



REIMAGINING GENDER ROLES IN CONTEMPORARY FAIRY TALES: A FEMINIST CRITICAL DISCOURSE ANALYSIS OF *GODMOTHERED*

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Abstract

This study examined the portrayal of women and gender discrimination in the film *Godmothered* (2020) through the lens of Sara Mills' Feminist Critical Discourse Analysis. The current study significantly contributes to the existing body of knowledge. Theoretically, this work supports linguistics-based investigations of feminist critical discourse analysis. As a result of this study, the researcher will be able to undertake linguistic analysis in terms of feminist critical discourse studies. Beyond that, in terms of practicality, this study is intended to help those interested in reinterpreting and revising the world in a balanced manner, as well as treating all men and women equally. It is also expected to promote better relationships between them. This research applied a feminist critical discourse analysis theoretical framework with a feminine paradigm to guide the research as well as examine how women are positioned in the film *Godmothered* (2020). This was achieved through the implementation of Sara Mills' feminist discourse analysis model, which divides a text into two ideas for analysis: the position of the reader and the position of the subject-object. The researcher used FCDA, as proposed by Sara Mills, to observe how the language and dialogues used in the film script maintain or challenge stereotypes. The current research investigates prejudice against women from the perspectives of readers or, in this case, viewers, as well as discrimination against women as subjects. The methodology employed a descriptive qualitative method to gather data through observation of the film with the help of feminist critical discourse analysis as the analytical framework. The findings reveal that the positioning of subjects, objects, and readers plays a significant role in shaping the representation of women and reinforcing or challenging gender stereotypes.

Keywords: *Feminist Critical Discourse Analysis, Gender Discrimination, Godmothered (2020), Sara Mills, Women's Representation.*

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1. Introduction

The current study aims to emphasize perspectives on transforming genders, with a focus on highlighting the relationship between gender, power, and ideology in the film *Godmothered*. The current research examines the issue of women in society maintaining their ranks as well as status equality. Feminist critical discourse analysis is highly significant for understanding how gendered stereotypes and representations are depicted within society as a whole, particularly in the context of fairy tales. The investigation of gendered depicts as well as the way they developed constitutes a significant area of research in the context of the 2020 film *Godmothered*. The purpose is to investigate the complicated relationships between gender, independence, and power in the film narrative; the current research implements Sara Mills' feminist critical discourse analysis model, emphasizing the framework of position subject-object as well as the reader's position.

The current research aims to bring illumination to the manner in which traditional stereotypes regarding gender are challenged, determined, as well as preserved through the discourse of the film *Godmothered* (2020) based on linguistic and structural features through the perspective of theory. *Godmothered* is a 2020 American fantasy fairytale film directed by Sharon Maguire, written by Kari Granlund and Melissa Stack based on Granlund's story, and starring Jillian Bell and Isla Fisher. Sharon Maguire is a film director best known for her work on *Bridget Jones's Diary*. *Godmothered* (2020) transforms gendered stereotypes as well as representations inside the fairy tale narrative through the implementation of Sara Mills' model. The research beyond provides the corpus of knowledge on feminist critical discourse analysis, also providing illumination on how movie narratives may challenge gendered stereotypes, and critical discussion about how gender roles, as well as perceptions, are constructed through society.

1.1. Research Questions

The present research aims to answer the following questions.

- 1 How are females represented discursively in *Godmothered*?
- 2 How does the specific discourse convey gendered stereotypes?

1.2. Significance of The Study

The current study significantly contributes clarity to the existing corpus of knowledge. Theoretically, this research will contribute to linguistics-based investigations on feminist critical discourse analysis. As a result of this study, the researcher will be able to conduct linguistic analysis in the context of feminist critical discourses. As well as in terms of practicality, this study will assist individuals in reinterpreting and revising the world in a balanced manner, as well as treating all men and women equally. And also it is expected to boost their relationship.

2. Literature Review

Reflexivity, methodological diversity, and emphasizing interpretation over procedural, epistemological, and disciplinary rigidity are values shared by the domains of Discourse Analysis (DA) and feminist theory (Clarke and Braun, 2019). Gender discourses can be described and criticized with particular skill using feminist critical discourse analysis (hence referred to as FCDA) (Lazar, 2007). The FCDA provides a theoretical framework to examine how girlhood discourses can figure out girls' gendered subjectivities. In particular, I'm curious about how gender difference is conceptualized as a method of thinking that supports structural misogyny (Parson, 2016). Because patriarchal identities of gender are institutionalized, they are reflected in the culture and ethos of institutions of authority like schools. In light of this, "the purpose of FCDA, the direction of research how power along through dominance are obliquely shaped along with or else resisted within a figure of ways through textual representations about gendered societal manners" (Lazar, 2005, p. 10). Throughout a post-structural feminist theoretical framework, FCDA reveals how girls discuss their gendered behaviors and how these are mirrored in the school setting.

Following the feminist critical discourse analysis (FCDA), an overview of a few FCDA studies on a variety of gendered social issues in various foreign contexts is conducted. It focuses on a concrete example of discourse on gender inequality to illuminate the cultural specificities of the discourse and, concurrently, the discursive resonances of endocentric gender ideology at work worldwide. A progressive approach known as feminist CDA looks into the nuanced as well as diverse process by which gender beliefs that reinforce power imbalances acquire "common sense" in certain discourse contexts along with communities, as well as how these processes may perhaps exist contest, this encompasses over and more subtle kinds of sexism as well as inequalities and preconceptions that are reinforced through discussions, FCDA studies have looked into "newer" gender ideologies and subjectivities that have entered the mainstream because of popular discourses that have utilized feminist signifiers

The relevance of this is increased in the modern era by the complexity and nuance of today's power, gender as well as ideological challenges. First, since the latter part of the 1980s, feminists the compass confirmed how critically challenging it is in the direction of "women" along with "men" in ways that are universal and totalizing. Other social identification categories, such as sexuality, background, age, disability, societal class rank, as well as geographic location, all overlap with gender as a social category. The patriarchal ideology interacts intricately with a variety of other ideologies, such as the ideologies of consumerism and corporatism. In (late) contemporary civilizations, the operation of gender ideology and unequal power relations in speech is currently taking on rather sophisticated ways, albeit to varying degrees and in various ways in various communities.

However, in some circles, new manifestations of overt sexism as well as allegations of reverse sexism have evolved in response to a post-feminist pushback.

Because hegemonic power relations as well as frequently assumed gendered assumptions are tangentially shaped, continued, negotiated, and disputed in a variety of contexts, as well as communities, feminist critical discourse studies focus on the nuanced, often not so nuanced, along with frequently multiple diverse ways in which these assumptions are shaped. This interest arises from the recognition that the concerns discussed (in the hopes of bringing about social change) have tangible and sensory repercussions for specific contexts of women and men, rather than from a purely academic deconstruction of texts and discourse. Multidisciplinary in nature, a feminist CDA approach.

Butler's influential idea of Foucauldian applies to FCDA for two reasons. First, it theorizes how discourse positions girls to exemplify specific school performances (Butler, 1990). Second, perform activity acknowledges the possibility of multiplicity, where girls negotiate their identities by navigating a variety of contradictory and competing discourses and drawing on multiple understandings of their gender and how it is shaped by school experience. A Foucauldian conceptualization of power is used by the post-structuralist FCDA to describe how particular discourses come to dominate or form the basis of a "regime of truth" (Foucault, 1980).

According to Foucault's theory, power has a temporal and ephemeral nature and acts in a field of interactions (Cannon et al., 2015). Power is intertwined with preserving a specific discourse's supremacy, but it is not fundamentally repressive. People can submit to authority or challenge it, therefore there are always other ways to live. The goal of study now is to determine the circumstances in which a system supporting a dominant discourse loses some of its "power." The FCDA analyzes how the girls account for their experiences of gender in education by utilizing both post-feminist and feminist discourses. By doing this, the researcher challenges the de-contextualized framing of post-feminism by highlighting the various ways in which girls are expected to act on their subjective femininities. This article's target was to provide an analysis of the explanation for feminist critical discourse and to lay out the tenets of FCDA as discourse social practice.

To illustrate some FCDA concepts, the researcher will briefly discuss some observations that were gathered from the Fairytale Godmothered film. For both the goals of this section, the researcher will just describe as well as analyze one component of the widely accepted feminist discourse, particularly feminist concerns of empowerment, and more specifically, how feminine (hetero)sexuality is seen to be a source of women's power. The study of feminist linguistic analysis, Language, Gender, and Feminism introduces students and researchers to important contemporary theoretical viewpoints, techniques,

and analytical frameworks. In addition to highlighting the value of an interdisciplinary approach, Mills and Mullany examine a wide spectrum of contemporary feminist views.

Power, language and sexuality, sexism, and an examination of the differences between second and third-wave feminist theory are among the subjects explored. Mills & Mullany Each chapter includes examples from research done in various cultural and linguistic situations, allowing students to see how all current theories and methodologies are used in real-world settings. Data from a wide range of different contexts, places, and sources are carefully studied in both oral and written language (Benstead, 2021).

The analysis of feminist discourses and all pertinent feminism-related beliefs in light of various social situations makes use of print media to a significant extent. It discusses all societal issues, the domination of gender, and the condition of women in modern society. In Marling (2010) Language and communication also maintain gendered discourses and hierarchical structures. Three problems arise while considering Feminist Critical Discourse Analysis (FCDA): Public duality, gendered public space, and public expressiveness are the first three. Male dominance and female disempowerment are the two categories or dichotomies into which patriarchal structures classify gender, however, feminist critical discourse analysis challenges these notions. (Lazer, 2008). The focus of feminist critical discourse analysis is on the ideology of gendered social orders and institutional power between groups of women and men as well as the complexity of their identities across many civilizations and modern times, which is evolving.

Discourses involving feminist ideologies are discursive. With the growth of feminist political discourses, discourses are taking on new meanings every day. There are several "agendas and interpretations to conceptual schemas delimit understandings and the politics involved in the intentional deployment of concepts and categories to achieve specific political aims" that are needed. (2005) Bacchi The idea that empirical studies of women's experiences will expose "the epistemic shortcomings of male stream social science" has been undermined by womanhood. This is because men and women's truths must be challenged, not only because women's experiences are so diverse, but also because we have come to realize this. (Smart, 1990). Social policy and the experiences of women in politics are significantly impacted by how society views women and their use of power and aggressiveness. The way professionals in law enforcement, the legal system, the courts, and social policy organizations treat women who commit violent acts of aggression is influenced by cultural assumptions about women and gender.

3. Theoretical framework

Feminist critical discourse analysis is linked to political discourses that challenge the dominant discourses. Keeping in mind feminist discussions and societal classifications for gender as men and women or feminine and masculine, by Sara Mills originally introduced that idea. It became crucial to emphasize the feminist perspective and

terminology in discourses after the third wave of feminism. Feminist critical discourse analysis challenges the gender hierarchy, gender disparities, and stereotypes of all disenfranchised women. The patriarchal system and established social orders are altering as a result of feminist critical discourse analysis. A political approach to gender, feminist critical discourse analysis looks at how gender, power, and knowledge interact in discourse. Both the study of literature and the study of speech are relevant. In addition to multimodality, racism, and sexism in language, feminist critical discourse analysis addresses these issues. Making women's power explicit from implicit is a key goal of feminist critical discourse analysis. It focuses on all gendered discourses in which women experience power imbalances and gains. According to feminist critical discourse analysis, ideas and power coexist, perpetuating hierarchies.

The expansion of discourses utilized for women is discussed in feminist critical discourse analysis. It only occurs when women themselves realize it and speak out against it, which ends all discursive discourses that are used against them. The goal of feminist critical discourse analysis is to challenge the gender roles that women are expected to play and the naturalized male supremacy. Women should embrace their gender because men are powerful. Women are objectified in modern, capitalist society through advertisements, which serve to promote consumerism. However, with the aid of feminist critical discourse analysis, many discourses are changing, such as the idea that women can be outspoken, independent, work outside, make their marriage and future decisions, and so forth. Feminist Critical Discourse Analysis especially focuses on marginalized genders while Critical Discourse Analysis only discusses such discourses.

Feminist CDA adopts the perspective of discourse as one component of social practices, similar to Chouliariaki and Fairclough (1999). Discourse analysts are particularly interested in those aspects of social practices that have a discursive nature (talking and writing, for example, are discursive ways of acting) and are discursively represented in specific ideological ways. The idea of constitution is relevant both in the sense of fighting and reforming the existing social order and in the sense that every act of meaning-making through spoken and written language use as well as other semiotic practices contributes to its reproduction and maintenance. The representations, connections, and identities that make up social discourse can all be comprehensively analyzed (Fairclough 1989; 1992). In terms of feminist CDA, the emphasis is on how gender ideology and gendered relations of power are (re)produced, negotiated, and challenged through texts and conversation about how social practices are represented, how people interact with one another, and how people's social and personal identities. The idea of "gender relation," which may be signaled directly or upheld implicitly in the studies, underlies a critical feminist interpretation of discourse in these three areas.

Second, gender-establishing connection necessitates an analytical focus on the interactions across masculinity types, particularly in terms of how these contribute to oppressive power structures that disadvantage women (Connell 1995). Similarly, there needs to be a critical awareness of relationships between (groups of) women: for instance, how women may band together in solidarity to oppose some form of discrimination or how women themselves operating within and areocentric cultures (for example, at home or at salaried workplaces) contribute to the perpetuation of sexist attitudes and practices against other women. Awareness and attitude adjustment are required from both men and women where the goal of such analysis is praxis-oriented and concerned with social transformation of structures of gender oppression.

Social constructionist methodologies highlight gender's ongoing, iterative, and active accomplishment in and via discourse (together with other identities) (West, Lazar and Kramarae 1997). Achievement argues that people produce, rather than reflect, a priori identities as "women" and "men" in certain historical and cultural settings, even though the produced identities are frequently perceived as "natural," "immanent," and "transhistorical." Both the post-modernist notion of "gender performativity" and the ethno methodological concept of "performing gender" are used in feminist CDA. In insisting on situating gender successes inside institutional frameworks and stating that doing gender necessitates constructing hierarchical disparities between persons, the ethno methodological "take" is fairly obviously consistent with feminist CDA research (West and Zimmerman 1987). Feminist studies and CDA together (especially feminist CDA at their confluence) are amenable to multidisciplinary inquiry since studies of the interactions between gender, power, ideology, and discourse are inevitably complicated and multifaceted.

The interdisciplinary of feminist CDA is evident on three levels: first, in the types of social and political questions it seeks to answer and the variety of theoretical and empirical inspiration that guides the research; second, methodologically, in some studies, in the collection and contextualization of linguistic data based on ethnographic methods, which also include discussions and observation.

4. Methodology

The researcher uses a feminist critical discourse analysis theoretical framework with a feminine paradigm to facilitate the research and examine how women are positioned in the film *Fairytale Godmothered*. This was accomplished by the researcher making use of the feminist discourse analysis framework generated by Sara Mills, which divides a text into two ideas for analysis: the position of the reader and the position of the subject-object. In this study, the researcher will look at prejudice against women from the viewpoints of readers or, in this case, audiences, as well as discrimination against women as subjects.

Sara Mills' critical discourse analysis approach is implemented in communication studies that focus on linguistic studies to explore units of linguistics, which is congruent with the researcher's prior description of discourse analysis. According to researchers, there are various types of critical discourse analysis, including the critical discourse analysis according to Teun A. Van Dijk's model, which divides language into three categories: macro, superstructure, and microstructure in order to describe linguistic units such as words, propositional sentences, and clauses. A critical discourse analysis of Norman Fairclough's model, which focuses on analyzing the relationship between discourse or linguistic unit with reality and social norms that occur in action, is an addition to Teun A. Van Dijk's model, which focuses more on language structure.

Humans have contextual meanings as consumers of texts that evolve into tangible forms of language, which may influence how the text is received. Norman Fairclough analyses how language is perceived, which cannot be separated from reality as well as social practices. Fairclough presents an analytical framework by categorizing language into three categories: text, text generation as well as consumption, along with social practice (Phillips 2002).

Sara Mills' concept focuses on the arrangements of the characters in the text rather than on linguistic structure critique. The position of the character divided into two ideas in order to undertake a critical discourse analysis of Sara Mills' model: the position of the subject-object as well as the position of the reader. Sara Mills' discourse analysis model is a useful tool for analyzing texts because it is based on two key concepts: the position of the subject-object and the reader's context. The researcher maintains identification with how communication is used to generate sense and form perceptions of the world strengthened by exploring these two ideas in greater depth. In the present research, viewpoints on favoritism adjacent to women will be studied together. Initially, the researcher became aware of how women are positioned as subjects or objects in the debate of prejudice. Analyzing how women are spoken about, as well as the ability dynamics to be present in a variety of circumstances, may be required. By looking at this discourse, the researcher will take a look from the perspective of the reader or viewer. It entails investigating how various groups of people respond to significant discrimination against women, as well as how these emotions influence them. The researcher may observe how the film depicts women as subjects or objects, as well as how it is linked to extra general cultural ideas in the direction of the perspective of gender stereotypes within classify in the direction of bonding those ideas on the way to the film *Godmothered* (2020). The researcher may create, in favor of illustration, a sense of being alongside how the primary subject is depicted, and discover whether it is portrayed as a powerful, capable lady or as a feeble object of male yearning. The researcher possibly further investigates the viewer's perspective on these subjects. As a result of applying Mills' critique, the researcher came

up with an analysis of *Godmothered* (2020), and the researcher could identify common information about how language, as well as discourse, influence the views of gender and authority associations.

5. Analysis

The story of *Fairytale Godmothered* (2020) is a film that depicts the narrative of Eleanor, a youthful fairy godmother who seeks to help a young girl named Mackenzie discover true love. The film has received critical acclaim for its feminist themes and attempts to disrupt traditional gender stereotypes. The investigation of lexical choices, or the words and phrases used to describe persons, objects, and events, is one of FCDA's explanation characteristics. The researcher notices some vocabulary determinations in *Fairytale Godmothered* that reinforce or challenge gender stereotypes. Eleanor, for example, is portrayed as a powerful independent woman who challenges the traditional position of women as submissive as well as subordinate. She is also portrayed as bright and resourceful, challenging the stereotype of women as emotional and irrational. Mackenzie, on the other hand, seems initially portrayed as a conventional damsel in distress who needs a man's rescue. However, as the film proceeds, the researcher becomes more involved in her personal life along with challenges established by gender roles. For example, she takes control of her work and chooses to pursue her aspirations rather than comply with community expectations.

In the *Godmothered* 2020 film, the line "I'm not sure I'm ready to be a fairy godmother yet" shows Eleanor affirming her independence as well as defying gender stereotypes that suggest women should be altruistic careers who are always ready to assist others throughout the expressing her reluctance to assume the role of a fairy godmother in *Godmothered*. This discourse also highlights the value of female empowerment and decision-making in overcoming discrimination against the subject position. By allowing them to communicate their doubts and concerns, the film challenges the notion that female characters must always be self-assured and confident to be successful. Eleanor is a great illustration of this. This dialogue is an important example of how language and discourse build meaning and impact how the researcher observes gender roles along with power dynamics.

By evaluating this discussion through the perspective of Sara Mills' discourse analysis model, the researcher can learn a lot about how subject position evolves in the film and how it relates to broader cultural attitudes about gender and power. In table one, the second dialogue about, the line "You don't need a prince to be happy" uttered by Mackenzie in the 2020 film *Godmothered* is a powerful representation of the character's subject viewpoint. Mackenzie demonstrates her agency and rejects old gender preconceptions that women should be defined by their interactions with men by asserting her view that happiness does not depend on possessing somebody to love. This discourse

highlights the importance of female agency and empowerment in combating discrimination against the subject position.

Mackenzie's statement, "I don't want to wear a pink dress," is a strong demonstration of the character's subject status. This discourse emphasizes the importance of female agency and empowerment in overcoming discrimination against the subject position. By allowing female characters like Mackenzie to express their preferences and desires, the film challenges the notion that women must continuously conform to established gender stereotypes to be successful or accepted by society. Therefore, this discussion illustrates how language and discourse generate meaning and shape how the researcher perceives gender roles and power interactions.

This discourse stresses the importance of female agency as well as empowerment in overcoming discrimination against the subject position. The film challenges the notion that women must always be submissive to men or conform to traditional gender standards in order to be successful by allowing female characters such as Agnes to demonstrate their competence along with abilities. The interaction serves as an excellent demonstration of how language and discourse build meaning and impact how the researcher perceives gender roles and power dynamics throughout the discussion.

Through analyzing this discussion through the eyes of Sara Mills' discourse analysis model, the researcher can learn a lot about how subject position emerges in the film as well as how it ties to broader cultural attitudes regarding gender and power. Agnes says the words "We are fairy godmothers, not miracle workers" around 50 minutes and 45 seconds into the movie *Godmothered* (2020). Agnes is now striving to aid Eleanor as she struggles with her position as a fairy godmother. Eleanor is reminded by Agnes that they have limitations and cannot solve all problems, and she is encouraged to focus on what she can do rather than being overwhelmed by what she cannot. This discussion discusses the significance of female autonomy and empowerment in challenging established gender roles and expectations. The film challenges the concept that women must constantly be subordinate to men or conform to traditional gender roles in order to be successful by allowing Agnes to assert her skills and knowledge. Initially a consequence, this scene demonstrates how language and discourse generate value along with impact our perceptions of gender roles as well as power dynamics. the researcher may obtain useful insights into how subject position develops in the film and how it connects to broader cultural attitudes towards the intersection of power and gender by evaluating this debate through the eyes of Sara Mills' discourse analysis methodology.

Mackenzie asks in the film *Godmothered*, fifth line, "Why can't a woman be both?" This statement effectively depicts the character's subject position. Mackenzie asserts her individuality and challenges old gender stereotypes that limit women's potential by rejecting the notion that these individuals have to make choices in their personal and

professional lives. This discourse highlights the importance of female agency, as well as empowerment, in overcoming discrimination against the subject position. The film challenges the notion that female characters, such as Mackenzie, must always conform to traditional gender stereotypes in order to be successful or acceptable. Instead, it allows them to freely express their desires along with their views. This debate, taken as a whole, is an essential demonstration of how language and discourse develop meaning and influence how the researcher discovers gender roles along with power dynamics. Through analyzing this dialogue through the perspective of Sara Mills' discourse analysis model, the researcher could learn a lot about how the subject position develops in the film and how it interacts with broader cultural attitudes about the intersection of power and gender.

Around 1 hour, as well as 13 minutes into the film, *Godmothered* (2020), Mackenzie says, "Why can't a woman be both?" Mackenzie and Eleanor are discussing the problems Mackenzie has combining her personal and professional lives in this circumstance. Mackenzie is irritated by the notion that women must choose between career and family. By allowing Mackenzie to express her dreams along with her views, the film challenges the notion that women must continuously adhere to established gender stereotypes in order to be successful or accepted by society. This event, therefore, serves as a crucial illustration of how words as well as discourse construct meaning along with impact how the researcher learns about gender roles and power dynamics. The primary concepts of rescue efforts, independence, expressing femininity, examining gender stereotypes, fulfilling personal objectives, as well as standing up for their worth along with voice are all heavily emphasized throughout the dialogues. By directing independence from society, tenacity, as well as the rejection of conventional gender roles, these dialogues highlight a feminist viewpoint. Women are strongly encouraged through them to rewrite their stories, challenge accepted norms, and claim their potential. The characters advocate for women's autonomy, and strength, and reclaim their narrative by uses of aggressive as well as self-empowering words, which are per feminist discourse.

The film challenges gender stereotypes and patriarchal standards that have long been upheld in fairy-tales, according to a feminist critical discourse analysis perspective. Because helpless victims in need of male-identifying rescue. The film also encourages female autonomy and empowerment, which is an important aspect of feminist discourse. Eleanor continues to emphasize that women have the ability to direct their own lives by urging Mackenzie to take charge of her own life. In general, *Godmothered* is a wonderful example of how media may be used to eliminate gender stereotypes and improve accurate portrayals of women. It invites viewers to think critically about expectations and stereotypes regarding gender, which is a refreshing break from the traditional depiction of women in fairy tales.

According to Sara Mills' feminist discourse analysis technique, the portrayal of women in media can be analyzed using a range of key elements. These are as follows: Investigating power dynamics in the workplace means investigating how gender is established and how it is used for the establishment and maintenance of power dynamics between men and women. Examining the language used to describe women and their roles in society entails exactly that. It also requires investigating how language is used to maintain gender norms and stereotypes. As part of the background analysis, examine the larger social, cultural, and historical environment in which media depictions of women emerge. Furthermore, it necessitates consideration of how to conduct inside. Using this model, the researcher can investigate how women are portrayed in *Godmothered* from a feminist perspective. The film challenges traditional expectations and stereotypes regarding gender by featuring a strong female heroine who empowers other women to take responsibility for their own lives.

While Eleanor exhorts Mackenzie to take responsibility for her own life and make her own decisions, the language used in the film is particularly powerful. As well, the film's setting is relevant because it was constructed in a culture that supports gender discrimination and gender stereotypes. By challenging these stereotypes, the film promotes feminism and encourages viewers to think critically about gender stereotypes along with expectations. According to Sara Mills' feminist discourse analysis paradigm, the phrases along with imagery used to characterize women must be evaluated in order to detect any underlying prejudices or generalizations. Eleanor, a strong female heroine in the film *Godmothered*, challenges typical stereotypes regarding gender by pursuing her desire of being a fairy godmother. The film also dispels stereotypes about women by displaying their ability to be loving and empathetic while also being powerful and independent. As Well As the main thing that is also employed is to show an extensive variety of female characters in the picture, including girls along with women of every cultural background, age, as well as body type. It also aids in the removal of the restrictive or unfavorable perceptions about women that are commonly associated with them in the media. In broad terms, *Godmothered* is an excellent representation of feminist media discourse because it advocates for gender equality along with criticizing traditional gender roles as well as stereotypes.

Using Sara Mills' feminist discourse analysis approach, investigate how the film *Godmothered* portrays women favorably. From the beginning with Eleanor, who is inspired to become a fairy godmother despite being informed that the profession is outdated along with insignificant, the film examines traditional gender roles. This dispels the misconception that women should be meek as well as accept the position established, demonstrating that they are capable of pursuing their own goals along with desires. In the second level, the film portrays women as resourceful and nurturing while also being

challenging and self-sufficient. Mackenzie, a single mother, who is a successful news journalist, is an example of feminism. She is shown as strong and independent in her work, but she is also devoted to her daughter. This disproves the idea that women must choose between their careers and personal life. Following that, the film encourages diversity by portraying a diverse cast of female characters from various backgrounds. Examine how Eleanor's other fairy godmothers, who come from many nationalities along with cultures, challenge the stereotype that all fairy godmothers must be white and European.

Mackenzie's coworkers at the media organization include women from many different age groups, races before, shapes as well as dimensions, further encouraging inclusivity and representation. As an outcome, *Godmothered* might be regarded as a good example of feminist discourse in media because of the way it emphasizes diversity and inclusivity while challenging traditional gender roles along with stereotypes. One of the key explanations for the film's favorable image of women is the realization that *Godmothered* challenges conventional gender conventions by portraying women as strong, independent, and capable of accomplishing their own dreams as well as ambitions. Eleanor, who challenges expectations by embracing her passion to be a fairy godmother despite being told that the profession is obsolete along with worthless, is a perfect example of feminism. Another point of view advanced is that the film encourages inclusivity as well as diversity by portraying a diverse cast of female characters from various backgrounds.

This promotes representation for women, who are usually underrepresented in the media, while also helping to remove the limiting and limited stereotypes associated with women in the media. The video also dispels stereotypes about women by displaying their ability to be loving and empathetic while simultaneously being powerful and self-sufficient. The character of Mackenzie, a professional news producer, as well as a single mother, is an example of this. She is described as empathetic and kind towards her daughter while yet being powerful or independent in her work. In the end, the positive representation of women in *Godmothered* proves essential because it encourages gender equality and dispels preconceived notions about what women should and should not achieve. The film promotes the representation of women in media by demonstrating women as powerful, autonomous, and diverse, which helps to break down confining stereotypes.

Some of the supporting female characters in the film are given a terrible rap. Mackenzie's supervisor, for example, is presented as a demanding, ruthless, profit-driven woman. This reinforces the gender stereotype that women are extremely emotional and unsuited to leadership responsibilities. In another situation, Eleanor tries to help some women who have been mistreated by their male partners. While this scenario tries to empower women, it also encourages the misconception that women's relationships with men define them. In terms of discourse analysis, it's essential to acknowledge that the

Godmothered picture of women is not binary. Although there are both positive as well as bad portrayals of women in the film, the film as a whole challenges gender stereotypes while empowering women to take care of their own lives. In accordance with feminist discourse analysis, it is vital to study the language and imagery used to portray women in media in order to discover any essential stereotypes as well as beliefs. It is believed that there are some negative representations of women in the film Godmothered. For example, Mackenzie, who is initially presented as unhappy and in need of a fairy godmother to fix her issues, promotes the film's "damsel in distress" line. This lends credence to the belief that women are defenseless and require outside protection.

On the other hand, if one examines it closely, the film portrays women as too sentimental along with illogical. Agnes, Eleanor's fellow fairy godmother, demonstrates this. She looks to be overly emotional and prone to outbursts, reinforcing the stereotype that women lacked emotional control. By concentrating on their connections with men, the film portrays women in a restricted and stereotypical manner. Mackenzie's story, for example, revolves around her love life. The important point is that the researcher examines the unfavorable portrayals of women in Godmothered through the perspective of feminist discourse analysis. Mackenzie's character highlights the "damsel in distress" trope, which is one of the film's unfavorable portrayals of women. She first looks to be unhappy and in need of a fairy godmother to solve her problems, supporting the idea that women are powerless and must be protected by others. This perpetuates a stifling and dehumanizing stereotype of women. Another example of the film's negative portrayal of women includes the reinforcement of the stereotype that women are emotionally charged along with unreasonable. The character of Agnes, one of Eleanor's fellow fairy godmothers, exemplifies this. According to Sara Mills' feminist discourse analysis technique, negative portrayals of women in media include analyzing the language and images used to describe women in order to uncover any underlying prejudices or stereotypes.

There are multiple instances of disturbing pictures of women in "Godmothered." film, for example, maintaining the stereotypical trope of the "damsel in distress" with the character of Mackenzie, who appears initially to be unhappy with herself and in need of a fairy godmother to solve her problems. This reinforces the concept of women are powerless Perhaps most significantly, the representation of Agnes, one of Eleanor's colleague fairy godmothers, upholds the assumption that women are extremely emotional and frequently crazy. She looks to be overly emotional and prone to outbursts, lending credence to the view that women lack emotional control. The film also portrays women in a limited and stereotyped manner by highlighting their relationships with males. Mackenzie's plotline, for example, revolves around her relationship with a male, lending credence to the notion that women's worth is determined by their sexual relationships. This contributes to the perpetuation of a suffocating and disempowering stereotype of women.

As a consequence, these detrimental depictions of women in *Godmothered* must be addressed as well as criticized since they propagate reducing and disempowering ideas about women.

By analyzing these representations using feminist discourse analysis, the researcher can gain a more thorough comprehension of how media might propagate harmful stereotypes while working towards generating more positive and empowering portrayals of women. The "damsel in distress" familiar is used by Mackenzie to highlight the idea that women are fragile and need to be saved by others. The following can be detrimental because it perpetuates a limiting and disempowering stereotype about women, claiming that they are incapable of dealing with their own difficulties as well as being forced to depend on others for help. In an equivalent manner, Agnes' portrayal feeds the stereotype that women are overly emotional as well as irrational, boosting the belief that women are incapable of controlling their emotions. The following might prove detrimental because it perpetuates the myth that women's thoughts as well as their experiences are extremely emotional. When the researcher looked into it more thoroughly, the film's emphasis on women's romantic interactions with men supports the idea that women's worth is determined by their sexual relationships. This phenomenon can be damaging because it perpetuates a narrow and restricting perception of women, claiming that their worth is decided solely by their ability to be in a romantic relationship with males. In the end, because they illustrate negative stereotypes that limit women's capabilities and experiences, these unfavorable portrayals of women in *Godmothered* must be identified and analyzed. While examining these representations through feminist discourse analysis, the researcher can gain a greater understanding of how media can perpetuate these stereotypes while

6. Discussion

The movie challenges gender preconceptions along with stereotypes by depicting female characters as strong, independent, as well as entirely competent in achieving their targets without the support of a male counterpart. Further, the film highlights the necessity of female togetherness as well as empowerment, with its primary objective of inspiring audiences to challenge society's expectations as well as accept their authentic selves. In conclusion, the research illustrates the media's influence on the formation of gender notions, as well as the feminist discourse's perspective to confront along transform these stereotypes. The research being conducted on the *Godmothered* 2020 film, which implements Sara Mills' feminist critical discourse analysis model, yields a variety of significant findings.

This film challenges particular gender stereotypes along with norms centered upon female characters regarded as powerful, independent, and more than capable of accomplishing their targets without getting the assistance of their male counterparts from

beginning to end. This is foremost apparent within the persona of Eleanor, who challenges the presumptions of her fairy godmother's coworkers by preferring to assist a young girl instead of a prince. The story that follows contravenes the traditional fairy tale plot, which typically depicts women as passive with a requirement of rescue through the male protagonist. The film highlights the importance of female harmony along with empowerment in the final position level.

Eleanor's relationship with Mackenzie, the little girl she helps, is one of mutual support and encouragement. Eleanor inspires Mackenzie to be true to herself and pursue her dreams, while Mackenzie aids Eleanor in regaining her own sense of purpose and passion. *Godmothered* takes a different approach to fairy tales by challenging traditional gender conventions and emphasizing the importance of female solidarity and empowerment. The film encourages viewers to defy societal standards and embrace their actual selves. In the conclusion, the investigator explores how the analysis of *Godmothered* through Sara Mills' feminist critical discourse analysis methodology provides essential insights into fairy tales' power to question and reform gendered inequality. The film's portrayal of strong, independent female characters, as well as its concentration on female unity along with empowerment, transmits a strong message to audiences, particularly young girls. Other than that, the study highlights the vital role of media in shaping our gender perceptions, as well as the opportunity for feminist discourse to fight along with transform discrimination. A further significant finding regarding the research is the impact of discursive and linguistic habits in developing the researcher's gender beliefs. The film uses language to challenge established gender stereotypes along with preconceptions. For example, the title *Godmother* has long been associated with nurturing and gentlewomen of all ages Eleanor, on the contrary, in the same direction, examines the stereotype in the film by being simultaneously aggressive alongside proactive in her actions.

The story of this movie also challenges gender stereotypes by portraying males, particularly Mackenzie's single father, in nurturing and supporting roles. The *Godmothered* 2020 film provides crucial insights into the possibility for fairy tales to pose challenges and alter gendered stereotypes in contemporary culture through using Sara Mills' feminist critical discourse analysis approach. The film challenges gender preconceptions along with assumptions by representing female characters to be strong, independent, and more than capable of achieving their targets without the support of their male counterpart. The following offers an essential lesson to viewers, particularly young females who may be experiencing cultural pressures. The film challenges gender assumptions and biases among portraying female characters as powerful, autonomous, and capable of achieving their targets without the support of a male counterpart.

7. Conclusion

The findings reveal that the positioning of subjects, objects, and readers plays a significant role in shaping the representation of women and reinforcing or challenging gender stereotypes. The analysis demonstrates that language and dialogue are powerful tools through which social values and gender ideologies are constructed and communicated. Although the film presents elements that question traditional gender roles, it also reflects certain assumptions embedded within contemporary society. Therefore, the study highlights the importance of critically examining media texts to understand how they influence public perceptions of women and gender equality. It also confirms the usefulness of Feminist Critical Discourse Analysis as an effective framework for uncovering hidden power relations and ideological meanings in cinematic discourse. Future research may extend this analysis to other films, television series, or digital media to further explore changing representations of women across different cultural and social contexts.

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