Theoretically, according to Christopher Doob (2019, p. 540), sexism is a judgement that one gender is more superior than the other one. Women become the common victim of the sexist behavior. Although men are the common perpetrator of sexism toward women, women can also be sexist toward fellow

women. As the common victim of sexism, women can be discriminated according to their race, ethnicity, religion, occupation, physical appearance, and many more. Physical appearance pretty much influences on how women being treated by the society.

The obvious physical attribute that is often given prejudice (stereotype) by the society is hair color. Blonde hair stand out more in the crowd due to its rarity and it is revealed that men tend to prefer women with blonde hair for thousand years which can not be explained only as a cultural phenomenon (Sorokowski, 2008, p. 738). Blonde hair has been imprinted in history creating a young, pure, virgin, and attractive image (Pitman, 2009, pp. 79-80). Blonde women are attached to the image of stupid, naïve, and sexual as a result of the infamous blonde icon persona, Marilyn Monroe (Churchwell, 2005). Monroe used breathy and childlike voice appearing as a witless sensual blonde in her movies. Mass media depicts blonde hair as the symbol of sex and attractiveness started from Marilyn Monroe. It is seen on how the blonde jokes revolve around the stupidity of blonde women. Blonde women are associated with the impression of being childlike, sexually appealing, ignorant, and ubenintelligent (Beddow, 2011, p. 13). As media hold power in framing women, the blonde jokes can be harmful because it can influence the beliefs, values, or perspectives of the society toward blonde women to appear as dumb, spoiled, fun-loving, ditzy, and flirtatious. Blonde stereotypes lead tendencies of blonde women to be underestimated, harassed, and discriminated by the society as dumb blonde stereotypes significantly victimized blonde women rather than blonde men. Thus, it shows that stereotyping against blonde is a sexist behavior.

Movie visualizes the ideas of reality portrayal that actually indicate the occurred real-life situation. Chick flick is a cinematic entertainment targeted for the female audiences that is emerged by the existence of chick culture in America. According to Ferriss and Young (2008, p. 4), chick culture is a part of popular culture which existence marks women's influence on popular culture exposed by the media. The portrayal of women by Chick Flick represents many of the cultural characteristics of women issues including sexism.

The 2001's chick flick entitled "Legally Blonde" portrays how sexism discriminates women; in this case, blonde woman. The movie shows the main character Elle Woods, a blonde rich girl from California who struggled to win back her ex-boyfriend, Warren Huntington III, a son of a respectable senator at the U.S. Elle was dumped by Warner whom said that he needs to marry a Jackie instead of Marilyn to be a successful senator, indicating that Elle was just a worthless sexual beauty. The Marilyn Monroe reference that has image of stupid, naïve, and sensual blonde woman illustrates a sexist stereotyping behavior by standardized all blonde women over the certain same qualities. Stereotype is an exaggerated character traits used to represent an individual into their group of people (Barker, 2004, p. 188). Warner as men, attaching those traits into Elle, implies the situation of a man looking down on a woman. The situation captures how sexism is a judgment that one gender is better than the others.

Elle Woods, hypothetically, portrays the struggles of a blonde woman who is being stereotyped by the sexist society because of her appearance. Therefore, the writer is interested in examining Elle Woods' struggles standing up for herself

against the discrimination she got because she is blonde. This research will be focusing on the sexist treatment against a blonde woman and reveal her struggles against the discrimination.

### **1.2. Research Problems**

The research problems in this study are formulated based on the information written on the background section of the study above. Below are the formulae of the research problems in this study:

1. What are the intrinsic elements in the movie “Legally Blonde” (2001) by Robert Luketic?
2. How is the sexism against blonde woman portrayed in the movie “Legally Blonde” (2001)?
3. How does Elle Woods struggle against sexism as seen in the movie “Legally Blonde” (2001) from postfeminist perspective?

### **1.3. Objectives of the Study**

In this study, the objectives of the study are concentrated on the effect of trauma on psychology. According to the formulated research problems above, the objectives of this study are written as follows:

1. To analyze the intrinsic elements in the movie “Legally Blonde” (2001).
2. To disclose and analyze the portrayal of the sexism against blonde woman in the movie “Legally Blonde” (2001).
3. To disclose and analyze how Elle Woods’ struggles against sexism as seen in the movie “Legally Blonde” (2001) from postfeminist perspective.



#### **1.4. Previous Studies**

The writer of this study has taken several supporting previous studies that are considered relevant as reference to this study. The first study is entitled “An Analysis of Katharine Graham’s Struggles Against Sexism Depicted in *The Post* Movie” (2019) written by Avilla F. Gitavionni. This thesis uses Sexism Theory with Liberal Feminism approach in order to examine the struggles of the female protagonist against sexism occurs in the movie. It finds that sexism in “The Post” movie proven by male chauvinism and men’s distrust against female coworker which led to intimidation and discrimination. The female protagonist conveys Liberal Feminism aspects to struggle against sexism to prove her worth, such as being critical, making independent decisions, showing androgyny, and proving professional leadership.

The second study taken as reference is a thesis entitled “An Analysis on Andrea Sachs’ Girl Power Aspects and Women’s Dis/Empowerment in Weisberger’s Chick Lit ‘*The Devil Wears Prada*’” (2013) conducted by Amanda Resy Prafitra. This thesis identifies Girl Power aspects portrayed by the female protagonist Andrea Sach using feminism, postfeminism, and Girl Power theory. It finds that Girl Power aspects brings both empowerment and disempowerment to woman. As the female protagonist conveys empowering Girl Power aspects by celebrating femininity, making individual choices, being independent, and being confident to survive her workplace, she is also disempowered in her relationship with her boyfriend, family, and friends.

The writer takes references from a thesis entitled “*Pirang dan Prasangka Sosial (Stereotip Blonde dalam Sekuel “Legally Blonde”)*” (2021) written by Alsha Octaviana Suci. This thesis examines the representations of social prejudices towards a blonde woman character in the movie “Legally Blonde” and “Legally Blonde 2”. Suci uses a semiotic approach conducted by Roland Barthes to identify the portrayal of stereotypes against a blonde woman namely Elle Woods as the object of this thesis. The analysis in this thesis is held by using Roland Barthes’ semiotic method and Stuart Hall’s representation theory. This thesis holds that the stereotypes toward blonde women are not entirely correct as stereotype itself was made out of assumptions toward a party considering the given impressions.

These previous studies help the writer as guidance to process this study. Compared to the earlier studies mentioned above, to prove the novelty of this study, the differences are significant as seen in terms of the object used in the research, the theory used in the research, the approach of the research, and the research problems. No studies have specifically conducted research on blonde woman’s struggles against sexism examined by postfeminist approach on the “Legally Blonde” (2001) movie.

### **1.5. Scope of the Study**

The study focuses on how sexism occurs against a blonde protagonist of “Legally Blonde” movie, namely Elle Woods, and how she struggles against it. The writer uses postfeminist approach. For analysis, the writer uses Sexism Theory which examines the occurrence of sexism at two levels: Institutional and Interpersonal and Girl Power aspects used to examine Elle Woods’ struggles.

## **1.6. Writing Organization**

### **CHAPTER I: INTRODUCTION**

This chapter consists of the structures including Background of the Study, Research Problems, Objectives of the Study, Previous Studies, Scope of the Study, and Writing Organization.

### **CHAPTER II: LITERARY REVIEW & METHODS**

This chapter reviews the theories used by the writer to examine the formulated research problems in this study.

### **CHAPTER III: ANALYSIS**

This chapter discusses the analysis of the movie, involving its intrinsic elements and extrinsic elements. The discussion conducts the analysis of the data findings using the theoretical framework as stated in Chapter II.

### **CHAPTER IV: CONCLUSION**

This chapter provides conclusion of the analysis of the discussion in Chapter III.

### **REFERENCES**

## **CHAPTER II**

### **THEORY & METHOD**

#### **2.1 Theoretical Framework**

##### **2.1.1. Intrinsic Elements**

Intrinsic element is a totality of a meaningful combination of its constituent elements to develop the storyline to make it compact (Nurgiyantoro, 2018). The intrinsic elements consist of theme, plot, character and characterization, setting, point of view, etc. In this research, the writer only focuses on several intrinsic elements as follows.

###### **2.1.1.1. Theme**

Abrams and Harpham (2012, p. 229) specifies theme as the basic general idea contained in a story which existence cannot be clearly stated. The motives that determine certain events or situations within the story are filtered to recognize the themes. As the basis of the entire storyline development, theme have broader and abstract generalization which binds several instrinsic elements building the wholeness in it. Theme can be picked up from the relatable conventional life event adhered to the principle that fiction can not draw its depiction further from the real life (Nurgiyantoro, 2018, p. 71).

###### **2.1.1.2. Plot**

Plot is referred to a dramatic narrative that embodies a series of events and actions performed by particular characters to achieve artistic and emotional outcome (Abrams & Harpham, 2012, p. 293). There are five stages of plot

according to Freytag's Pyramid (Abrams & Harpham, 2012, p. 296); exposition, rising action, climax, falling action, and dénouement. Exposition contains the background and introductions of the characters into the conflict that occurs in the story. Then, rising action occurs to depict the complexity and emotions of the conflicts struggled by the character. The conflicts enter the stage of disentanglement which is known as climax, or the turning point of a conflict (Abrams & Harpham, 2012, p. 296). Afterward, the plot goes into the stage of falling action of which tells the resolution of the conflicts. The last stage is dénouement which concludes the story to end happily or not.

#### **2.1.1.3. Character & Characterization**

According to Abrams and Harpham (2012, p. 46), character refers to the imaginary figure who performs the storyline provided with emotions, thoughts, and ideologies. Such values are possessed by the intrinsic element characterization which supports character in building the storyline by portraying a personality of a character through the dialogues. Characters can be identified into the protagonist and the antagonist. Abrams and Harpham (2012, p. 294) refer the protagonist as the hero whose behaviors are supposedly based on the morals. Meanwhile, the antagonist is the character who opposes the protagonist. Such contrast leads intriguing issue in the story. Subsequently, this issue will be developed into the conflict of the story.

#### **2.1.1.4. Setting**

According to Abrams and Harpham (2012, p. 363) setting is known as the suggesting notion of place, timeline, and the social circumstances of which the story

takes place. The setting serves to set the background for the event in which an incident occurs that will determine the storyline. Nurgiyantoro (2018, p. 217) stated that events portrayed in the story without including the background will make the story less coherent and less logical.

#### **2.1.1.4.1. Setting of Place**

The use of the setting of place makes clear the place where the events of the story occur, showing a geographical location in the background (Abrams & Harpham, 2012, p. 63). The setting of place can be mentioned either explicitly or implicitly. Barnett (2008, p. 152) stated that the explicitly mentioned setting of place appears with certain names, initials, locations. For implicit setting of place used can be in the form of descriptions of the surroundings.

#### **2.1.1.4.2. Setting of Time**

The setting of time related to the timeline of an event of the story used to build the atmosphere as it holds a big impact on the entirety of the development of the plot (Barnett, et al., 2008, p. 152). According to Genette (as stated in Nurgiyantoro, 2018, p. 231), the exact notion of time is a fundamental aspect to be included in the story. The undetermined chronological setting of time causes difficulty to specify the sequence of events depicted in the story.

#### **2.1.1.4.3. Setting of Social Environment**

The setting of social environment, according to Holman (2006, p. 413), is portrayed by the description of the behavior of the societal community in the concerned setting of place. The setting of social environment can indicate how the

customs, law, economic condition, life style, occupation, morals, intellectual, society, and the environment works in the described place.

### **2.1.2. Cinematographic Elements**

Cinematography is considered as the significant element in a movie. It serves an artistic visual image which provides the artistic fundamentals in a frame (Giannetti, 2014). One of the elements in cinematography is the shots.

#### **2.1.2.1. The Shots**

The shots are one of most fundamental cinematographic elements. Giannetti (2014, p. 9) identifies shots as the amounts of subjects captured within the frame that is projected on the screen. The shots narrate the entire visual aspects by fundamentally portraying the interactions or emotions in one scene. Below are the categories of shots according to Louis D. Giannetti.

##### **2.1.2.1.1. The Long Shot**



*Picture 2.1 long shot*  
(Giannetti, 2014)



*Picture 2.2 extreme long shot*  
(Giannetti, 2014)

The long shot, as identified by Giannetti (2014, p. 10), shows the setting on the frame by the range roughly similar to the staging area of a large theater. The variation of this is the full shot that shows the full human body in which assign the head near to the top frame and the feet near to the bottom frame. The extension of

the long shot is extreme long shot which covers the shots of extensive distance whereas the objects appear to be small.

#### **2.1.2.1.2. The Medium Shot**



*Picture 2.3 medium two-shot* (Giannetti, 2014)

The medium shot captures the figure of human object from the knees or waist up (Giannetti, 2014, p. 10). It varies to a few shots that focus on the object. The two-shot which portrays two figures in a frame is well-known in romantic genres since it displays a couple. The shots that include two figures, in which one of them is shown by the back facing the camera while the other faces the camera, is called the over-the-shoulder shot.

#### **2.1.2.1.3. The Close-up**



*Picture 2.4 close-up*  
(Giannetti, 2014)



*Picture 2.5 extreme close-up*  
(Giannetti, 2014)

The close-up focuses on the importance of the details on the objects. Usually, it emphasizes on the facial expressions of the human objects. It develops further with extreme long shot to capture more details. Giannetti (2014) addresses



that this shot forces an image into our faces, catching the intensity of the scene for the cinematic purposes.

### **2.1.3. Extrinsic Elements**

#### **2.1.3.1. Blonde Stereotypes**

Having blonde hair color carries on stereotypes that possess the image of sexual, superficial, and unintelligent. 'Blonde' is a character typology rather than a personal feature. It is a character classification; the marginalization of individual complexity imprisoned in the limitations of 'blonde' (Ford, 2014, p. 43). The success of framing blondes in popular culture, owes to the fact that "the power of stereotypes lies in the way they seek consensus" (Dyer, 1999, p. 247).

Stereotyping against blondes is sexist since the common victims are predominantly women. According to Takeda, et al. (2006, p. 86), 63% of dumb blonde jokes makes fun of blonde-haired female compared to their male counterparts. The constructed dumb persona on blonde women is influenced through their depiction in popular culture. As stated by Heckert (2003, pp. 57-60), blonde women have image of innocence, fun, sexy, easy, and stupid. The blonde stereotypes turn the blonde as an idolized sexual object to men's erotic desire. Sherrow (2006, p. 149) stated that blondes exude a sexy and seductive image along with their visual attractiveness. People tend to not take blonde women seriously as they are often perceived not using their intelligence and relying only on their looks to appeal men. It has become a standard code for blondes to manifest feminine qualities and chase for romance (Pitman, 2009, pp. 106, 162). Annette Kuhn (1994) identified that the image of a blonde woman is significantly the dumb blonde

stereotypes which exhibits the ‘bombshell’ animal sexuality with a profound ignorance which is often carefully cultivated to appeal men.

### **2.1.3.2. Sexism**

Sexism is a form of discrimination against others based on the gender, mostly toward women (Masequesmay, 2009, p. 748). It holds a set of assumptions and actions that the society uses to dominate and put down on women. According to Glick and Rudman (2010, p. 329), sexism uses falsely common prejudices, stereotypes, judgments, images, etc. to promote inequalities against women. Swim & Hyers (as cited in Becker & Sibley, 2016, p. 316) define sexism as any act, speech, law, practice, or media representation that demeans or places a higher value on one gender. The emergence of this gender bias is the result of the society’s values and norms that limit women to the roles that are considered less important compared to what men could accomplish more. Mansour Fakih (as cited in Arbain, et al., 2015, pp. 89-90) believes that gender differences are strongly linked to gender inequality which is manifested on marginalization, subordination, stereotype, violence, and burden against women.

Laura La Bella (as cited in Gitavionni, 2019, p.13) identifies sexism into two types: hostile and benevolent. Hostile sexism expresses negative reactions toward women who do not follow traditional gender normatives. This shows that hostile sexism holds on old-fashioned gender roles and gender stereotypes which emphasizes inferiority of women and promote inequalities between sexes (Lorenzi-Cioldi & Kulich, 2015, pp. 7-8). As for benevolent sexism, it expresses in more tender and favorable way which may appear harmless but actually holds tight on

the sexist values towards women in subjectively positive way, for instance believing women is a vulnerable creature who need to be protected by men (Rudman & Glick, 2008, p. 40).

According to Cudd and Jones (2003, p. 108), sexism operates at three levels: institutional sexism, interpersonal sexism, and unconscious sexism. Newman (2019, p. 367) stated that there are myriad ways to express sexist attitudes and behaviors directed toward women, for instance through physical domination, condescending comments, sabotage, or exploitation. In institutional sexism, sexism can be seen “in the explicit rules and implicit norms” of any institution in which it is a systemic structure, such as legal, educational, economic, and political realms (Marecek & Kravetz, 1977, p. 323), that promotes inequalities by considering women to rank under men in social order (Cudd & Jones, 2003, p. 109). This level of sexism brings disadvantages for women to attain equality as most of the institutions (the large-scale organizations) segregate, exploit, and exclude women based on their physical characteristics due to the value of the traditional gender roles and expectations of sexes. Newman (2019, p. 380) stated that most of the institutional bureaucracies operates according to the masculine principle, which views successful authority and leadership should be aggressive, goal oriented, competitive, and efficient. On the other hand, feminine characteristics are perceived as passive, polite, submissive, and vulnerable. Thus, men are given privileges to access resources and furnish their ability in the fields which are believed to be “masculine”, such as politics, business, authority, etc. Meanwhile, interpersonal sexism relies on daily human interactions in which sexism is expressed through the

actions and expressions of the other persons presenting unpleasant attitude toward someone by judging on their sexes. According to Doob (2019, p. 540), the sexist actions could be verbal, psychological, or physical. Harassments against women are also included in the forms such as unwelcome leers, sexual comments/remarks/teasing, requests for sexual favors, and unwanted physical contact (Newman, 2019, p. 370). These behaviors lead to women in a lower-status position and channel less social opportunities for them to attain. Such sexist beliefs are considered as the basis for unconscious sexism. Sexism in this level is more vague to be pointed at since the highlight is on the internal motivations of the sexist perpetrator. The people who pick up sexist beliefs had been exposed to the structures that normalize prejudices, stereotypes, and judgements against women (Salama, 2013, p. 312). To recognize unconscious sexism, the victims should acknowledge beforehand that the attitude expressed to them is sexist and results them harm.

### **2.1.3.3. Girl Power**

Postfeminism is a part of third wave feminism which emerged as a form of refinement of former feminism as the basis for women to fight for their rights to be whatever identity they wanted to be (Gamble, 2004, p. 4). The concerns of postfeminism still the same as liberal feminism which lays on independence, choice, and freedom, although the emphasis of postfeminism lays on agency, individualism, and choice. This dynamic is a paradoxical “dual movement” in which the development of language on liberty and equality works as a hegemonic strategy to diminish politics itself, enabling a context for gender austerity and

gender relations (Banet-Weiser, 2018, p. 153). Postfeminism responds to feminism's past by explicitly criticizing the commodification of women and gender depicted in the media, and has concentrated on social realms such as legal, political, and educational discourse.

Girl Power, according to Wilkinson (as cited in Harris, 2004, p. 33), is a term that falls under the postfeminism discourse. According to Šnircová (2018, p. 7), Girl Power constructs young women as the ideal "late modern object who is self-making, resilient, and flexible" in this contemporary era. Girl Power establishes two essential conceptions of "power": (1) the power to affect others and the environment around through intelligence, independence, and agency; and (2) the strength that claimed as men's domain; mentally and physically (Hains, 2004). These ideas challenge the notion that femininity and empowerment are mutually exclusive. According to Genz and Brabon (2009, p. 76), Girl Power is a complex discourse that provides a new articulation of femininity and represents feminist ideal of a young women with agency and a strong sense of self. By reclaiming parts of femininity and childishness in fashion and style, Girl Power challenges the second wave feminism's perception that femininity is inherently sexist and oppressive instead of powerful and empowering for women.

#### **2.1.3.3.1. Celebrating Femininity**

The second wave of feminist criticism of the feminine gender role contends femininity as a patriarchal indicator of women's powerlessness and subjugation, as well as 'man-made' items of sexual contraception (Genz & Brabon, 2009, p. 77).

Women who glorify their femininity are assumed to be weak, meek, and powerless. Girl Power, on the other hand, attempted to redefine femininity. This contradicts previous statements on feminine gender roles. By rejecting the idea that femininity degrade feminism, Girl Power embraces femininity as a tool for empowerment and an evident of freedom for women to be freely choose what they want to be without having to follow the normative feminism (Genz & Brabon, 2009, p. 66).

#### **2.1.3.3.2. Making Individual Choice**

The traditional feminism tends to place women as victims struggling to fight for their rights. Yet, Girl Power assumes that the era has been overdue. In the postfeminism era, Girl Power guarantees freedom of choice for young women to pursue and explore the identity which they desire and obtain everything they require (Brown, 2011, p. 148). According to Brown (2011, p. 150), Girl Power sets the conception that now women live in a postfeminism world in which “they have the rights to indulge in the most stereotypical childlike pleasures if they so desire”. Women feel free to choose the option of being both a career woman and a mother. It is determined by their enjoyment and what they desire. Girl Power attempts to delegitimize the general feminism as it empowers women and girls by giving them the ability to speak up and the freedom to choose (Genz & Brabon, 2009, p. 82). It offers promises to women that they have the autonomy over their bodies in any ways of expressing either by intentionally objectify themselves or actively pursue femininity and sexuality as they wish to do.

#### **2.1.3.3.3. Being Independent**

Girl Power promotes freedom for girls and young women in the liberation of individualism and bold expression of femininity and sexuality in the mid-late 1990s and early 2000s (Genz & Brabon, 2009, p. 77). Just as power and femininity are not diametrically opposed, so are femininity and independence. In this postfeminism era, autonomous women are the embodiment of Girl Power. Women demonstrate their influence in society by their independence and individualism. Furthermore, Genz & Brabon, (2009, p. 78) assert that Girl Power empowers women and girls to be strong and independent. Women will become more self-sufficient if they are confident in their social standing.

#### **2.1.3.3.4. Valuing Sisterhood**

Girl Power defines sisterhood as a form of women's resistance to gender oppression as a solid united collective of women (Zaslow, 2009, p. 27). Sisterhood unifies among women to solidify each other to become strong, confident, independent, and reliant together. As women face different struggles against gender injustice, sisterhood in Girl Power reaches a more diverse feminism concern than the Anglo-centric feminism which focuses on the values of the white feminists' view (Genz & Brabon, 2009, pp. 121-122). It accepts women across their cultures, ages, occupations, classes, races, religions, ideologies, etc (Morgan, 1996). The sisterhood bonds provide supports on the act of giving and receiving women equality by showing a sense of responsibility for each other.

## **2.2 Research Method**

In this research, the writer uses method of collecting data and method of approach to organize the discussion in the next chapter, so therefore analysis will be well concentrated. The methods used are explained as follows:

### **2.2.1. Method of Collecting Data**

Library research method come out comprehensively to support the writer collecting the data of this study. According to Nazir (2013, p. 93), library research is a method of collecting data by conducting a review study to books, literatures, notes, and reports which is relevant with the problem that is being solved in the conducted research. The writer also does internet research and browsing to gain information related to the research object and the topics related to this study.

### **2.2.2. Method of Approach**

To analyze the collected information needed in this research, the writer uses descriptive qualitative method. Descriptive qualitative method aims to describe, explain, elaborate, and resolve the research problems by providing in depth overview interpreted by the researcher (Sugiyono, 2013, p. 2). Mimetic approach is also used in order to analyze the intrinsic elements including the cinematographic elements this research. According to Elsaesser and Hagener (2010, p. 15), mimetic approach views cinema's ability to represent, record, and reproduce the phenomena in reality, including aspects which are visible to naked human eye. The writer uses postfeminist approach in this study. Postfeminist approach holds perspectives on feminist discourses in popular culture which sees shifts within feminism and offers



a critique of hegemonic style of feminism by the sensibility of femininity, embodiment, and empowerment of women (Robinson, 2008, p. 33). The postfeminist approach used by the writer to examine sexism against a blonde woman and the struggles dealing with sexism.

## CHAPTER III

### RESULT AND DISCUSSION

#### 3.1. Intrinsic Elements

##### 3.1.1. Theme

According to Abrams and Harpham (2012, p. 229) in the previous chapter, theme is the ultimate intrinsic element which is the basis motive within the working storyline that is recognized by reader's hypothetical interpretation through abstract generalization. In the "Legally Blonde" (2001), the "blonde discrimination" issue is carried through Elle Woods as the main character.

Elle is discriminated against as she fits into the conventional blonde stereotypes; looking pretty but an air-head. When Elle is shopping with her friends, the shopkeeper aims to scam Elle, "There's nothing I love more than a dumb blonde with Daddy's plastic" (Luketic, 2001: *Legally Blonde* 0:04:29). The blonde discrimination is even more obvious against Elle when she goes to Harvard Law School. The society there is meaner and more judgemental toward her as she often gets to be underestimated, outcasted, and ridiculed. Elle also almost gives up Law School after getting harassed by her professor. She said, "All people see when they look at me is blonde hair and big boobs. No one's ever gonna take me seriously. People at Law School don't. ... Callahan never saw me as a lawyer, he just saw me as a piece of ass just like everybody else" (Luketic, 2001: *Legally Blonde* 1:17:12). Elle realizes that it is difficult to discharge the dumb blonde stereotypes on her as it has been a deep-rooted social construction.

### 3.1.2. Plot

Plot refers to the series of aesthetically arranged events by unraveling a reasonable causal relationship between one event and another. According to Abrams and Harpham (2012, p. 296), plot consists of five stages: exposition, rising action, climax, falling action, and dénouement.

The first stage is exposition. According to Abrams and Harpham (2012, p. 296) as stated in the previous chapter in page 9, this stage introduces the background of the conflicts.



**Picture 3.1** Elle got Warner's message card (0:03:29)



**Picture 3.2** Warner picks up Elle for a date (0:05:50)

The beginning of movie shows Elle Woods, the protagonist who is a sorority president of Delta Nu at CULA, gets a flattering message card from her boyfriend, Warner Huntington III as depicted in Picture 3.1. She was anticipating a marriage proposal on the dinner date that was promised. Her friends were also expecting the idea as well as they told Elle that he has been meeting his family in Newport, suspecting that he also had bought a ring to propose her.

Next, the conflict emerges in the stage of rising action which shows how the main character struggles (Abrams & Harpham, 2012, p. 296). In this movie, the external conflicts occur which takes interpersonal interactions to happen.



**Picture 3.3** Elle breaks up with Warner (0:08:36)



**Picture 3.4** Warner introduces his fiancée (0:31:19)



**Picture 3.5** Elle studies in the salon (0:44:20)



**Picture 3.6** Callahan harasses Elle (1:14:9)

The conflict happens when it turns out that Warner proposes a break up instead of a marriage to Elle in Picture 3.3. He intends to go to Harvard Law School and stops “dicking around” with Elle. However, Elle pursues him to Harvard Law School with efforts and sacrifices of her formerly fun life. It then gets her a bitter reality struck that now he is already engaged with Vivian Kensington depicted in Picture 3.4. While at Harvard, Elle actually received unpleasant treatment and discrimination due to the negative stereotypes and prejudice attached to blonde women. Elle becomes an outcast to the serious Harvard society by being rejected to join a group discussion, being laughed at in the class, and being regarded as a weirdo. She works hard to survive with the academic pace of Harvard Law School. When joining Professor Callahan’s law firm internship, she gets harassed by getting unwanted physical contact from the said Professor as depicted in Picture 3.6. This

leads to trauma and disappointment for Elle Woods that she decides to quit Harvard Law School.

Then, the plot arrives at the stage of climax, which according to Abrams and Harpham (2012, p. 296) as stated in the previous chapter, works as the turning point and to disentangle the conflicts.



**Picture 3.7** Professor Stromwell advises Elle (1:18:21)



**Picture 3.8** Brooke thanking Elle for winning the court (1:27:24)

In this stage, when Elle is about leaving Harvard, she meets Professor Stromwell in the salon who advises her to fight back Callahan, “If you’re going to let one stupid prick ruin your life, you’re not the girl I thought you were” (Luketic, 2001: *Legally Blonde* 1:18:10). This leads Elle to go back to the court to replace Callahan as Brooke’s Windham representative lawyer. The results shock everyone that Elle manages to prove Brooke’s innocence and win her first case while still being a law student.

In addition, the conflicts are resolved in the stage of falling action (Abrams & Harpham, 2012, p. 296). In this stage, Warner comes to Elle after she wins the court to admit that his idea of her “blonde”-ness is wrong and that he wants to get back to Elle. However, Elle does not forget the sexism Warner had expressed to her. Depicted in Picture 3.9, she rejects him painfully, “Oh, Warner. I’ve waited so

long for you to say that. But if I'm gonna be a partner in a law firm by the time I'm 30, I need a boyfriend who's not such a complete bonehead" (Luketic, 2001: *Legally Blonde* 1:28:11)



**Picture 3.9** Elle rejects Warner to get back together (1:28:23)



**Picture 3.10** Elle gives speech in her graduation (1:30:00)

Lastly, the plot comes the final stage that is dénouement which, according to Abrams and Harpham (2012) as stated in Chapter II, concludes the ending of the story. This stage is as evidenced in the graduation scene of Class 2004 of Harvard Law School students. According to the movie “Legally Blonde” (2001), Elle’s success made her to be chosen as the best graduate and the speaker of the graduation ceremony of Class 2004. Depicted in Picture 3.10, Elle gives aspiring words of wisdom to her fellow graduates to be kind and be confident.

### **3.1.3. Character and Characterization**

#### **3.1.3.1. Elle Woods**

Character is the most fundamental intrinsic in the story. A main character is usually painted as the protagonist or the hero of the story (Abrams & Harpham, 2012, p. 294). In the “Legally Blonde” (2001) movie, she is Elle Woods.



**Picture 3.11** Elle with her beloved chihuahua (0:20:51)



**Picture 3.12** Elle joins the freshmen gathering (0:22:19)



**Picture 3.13** Elle befriending her manicurist (0:56:05)

Elle Woods character is an overly feminine young woman with a cheerful personality. By overly feminine, she is depicted to look after how she dresses and her appearances a lot, with a standout appearance as shown in close-up shot of Picture 3.11 and long shot of Picture 3.12. She is a fashion and beauty savvy altogether with socially intellectual. Her lovable personality facilitates her to socialize with ease, even not picky on befriending anyone. Besides, being a president of Delta Nu sorority in her former college supports her religious value of sisterhood. Her optimism often leads tendencies for Elle being naïve.

Although she is accused of being ditzy, as referenced to the ‘dumb blonde’ stereotypes, she is actually not dumb at all. Elle got 4.0 GPA by majoring Fashion Merchandising in CULA. Furthermore, she passes the LSAT to enter Harvard Law School even with the shallow intention that is getting back with her ex-boyfriend.

With her intelligence and persistence, she is accepted in the one of the most prestigious law schools in the U.S. that is also among the hardest ones to enter.

### 3.1.3.2. Warner Huntington III

Alongside the protagonist character, there is the antagonist character. According to Abrams and Harpham (2012, p. 294) in the previous chapter, antagonist character opposes the protagonist by stirring conflicts into their lives.



**Picture 3.14** Warner picks up Elle for a date (0:05:29)



**Picture 3.15** Warner having dinner with Elle (0:06:32)

Warner was once a boyfriend of Elle Woods. He is a young handsome man with suave charms as seen in the medium shot of Warner's entrance to Elle's sorority house depicted in Picture 3.14. Coming from a way too comfortable background might boosts his ego for being so conceited. Being in a family of senators for five generations shapes his perspectives on reputation. Thus, he broke up with Elle because he needs to marry a more decent girl if he wants to be successful. He dumps Elle by saying, "If I'm gonna be a senator, well, I need to marry a Jackie, not a Marilyn" (Luketic, 2001: *Legally Blonde* 0:07:54 – 0:08:00). As well as being conceited, Warner has shallow sexist perspectives toward women.

### 3.1.3.3. Professor Callahan





**Picture 3.16** Callahan investigating his client (0:50:30)



**Picture 3.17** Callahan with Elle (1:14:52)

Professor Callahan is one of the teachers in Harvard Law as well as he has his own successful law firm. In the “Legally Blonde” (2001) movie, he is pictured as an antagonist character. Callahan is a charismatic professor who has low credits of morality and empathy. Therefore, Callahan tends to be misogynist and sexist toward women. As seen in close-up shot of Picture 3.16 when he was investigating his client, Callahan does not trust Brooke’s innocence of her husband murder case by suspecting that she in very possible way probably would kill her thirty years older husband in the name of “insurance, a love affair, pure unadulterated hatred” (Luketic, 2001: *Legally Blonde* 0:50:30). Callahan sees his client, who is apparently a blonde woman, as a gold digger. He also treats Vivian, one of his internship students, unequally by always commanding her to bring his coffee, in which none other students except her were being asked to do the same work.

### **3.1.4. Setting**

#### **3.1.4.1. Setting of Place**

The setting of place shows a geographical location where the story takes place (Abrams & Harpham, 2012, p. 363). It can be revealed obviously or not. In the “Legally Blonde”, the setting of place is stated blatantly through the scenes.



**Picture 3.18** Harvard University landscape (0:20:15)



**Picture 3.19** Harvard house board (0:20:50)



**Picture 3.20** Harvard Law lecture room (0:47:24)

The main setting of place that is dominant in the movie is Harvard University, precisely the Harvard Law School. According to Harvard Law School webpage, Harvard University is located in Cambridge, Massachusetts, United States. It was among the oldest law schools in the United States as it was established in 1817. As shown in Picture 3.10, an extreme long shot of the landscape of Harvard University is presented with Elle as the object driving through Harvard on her moving in day. The evidence shown in Picture 3.11 pans Harvard Law School house board with a close-up shot technique when Elle Woods is moving to start a semester in Harvard.

#### **3.1.4.2. Setting of Time**



**Picture 3.21** Harvard Law freshmen welcoming event (0:21:29)



**Picture 3.22** Elle spends winter with Paulette (0:49:58)



**Picture 3.23** Harvard Law graduation banner (1:28:42)

The setting of time presents the timeline happening in the story (Barnett, et al., 2008, p. 152). In the “Legally Blonde” movie, it explicitly appears on the screen. The main character, Elle Woods, takes the graduate entry in Harvard Law School in the earlier of the story. Picture 3.21 is captured with medium shot technique by highlighting the welcoming new students of class of 2004 banner. Later in the story, there is a scene of Elle spending a winter day with Paulette depicted in the medium shot of Picture 3.22. It was implied that Elle has passed a semester at the university. Afterward, in Picture 3.23, the screen captures a medium shot of a graduation scene in two years later as stated in the caption occurring in the ending of the movie. This indicates that the story starts around 2001 as the Juris Doctor program requires three years period of study.

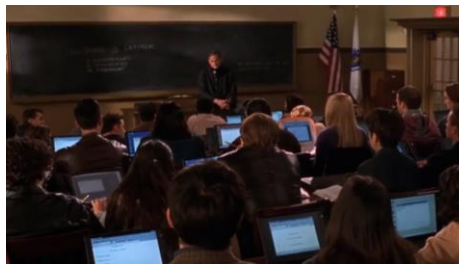
#### **3.1.4.3. Setting of Social Environment**



**Picture 3.24** Elle attends the first lecture (0:25:35)



**Picture 3.25** Elle got kicked out of the classroom (0:28:39)



**Picture 3.26** Professor Callahan's class (0:47:24)

The setting of social environment describes the behavior of the societal community in the concerning setting of place. According to Holman (2006, p. 413), the scope of the setting of social environment varies from the law, custom, lifestyle, morals, or intellectual functioned in that place. The social environment represented in the “Legally Blonde” movie is the academic life. Elle’s dad said that “Law School is for people who are boring and ugly and serious” (Luketic, 2001: *Legally Blonde* 0:13:35), indicating that the academic life through the non-academic perspective embodies a stiff and austere image. The lifestyle of Harvard is significantly different from Elle’s formerly fabulous life with lots of parties and fun. Because of this, Elle becomes an outcast among the Harvard society as she is unmatched with the strikingly serious, ambitious, and competitive environment of the school. A long shot captured in Picture 3.25 shows when Elle got kicked out of the class because she came unprepared coming to her first lecture in Harvard.

### **3.2. Extrinsic Elements**

The analysis of extrinsic elements involves the main character protagonist of the movie “Legally Blonde” (2001), addressed Elle Woods, as the focus of this section. The life experiences of Elle Woods serve as the source of the discussion in this research. This section analyzes sexism against Elle Woods using Sexism Theory and Elle Woods’ struggles using aspects from Girl Power Theory.

### **3.2.1. Sexism Against Elle Woods as A Blonde Woman**

Sexism, according to Swim & Hyers (as cited in Becker & Sibley, 2016, p. 316) refers to the attitudes, beliefs, behaviors, and practices expressed as either negative interpretation against individuals based on their gender. Cudd and Jones (2003) divide sexism over three levels of occurrence: institutional sexism, interpersonal sexism, and unconscious sexism. In the “Legally Blonde” (2001) movie, the occurring sexism against Elle Woods develops in two levels: institutional and interpersonal.

#### **3.2.1.1. Institutional Sexism Against Elle Woods**

Institutional sexism is a systemic discrimination toward one gender, especially women, in the forms of beliefs, rules, or norms in a social institution (Cudd & Jones, 2003, p. 109). In the “Legally Blonde” (2001) movie, the protagonist namely Elle Woods undergoes institutional sexism. In this case, sexism against Elle Woods as a blonde woman is first seen in the reaction of the CULA advisor when Elle proposes that she will enroll into Harvard Law School, as evidenced in the scene below.



**Picture 3.27** CULA Advisor reacts to Elle going to Harvard (0:13:48)



**Picture 3.28** CULA Advisor slaps her forehead (0:14:06)

ADVISOR. Harvard Law School? ... But, that's a top three school

ELLE. Oh, I have a 4.0

ADVISOR. Yes, but your major is fashion merchandising. Harvard won't be impressed that you ace the history of polka dots.

*(Legally Blonde, 0:13:46 – 0:14:08)*

Regarding Picture 3.27 captured in an over-the-shoulder shot, the CULA Advisor reacts to Elle with a big gesture of astonishment. She slaps her forehead dumbfoundedly with a belittling expression after saying that Elle would not impress Harvard with her major, as if that Elle should know the concept in the first place. The Advisor shows underestimation against Elle as a stereotypical blonde girl who loves fashion. The scene presents institutional sexism displayed in a hostile way.

Later, Elle sends a video essay as one of the enrollment requirements to be accepted into Harvard Law School. As Elle's video essay is unconventional and odd, it results in bewildered reactions from the admission professors.



**Picture 3.29** The professors watching Elle's video essay (0:18:47)



**Picture 3.30** The professors' reaction to Elle's video essay (0:18:50)



**Picture 3.31** Elle Woods' video essay record (0:16:17)

- PROFESSOR 1. She does have a 4.0 from CULA and she got a 179 on her LSATs.
- SENIOR PROF. A fashion major?
- PROFESSOR 2. Well, Sir, we never had one before. And aren't we always looking for diversities?
- PROFESSOR 3. Her list of extracurricular activities is impressive.
- SENIOR PROF. She was in Martin Ricky Martin video.
- PROFESSOR 1. Clearly, she's interested in music.
- SENIOR PROF. She also designed a line of faux-fur panties for her sorority's charity project.
- PROFESSOR 2. Uh-uh, she's a friend to the animals as well as a philanthropist.

*(Legally Blonde, 0:18:53 – 0:19:25)*

A medium shot of Picture 3.31 presents the video essay of Elle Woods in a sparkly bikini. The first reaction to the video essay, depicted in a close-up shot of Picture 3.30, was that the professors were all astounded with mouth wide agape. When the admission professors discussed about Elle, from the dialogue above, the Senior Professor was not pretty impressed, moreover he looked skeptical of Elle's supporting competency which only revolves around beauty and fashion. The contrasting presumption of the serious Harvard academics against Elle's fun-loving style highlights the sexist view from the Senior Professor. It takes a lot of convictions and considerations about Elle Woods' positive points from the other professors to get the Senior Professor to finally accept Elle to Harvard Law School.



**Picture 3.32** Harvard students' reaction toward Elle 1 (0:21:25)



**Picture 3.33** Harvard students' reaction toward Elle 2 (0:20:57)



**Picture 3.34** Elle being laughed at in class (0:48:14)



**Picture 3.35** Elle being rejected in a study group (0:37:31)

Institutional sexism against Elle Woods continues after she joins Harvard. First time arriving at Harvard, she caught the attention of fellow Harvard students. Sexist remarks were thrown from an unknown guy towards Elle saying, “Check out that Malibu Barbie! Where’s the beach honey? ... This ain’t L.A. ... Look at the way she walks” (Luketic, 2001: *Legally Blonde* 0:21:00 – 0:21:22). Furthermore, she constantly becomes the laughing stock of the class when sharing her opinion as seen in a medium shot of Picture 3.34. Elle also got discriminated against as she was not allowed to join a group study as one of the members said to Elle, “It’s like a smart people thing” (Luketic, 2001: *Legally Blonde* 0:37:18). These evidences prove hostile institutional sexism against Elle as a blonde woman. Elle continually gets discriminated, underestimated, ridiculed, and outcasted by the academic society. Her opinion is considered irrelevant and naïve, inasmuch as she is regarded as a stereotypical dumb blonde who is shallow, dumb, and not serious.



### 3.2.1.2. Interpersonal Sexism Against Elle Woods

Interpersonal sexism, as mentioned in the previous chapter in page 17, is an act of sexism that occurs at the level between individuals. In addition, as this level of sexism takes more personal and closer approach between the victim and the perpetrator, it can happen on a daily basis. In the movie, interpersonal sexism could be seen in the scenes between Elle versus the people around her.



**Picture 3.36** Elle talks with her parents on the pool (0:13:24)

DAD. Law School?  
ELLE. It's a perfectly respectable place, Daddy.  
MOM. Honey, you were first runner-up at the Miss Hawaiian Tropics contest. Why are you gonna throw that all the way?  
ELLE. Going to Harvard is the only way I'm gonna get the love of my life back.  
DAD. Oh, sweetheart, you don't need law school. Law school is for people who are boring and ugly and serious. And you, Button, are none of those things.

*(Legally Blonde, 0:13:17 – 0:13:42)*

Interpersonal sexism could be done by the people who are close to us. In this case, it could be seen in the scene of Elle with her parents depicted in a long shot of Picture 3.36. From the dialogue above, especially Dad's, Elle's parents think that she is not suitable for Law School. Dad saying that "Law school is for people who are boring and ugly and serious. And you, Button, are none of those things" (Luketic, 2001: *Legally Blonde* 0:13:34 – 0:13:42) implies benevolent interpersonal

sexism. From the dialogue above, Elle parents exhibits sexist prejudice on Elle Woods in a subjectively tender way. Elle's parents think of Elle as the stereotypical blonde girl who loves fun, relies on looks, and never be serious. They don't encourage Elle to get into Harvard indicating that they don't believe in the capabilities of Elle beyond the category of beauty or fashion like Elle said, "I don't even think my own parents take me seriously" (Luketic, 2001: *Legally Blonde* 1:17:23).



**Picture 3.37** Warner talks to Elle on the date (0:06:56)



**Picture 3.38** Warner in shock meeting Elle in Harvard (0:24:57)

Elle's relationship with Warner also marks one of how sexism could be done by the loved ones. In the beginning of the story, Warner was the man Elle is deeply in love with, even she had expected to have a marriage with in the near future. The relationship was sweet (as Elle thought) until Warner broke up with her. At the dinner date night as seen in the medium shot of Picture 3.37, Warner gives the reason that he needs to stop wasting his time with her. He said, "If I'm gonna be a senator by the time I'm thirty, I need to stop dicking around. That's why ... I think we should break up. ... If I'm gonna be a senator, well, I need to marry a Jackie, not Marilyn" (Luketic, 2001: *Legally Blonde* 0:07:17 – 0:08:00). Warner thinks lowly of Elle because she does, to some extent, fit into the dumb blonde stereotypes. He diminishes Elle as a potentially talented individual into the false stereotypes and

underestimates her as a blonde girl. Furthermore, it takes him by surprise that later Elle goes into Harvard Law School as well. Elle responds upon Warner's doubting reaction by saying, "What? Like it's hard?" (Luketic, 2001: *Legally Blonde* 0:24:53) gets him left in bewilderment as seen in a close-up shot of his expression in Picture 3.38. Having to witness Elle, a blonde girl, achieving a big goal is astounding and unbelievable to Warner. Even halfway through the semester in Harvard does not change his sexist conceited idea toward Elle as evidenced in sequence 0:41:50 – 0:42:28 below.

ELLE. I know what you mean. I can't imagine doing all of these and Callahan's internship next year. It could be so much.

WARNER. Elle, come on. You never get your grades qualified for those spots. You're not smart enough, sweetie.

ELLE. What? Am I on glue or do we not get into the same law school, Warner. ... We took the same LSATs and we're taking the same classes.

WARNER. I know ... but, come on, Elle. Be serious. You can do something more valuable with your time.

ELLE. I'll never gonna be good enough for you, am I?

(*Legally Blonde*, 0:41:50 – 0:42:28)

Elle realizes that how much effort she took to prove her self worth will never be enough to be seen by the sexist eye like Warner's. Clearly, the fact that they and the other Harvard students had passed the same hard requirements to go into Harvard does not matter as long as Elle is still a blonde. Blonde means stupidity and superficiality, and the idea is absolute for Warner. Also, he sees himself in a more superior position above Elle as a blonde girl, with awful pride points that Warner shows a sexist behavior. As referred by Swim & Hyers (as cited in Becker & Sibley, 2016, p. 316), sexism is a judgement that one gender is more superior

than the other. From the previous chapter in page 14 comments that means to degrade women as a lower positioned social category are included as sexist treatments (Newman, 2019, p. 367). According to these evidences, Warner's views and treatments toward Elle exhibit hostile interpersonal sexism.



**Picture 3.39** Callahan harasses Elle (1:15:04)



**Picture 3.40** Elle hugs Paulette while crying (1:17:08)

Another sexist perpetrator is Professor Callahan. Elle thought that after her improvements the professors, especially Callahan, see her beyond the “blonde” persona she is labelled with. In Picture 3.40, Elle cried to Paulette, “I just felt like for the first time that someone expected me to do something more with my life than just become a Victoria Secret model. But I was kidding myself. Callahan never saw me as a lawyer. He just saw me as a piece of ass just like everybody else” (Luketic, 2001: *Legally Blonde* 1:17:27 – 1:17:33). Callahan shows his admiration toward Elle because her intuition leads the lawyer team to catch a glimpse to their win by praising her, “You’re a smart girl. Smarter than most of the guys on my payroll” (Luketic, 2001: *Legally Blonde* 1:14:17). However, Professor Callahan presents that his amazement and support toward Elle are lies. Depicted in Picture 3.39 captured in medium shot, Callahan gropes Elle’s knee. When Elle retreats his hand from her knee and looks offended, he said, “You’re a beautiful girl. ... I’m a man who knows what he wants” (Luketic, 2001: *Legally Blonde* 01:15:06). According

to the previous chapter in page 14, unwanted physical contact and request for sexual favors are considered as sexism (Newman, 2019, p. 370). Callahan's action emphasizes that his intention of accepting Elle into his internship program is only to fulfill his sapiosexual fantasy of Elle Woods being a 'beauty with brains'. The harassment makes Elle quits Callahan's law firm and wants to give up on law school. The evidence proves that Callahan has exhibited hostile interpersonal sexism.

### **3.2.2. Elle's Struggles as A Blonde Against Sexism**

The forms of struggles experienced by Elle Woods in the "Legally Blonde" (2001) movie are the hardships of a blonde girl having to face as sexist blonde stereotypes are attached to her. The blonde stereotypes depict blonde-haired people as dumb and hyper-sexual, which only particularly applies on blonde women.

There are aspects Girl Power encourages that women have the freedom to represent their agency. Those are celebrating femininity, making individual choices, being independent, and valuing sisterhood. In the following discussion, the researcher analyzes Elle Woods' struggles as a blonde girl against sexism in the "Legally Blonde" (2001) movie according to the Girl Power aspects.

#### **3.2.2.1. Struggles of Expressing Feminine Identity**

Girl Power assures women to have freedom embracing the identity they want to show including celebrating the traditional values and practices of feminine qualities. Femininity is valued as an empowerment tool for young women. Genz

and Brabon (2009, p. 66) stated that young women are free to express their individual agency, empowerment, or even feminism from the normative demands.

Elle Woods, in the “Legally Blonde” (2001) movie, is a fashion and beauty savvy blonde girl from Bel Air, California. She was majoring Fashion Merchandising in CULA and proudly got 4.0 GPAs. Her love toward fashion, beauty, and style is seen throughout the movie.



**Picture 3.41** Elle’s first arrival in Harvard (0:21:21)



**Picture 3.42** Elle sunbathing in pink fits (0:36:41)

As seen in a long shot of Picture 3.41, Elle’s first appearance in Harvard Law School in a pink outfit from head to toe catches the attention of her schoolmates. Elle continues to wear the striking dominantly pink outfit around Harvard, for instance, as depicted in a medium shot of Picture 3.42. According to Lazar (2009), the colour pink has been a marker of femininity in popular culture that exudes such qualities as fun, independent, and confident. Her eccentric appearance exudes her proud expression of her fun and carefree side of the feminine identity. Furthermore, Elle also puts on makeup and goes to the salon to manage her appearance.

Femininity is seen as a sign of women’s weakness as it showcases the powerlessness, unintelligence, and inferiority of women under men’s power. She realizes that her ‘blonde’-ness becomes the obstacles against her to gain respect and

validation from her surrounding, as she said “All people see when they look at me is blonde hair and big boobs. No one’s ever gonna take me seriously” (Luketic, 2001: *Legally Blonde* 1:17:12). The austere masculine Harvard society is harsh toward Elle expressing her feminine qualities which enunciates the blonde stereotypes. Blonde women are believed to be childishly dumb and only look after their feminine appearance to attract men.



**Picture 3.43** Elle realizes Enrique is gay (1:11:01)



**Picture 3.44** Brooke’s step-daughter admits the murder (1:26:55)

Apparently, Elle shows that the value of femininity is not that shallow. Elle shows that her vast knowledge of feminine aesthetics leads Brooke’s lawyer team to win the case. First, her intuition says that Enrique is gay as depicted in Picture 3.43. It means that his confessions having an affair with Brooke are false accusation Brooke to frame her guilty killing her husband. Her opinions were considered as irrelevant and belittled by Callahan. Second, as depicted in a medium shot of Picture 3.44, her knowledge in haircare reveals that the killer is actually Brooke’s step-daughter. During the times, the opposing lawyer and the Judge cuts Elle’s arguments and the audiences laugh. Although, in the end, Brooke Windham wins the case to Elle’s favor.

Elle Woods’ ways of celebrating her feminine qualities are seen as one of the factors why she is discriminated against by society. However, despite being

treated unfairly because of her glorious and proud expression of femininity, Elle does not give up embracing it. She finds contentment in femininity and wears it proudly and openly. Elle shows that her feminine qualities do not weaken her to achieve her goals by exceeding everyone's low expectations of her. Celebrating femininity is one of Elle's ways to show that rather than as a sign of weakness, femininity is a tool of empowerment against the sexism she struggles with.

### **3.2.2.2. Struggles of Making Individual Choice**

According to Brown (2011, p. 148), the freedom to make decisions is the rights of women as encouraged by the Girl Power movement. Women are free to choose the option of being a career woman, a mother, or even both. They are free to express themselves and have their opinions as they have agency over themselves.

In this case, Elle Woods shows that girls can make decisions to pursue their dreams. After being dumped by her self-declared "love of her life"; Warner Huntington, Elle goes to Harvard Law School to fight for a romance.

ELLE. This is the type of girl Warner wants to marry. This is what I need to become, to be serious. ... A law student.

*(Legally Blonde 0:12:58 - 0:13:09)*

Her decisions apparently make everyone around her confused because she is a blonde girl that is supposed to be dumb-witted and like shallow fun stuffs and not the serious ones. Although, pursuing romance might be considered shallow, her final conclusion that going to Harvard would fix her relationship with Warner baffles everyone. Her friend comments, "But isn't it hard to get into a law school?" (Luketic, 2001: *Legally Blonde* 0:15:43). The CULA Advisor reacts to her plan



bewilderedly, “Harvard Law School? But, that’s a top three school” (Luketic, 2001: *Legally Blonde* 0:13:47). Her dad insists, “You don’t need law school. Law school is for people who are boring and ugly and serious. And you, Button, are none of those things” (Luketic, 2001: *Legally Blonde* 0:13:17). Having to bear the sexist dumb blonde persona makes people doubt on her chance to be accepted. Elle has to point out that she is capable of going there since she got 4.0 GPAs. Then, although having discouraging reactions from other people upon her decision, Elle still go to Harvard to get her ex-boyfriend back.

The sexist stereotypes against blonde that depict blonde girls to be unintelligent and shallow are the struggles Elle is facing. The false stereotypes against her are embedded within people so that she is regarded as irrelevant and becomes an outcast. Furthermore, Elle realizes that because of her identity as a blonde girl, the decision she chooses and pursues will never be taken seriously by other people, as evidenced on what she said, “All people see when they look at me is blonde hair and big boobs. No one’s ever gonna take me seriously” (Luketic, 2001: *Legally Blonde* 1:17:12 – 1:17:17).

Despite her decisions and dreams are discounted and underestimated, she manages to actualize them into reality. Elle shows that she can pass Harvard Law admission test although being doubted by other people at first. Furthermore, Elle takes responsibility of her decision that she manages to survive in Harvard Law until she graduates.

### **3.2.2.3. Struggles of Being Independent**

Women independence is one of the main goals of Girl Power. Women have the rights to independence and to express themselves according to their respective identities. Girl Power sees that with women having the freedom of expression and choice means that they have the ownership of their independence (Genz & Brabon, 2009, pp. 77-78).

In the “Legally Blonde” (2001) movie, Elle Woods decides to go to Harvard to have her ex-boyfriend, Warner, back to her. Elle assumes that going to Harvard will change Warner’s poor prospect about her by being literally just a blonde.

ELLE.       Once Warner sees me as a serious law student, he’ll totally want me back. It’s a completely brilliant plan.

*(Legally Blonde 0:15:35)*

This is because blondes are stereotyped that they have below average intelligence and just want to have fun. Warner confirms it himself that blonde girls are not to marry especially when his family has reputation of senator generations to uphold.

It turns out that going to Harvard made Elle realize that there she gets to struggle more. Harvard Law society undervalue her capabilities even worse and more obvious. The mistreatment is becoming more vile toward her as she bears the false stereotypes that blonde girls are dumb and shallow. She feels that the Harvard people are so hostile toward her and admits to her Senior, “I’m discriminated against as a blonde” (Luketic, 2001: *Legally Blonde* 1:03:55).



**Picture 3.45** Elle studies while exercising (0:44:08)



**Picture 3.46** Elle becomes active in the lecture (0: 44:29)

In addition, Warner’s humiliating comment about Elle that she will not pass Professor’s Callahan internship program becomes the turning point of her life. The degrading comment fuels her to change her decision from pursuing Warner so that they could be back into relationship to proving Warner “... how valuable Elle Woods could be” (Luketic, 2001: *Legally Blonde* 0:42:38). Elle starts religiously studying and gains ambitions in her academic life as evidenced in the medium shot of Picture 3.45 and Picture 3.46. She could keep up with her study and start voicing out her opinions in the classroom which impress the professors.

Her life in Harvard shows Elle’s independence. Harvard is a far different place from Elle's comfort zone where she comes from. Elle struggles against the judgemental and unfriendly society of Harvard Law School basically just by being a blonde. For instance, she is not allowed to join a study group because she is considered not smart enough as evidenced in the sequence below.

WARNER. Elle, what are you doing here?  
 ELLE. I’ve come to join your study group. And look, I brought sustenance. Who want first?  
 VIVIAN. Our group is full.  
 ELLE. Oh, is this like an RSVP thing?  
 GIRL 1. No, it’s like a smart-people thing.  
 (*Legally Blonde* 0:37:06 – 0:37:18)

Elle manages to survive Harvard by her own self despite having to go through the alienation, discrimination, and derision against her as a blonde. She has to work harder to keep up with the academic life pace in Harvard Law without any assistance or support from the people in her surroundings. Elle's efforts deliver herself to accomplish things that people never thought she could be capable achieving. This shows that Elle accepts and lives with the responsibilities of her decision of going to Harvard along with its consequences.

#### **3.2.2.4. Struggles of Being Rejected**

Sisterhood is a Girl Power's value which concerns the strong sisterly bonds of women. According to the previous chapter in page 19, by valuing sisterhood, women are expected to be able to provide support and strength to each other from the various struggles that each of them faces. For instance, being a sisterly figure to another woman who is facing struggles.

Harvard people are judgemental about her "blonde"-ness so that she is estranged. Being alienated by Harvard society makes Elle have no companion in the academic environment. As evidenced in the sequence below, Elle is shown being rejected when she is about to join a group discussion.

ELLE. I've come to join your study group. And look, I brought sustenance. Who want first?  
VIVIAN. Our group is full.  
ELLE. Oh, is this like an RSVP thing?  
GIRL 1. No, it's like a smart-people thing.  
ENID. Hey, maybe there's, like, a sorority you could, like, join instead, like.

*(Legally Blonde 0:37:06 – 0:37:55)*

Constantly, Elle being a society reject of Harvard Law School. It is also admitted by Elle to her friends in the former university, “I miss you too. The people here are so vile. Hardly anybody speaks to me” (Luketic, 2001: *Legally Blonde* 0:38:57).

The social rejection of Harvard Law School society toward Elle Woods leads her to find companionship outside the academic environment. Elle makes a close friend at Harvard when she goes to a salon after her heart gets broken knowing Warner has a fiancée as seen in a close-up shot of Picture 3.47. There she met Paulette, a middle-aged manicurist who got kicked out by her rude ex-boyfriend.



**Picture 3.47** Paulette encourages Elle to chase Warner (0:34:59)



**Picture 3.48** Paulette attends Elle's first court (1:21:41)

Paulette becomes Elle's companion during her years in Harvard Law School. Elle is not picky in making friends and values the friendship sincerely. The friendship between Elle and Paulette makes life at Harvard less difficult. Depicted in a medium shot of Picture 3.48, Paulette attends Elle's first case in the court to give her supports. Befriending Paulette gives contentment and support that Elle needed to face her struggles against the sexist treatment Elle has to face because of her “blonde”-ness.

### **3.2.2.5. Struggles of Low Self Esteem**

According to Zaslow (2009, p. 27) as mentioned in the previous chapter, solidarity between women provides strength and support in fighting injustice and discrimination against women. Women supports to fellow women gives could give impactful women empowerment.

In the second trial, the team of lawyers won because of Elle's feminine intuitions. Professor Callahan who has been cynical about Elle's sisterhood values praises her. Callahan's action is then executed as his intention to hit on Elle to sleep with her because she is beautiful and smart. Elle feels utterly disappointed then decides to quit the law firm and Harvard after being harassed by Callahan. She cried to Paulette, "I just felt like for the first time that someone expected me to do something more with my life than just become a Victoria Secret model. But I was kidding myself. Callahan never saw me as a lawyer. He just saw me as a piece of ass just like everybody else" (Luketic, 2001: *Legally Blonde* 1:17:27 – 1:17:33). It shows that Elle loses her confidence and starts thinking lowly of her.



**Picture 3.49** Professor Stromwell overhears Elle (1:18:15)



**Picture 3.50** Elle becomes Brooke's representation (1:20:33)

However, when she bids farewell to Paulette in the salon, Professor Stromwell is also in the same place as depicted in a close-up shot of Picture 3.49. She advises Elle, "If you're going to let one stupid prick ruin your life, you're not the girl I

thought you were” (Luketic, 2001: *Legally Blonde* 1:18:10 – 1:18:23). Stromwell’s words made Elle ponder and then change her mind. Elle returns to court after Brooke fires Callahan and replaces him with Elle as Brooke’s new representation as depicted in a medium shot of Picture 3.50. Eventually, Elle proves Brooke’s innocence and wins the court. It shows that Elle values the sisterly support from another woman to rise from her struggles. Professor Stromwell gives an impact through her empowering motivation for Elle to evoke Elle to prove Harvard people who are sexist and degrading against her that she can do great despite being the stereotypical “blonde” by the strength that Elle values from sisterhood.

## **CHAPTER IV**

### **CONCLUSION**

The “Legally Blonde” (2001) movie depicts how a blonde woman, namely Elle Woods, struggles against sexism. Sexism is prejudice, stereotyping, or discrimination on the basis of sex or gender that basically happened to women. In this thesis, the writer comes to a conclusion of three points. First, the intrinsic elements in the film such as theme, character & characterization, plot, and settings show how Harvard Law School is a place that is strikingly different from Elle Woods’ personality and interests which are too eccentric. This difference lead to Harvard’s sexist treatments against Elle Woods as a blonde woman.

Second, to analyze the sexism treatment of Elle Woods as a blonde woman, the writer uses Cudd and Jones’ theory of levels of sexism. This research finds that sexism against Elle Woods as a blonde occurs at two levels: institutional and interpersonal. On the institutional level of sexism, Elle is underestimated against by the CULA Advisor, judged by the admission professors, and alienated and ridiculed by Harvard society which are displayed in a hostile way. Meanwhile, on the interpersonal sexism, Elle gets to be discriminated against by people close to her, such as her parents, her boyfriend, and her professor. People are sexist towards Elle Woods because they believe to the blonde stereotypes that blondes are dumb, shallow, and unserious, so that blonde women are regarded as irrelevant.



Third, the writer finds that Elle Woods struggled against sexism by implementing the aspects of Girl Power by celebrating femininity, making individual choices, being independent, and valuing sisterhood. Elle celebrates her feminine identity by taking care of her appearance by wearing pretty wardrobes, putting on makeups, and going to salons, although her feminine qualities are often being ridiculed. Because of her “blonde”-ness, people hardly take Elle’s opinion seriously. However, she continues to have her opinion realized. Furthermore, Elle takes responsibility of the decision she has made by being independent while surviving Harvard. In addition, she values sisterhood by befriending her middle-aged manicurist to survive the struggles against discrimination and upholding her professor’s empowering motivation to rise from the downturn of sexism.

## References

- Abrams, M. H., & Harpham, G. G. (2012). *A Glossary of Literary Terms* (10th ed.). Wadsworth Cengage Learning.
- Arbain, J., Azizah, N., & Sari, I. N. (2015). PEMIKIRAN GENDER MENURUT PARA AHLI: Telaah atas Pemikiran Amina Wadud Muhsin, Asghar Ali Engineer, dan Mansour Fakih. *SAWWA*, 75-94.
- Banet-Weiser, S. (2018). *Postfeminism and Popular Feminism* (Vol. 4). Feminist Media Histories.
- Barker, C. (2004). *The SAGE Dictionary of Cultural Studies*. SAGE Publications.
- Barnett, S., Burto, W., & Chain, W. E. (2008). *An Introduction to Literature*. Boston: Longman.
- Bates, L. (2014). *Everyday Sexism*. London: Simon & Schuster UK Ltd.
- Becker, J. C., & Sibley, C. G. (2016). Sexism. In N. T. D., *Handbook of Prejudice, Stereotyping, and Discrimination* (2nd ed., pp. 315-336). New York: Psychology Press.
- Beddow, M. (2011). Hair Color Stereotypes and Their Associated Perceptions in Relationships and the Workplace. *PSI CHI*, 16, 12-19.
- Bowles, H. R., Babcock, L., & Lai, L. (2007). Social incentives for gender differences in the propensity to initiate negotiations: Sometimes it does hurt to ask. *Organizational Behavior and Human Decision Processes*, 103, 84-103.
- Brown, J. A. (2011). *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture*. University Press of Mississippi.
- Budig, M. J. (2002). Male Advantage and the Gender Composition of Jobs: Who Rides the Glass Escalator. *Social Problems*, 49(2), 258-277.
- Burton, L. M. (2006). *The Blonde Paradox: Power and Agency Through Feminine Masquerade an Carnival*. Griffith University.
- Churchwell, S. (2005). *The Many Lives of Marilyn Monroe*. Picador.
- Cudd, A. E., & Jones, L. E. (2003). Sexism. In R. G. Frey, C. H. Wellman, R. G. Frey, & C. H. Wellman (Eds.), *Blackwell Companion to Philosophy: A Companion to Applied Ethics*. Blackwell Publishing Ltd.
- Doob, C. B. (2019). *Social Inequality and Social Stratification in U.S. Society* (2nd ed.). New York: Routledge.
- Dyer, R. (1999). The Role of Stereotypes. In P. Marris, & S. Thornham, *Media Studies: A Reader* (2nd ed.). Edinburgh University Press.

- Eisaesser, T., & Hagener, M. (2010). *Film Theory: An introduction through the .* New York: Routledge.
- Ferriss, S., & Young, M. (2008). *Chick Flicks: Contemporary women at the movies.* New York: Routledge.
- Ford, L. (2014). *Dumb Blonde Ambition: Legally Blonde, Postfeminism and Reimagination of the 'Strong Female Character'*. University of Leeds.
- Gamble, S. (2004). *The Routledge Companion to Feminism and Postfeminism (Routledge Companions).* Routledge.
- Genz, S., & Brabon, B. A. (2009). *Postfeminism Cultural Texts and Theories.* Edinburgh: Edinburgh University Press Ltd.
- Giannetti, L. D. (2014). *Understanding Movies* (13 ed.). Pearson Education, Inc.
- Gitavionni, A. F. (2019). *An Analysis of Katharine Graham's Struggles Against Sexism Depicted in The Post Movie.* Malang: Brawijaya University.
- Glick, P., & Rudman, L. A. (2010). Sexism. In J. F. Dovidio, M. Hewstone, P. Glick, & V. M. Esses (Eds.), *The SAGE Handbook of Prejudice, Stereotyping, and Discrimination.* SAGE Publications.
- Hains, R. C. (2004). The Problematics of Reclaiming the Girlish: The Powerpuff Girls and Girl Power. *Journal Femspec Perkins Library*, 5(2), 1-39.
- Harris, A. (2004). *All About The Girl: Culture, Power, and Identity.* New York: Routledge.
- Heckert, D. M. (2003). MIXED BLESSINGS: WOMEN AND BLONDE HAIR. *Free Inquiry In Creative Sociology*, 31(1), 47-72.
- Holman, C., Thrall, W., & Hibbard, A. (2006). *A handbook to literature.* Indianapolis: The Bobbs-Merrill Company.
- Kuhn, A. (1994). *The Women's Companion to International Film.* Berkeley: University of California Press.
- Lazar, M. M. (2009). Entitled to consume: postfeminist femininity and a culture of post-critique. *Discourse & Communication*, 3(4), 371-400.
- Lorenzi-Cioldi, F., & Kulich, C. (2015). Sexism. (J. D. Wright, Ed.) *International Encyclopedia of the Social & Behavioral Sciences (2nd Edition)*, 21, 693-699.
- Luketic, R. (Director). (2001). *Legally Blonde* [Motion Picture].
- Marecek, J., & Kravetz, D. (1977, November). Women and Mental Health: A Review of Feminist Change Efforts. *PSYCHIATRY*, 40, 323-329.
- Masequesmay, G. (2009). Sexism. In J. O'brien, *Encyclopedia of Gender and Society* (Vol. 1 & 2, pp. 748-751). SAGE Publications, Inc.

- Meredith, R. C., & Fitzgerald, J. D. (1972). *Structuring Your Novel: From Basic Idea to Finished Manuscript*. New York: Noble Book.
- Morgan, R. (1996). *Sisterhood is Global*. New York: First Feminist Press Edition.
- Nazir, M. (2013). *Metode Penelitian*. Bogor: Ghalia Indonesia.
- Newman, D. M. (2019). *Sociology: Exploring the Architecture of Everyday Life* (12th ed.). Thousand Oaks: SAGE Publications, Inc.
- Nurdiyanto, B. (2018). *Teori Pengkajian Fiksi*. Yogyakarta: UGM PRESS.
- Pitman, J. (2009). *On Blondes. From Aphrodite to Madonna: Why Blondes Have More Fun*. Bloomsbury Publishing.
- Prafitra, A. R. (2013). *An Analysis on Andrea Sachs' Girl Power Aspects and Women's Dis/Empowerment in Weisberger's Chick Lit The Devil Wears Prada*. Yogyakarta: Yogyakarta State University.
- Robinson, P. A. (2008). *A Postfeminist Generation: Young Women, Feminism and Popular Culture*. Sydney: University of Western Sydney.
- Roy, A. (2020, August 21). *Legally Blonde: A Classic Case of "Never Judge A Book By Its Cover"*. (J. D. Jankowski, S. Leersen, L. Cali, Munjeera, O. Naimo, & V. Unnithan, Editors) Retrieved 2022, from the Artifice: <https://the-artifice.com/legally-blonde/>
- Rudman, L. A., & Glick, P. (2008). *The Social Psychology of Gender: How Power and Intimacy Shape Gender Relations*. New York: The Guilford Press.
- Salama, N. (2013). Seksisme dalam Sains. *SAWWA: Jurnal Studi Gender*, 8(2), 311-322.
- Sherrow, V. (2006). *Encyclopedia of Hair: A Cultural History*. Westport: Greenwood Press.
- Šnircová, S. (2018). Girlhood in Postfeminist Spaces: Neoliberalism, Girl Power and the Postfeminist Subject in Coming-of-Age Narratives. *Jezik, književnost, prostor*, 47-55.
- Sorokowski, P. (2008). Attractiveness of Blonde Women in Evolutionary Perspective: Studies With Two Polish Samples. *Perceptual and Motor Skills*, 737-744.
- Stamarski, C. S., & Son Hing, L. S. (2015). Gender inequalities in the workplace: the effects of organizational structures, processes, practices, and decision makers' sexism. *Frontiers in Psychology*, 6.
- Suci, A. O. (2021). *Pirang dan Prasangka Sosial (Stereotip Blonde dalam Sekuel Legally Blonde)*. Yogyakarta: Universitas Islam Indonesia.

Sugiyono. (2013). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: ALFABETA.

Takeda, M. B., Helms, M. M., & Romanova, N. (2006). Hair Color Stereotyping. *JOURNAL OF HUMAN BEHAVIOR IN THE SOCIAL ENVIRONMENT*, 13, 85-99.

Zaslow, E. (2009). *Feminism, Inc.: Coming of Age in Girl Power Media Culture*. New York: Palgrave Macmillan.

## **APPENDIX**

### **The Plot Summary of “Legally Blonde” (2001) Movie**

Elle Woods is from a wealthy family, living in a luxury estate in Bel Air, Beverly Hills. Her life is a typical California girl who only revolves around fashion, parties, and having fun. She is a beauty pageant champion, sorority president, has a 4.00 GPA from Fashion Merchandising major at CULA. And most importantly, she has rich and handsome boyfriend, namely Warner Huntington III.

Elle’s life began to change when Warner broke up with her to continue his studies at Harvard Law School. Warner follows the traditions of his aristocratic family that has the reputation of five generations of senators. Therefore, he feels he needs a partner who is just as smart, and can’t be with Elle who he thinks is not “serious” enough for such a life. Did not want to lose Warner, Elle had the idea of fitting in with Warner by trying her best to get into Harvard. A goal that made everyone around her laugh. However, Elle scored 179 on the LSAT and, combined with her 4.0 GPA, she was accepted into Harvard Law School.

At Harvard, it is clear that Elle’s socialite personality is in stark contrast to the stiff Harvard society which doubts her seriousness and capabilities. It did not take long for Elle to meet Warner there, but it turned out that Warner was engaged to Vivian Kensington. Elle became an outcast because Harvard people were unfriendly and discriminating towards her. Elle’s heartbreak did not stop there, Elle realized that Warner would not want to go back to dating Elle inasmuch as she is a blonde. This motivates Elle to fight back not only to prove that she is capable in

Harvard but also to fight the stigma against blonde women. In results, Elle improves her academic life that impresses her professors.

Elle has successfully passed the internship program of Professor Callahan's law firm, which is famous for being strictly competitive. She handles the murder case of Brooke Windham's husband, a formerly senior member of Delta Nu sorority. In the second trial, the lawyer team gets a glimpse of victory because of Elle feminine instinct doubts the testimony of Enrique, a court witness, is falsely confessed. This makes Professor Callahan praised Elle in his room in the law firm. It turned out Professor Callahan seduced in exchange for a position if Elle would sleep with him while groping her knees. The harassment made Elle sad and angry and decided to leave the law firm Callahan and Harvard Law School.

When Elle bid farewell to Paulette, Professor Stromwell who was at the salon advised Elle not to give up. Elle listened to Professor Stromwell's advice and returned to court. Elle came to the court as the new representation of Brooke Windham after Professor Callahan was fired. In the end, with her faith in sisterhood and her knowledge on beauty care, she won her first ever case and became the best graduate of Harvard Law School of Class 2004.