



## EXPLORING SYSTEMATIC GENDER DISCRIMINATION IN HOLLYWOOD THROUGH ENGLISH LITERATURE: A POST-FEMINIST ANALYSIS OF THE SEVEN HUSBANDS OF EVELYN HUGO

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### ABSTRACT

This study explores systematic gender discrimination in the Hollywood entertainment industry through a post-feminist analysis of *The Seven Husbands of Evelyn Hugo* (2017) by Taylor Jenkins Reid. Despite increasing female participation in the industry, women continue to face structural inequalities, including objectification, limited career opportunities, and unequal power relations. Drawing on Angela McRobbie's post-feminist theory, this research examines how female identity, empowerment, and gender bias are represented through the character of Evelyn Hugo. Using a qualitative descriptive method, the study analyzes Evelyn's experiences as she navigates a male-dominated entertainment industry. The findings reveal that Evelyn's success is achieved not by overcoming systemic barriers entirely but by strategically negotiating the constraints imposed by patriarchal structures. Her experiences demonstrate that empowerment within a post-feminist context often requires conformity to industry expectations and personal sacrifices related to identity, relationships, and self-expression. Furthermore, the analysis highlights how male-dominated power structures continue to shape women's professional and personal lives. The study concludes that gender discrimination remains deeply embedded in Hollywood, despite narratives of progress and female empowerment.

**Keywords:** *gender discrimination, english literature, post-feminism, Hollywood, female identity, The Seven Husbands of Evelyn Hugo.*

### 1. INTRODUCTION

Gender discrimination remains a significant issue within the Hollywood entertainment industry despite increasing female participation and visibility (Amano et al., 2025; Kusuma, 2023). Women continue to face various forms of inequality, including objectification, unequal access to professional opportunities, wage disparities, and imbalanced power relations within a predominantly male-dominated system. These issues have attracted considerable scholarly attention, particularly in the fields of gender studies, cultural studies, and English literature, where literary texts often serve as reflections of social realities and

power structures (Lestari, 2025; Khodaria, 2024; Sapkota, 2024).

One literary work that explores these concerns is *The Seven Husbands of Evelyn Hugo* (2017) by Taylor Jenkins Reid. The novel narrates the life of Evelyn Hugo, a Hollywood actress who rises to fame while navigating the constraints imposed by gender expectations, beauty standards, and institutional power dynamics. Throughout her career, Evelyn strategically reconstructs her public identity, modifies her appearance, and negotiates personal relationships to secure professional success in an industry shaped by patriarchal values. Her experiences reveal the complex relationship

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between female agency, identity formation, and systemic discrimination.

The issues presented in the novel can be examined through the perspective of post-feminism. According to Angela McRobbie (2004), post-feminism refers to a cultural condition in which women appear empowered and independent while underlying gender inequalities remain embedded within social institutions. This perspective is particularly relevant to Evelyn Hugo's experiences, as her achievements often require conformity to industry expectations regarding femininity, beauty, and sexuality (Bhusal, 2024; Damayanti, 2023).

Previous studies have examined gender inequality and female representation in Hollywood; however, limited research has explored these issues through a post-feminist literary analysis of *The Seven Husbands of Evelyn Hugo*. Therefore, this study seeks to investigate how systematic gender discrimination is represented in the novel and how gender bias affects female entertainers within the Hollywood entertainment industry.

Based on this background, the study addresses the following research questions:

1. How is systematic gender discrimination represented in the Hollywood entertainment industry through *The Seven Husbands of Evelyn Hugo*?
2. How does gender bias affect female entertainers as portrayed in the novel?

## 2. LITERATURE REVIEW

Previous studies have extensively examined gender dynamics in Hollywood and the representation of women in popular culture. Scholars have highlighted the persistence of gender inequality within the entertainment industry, particularly in relation to representation, workplace discrimination, and structural barriers that limit women's opportunities and advancement. Despite significant progress in public awareness and advocacy, women

continue to encounter challenges associated with patriarchal norms and institutional power structures.

A recent study by Kathleen McNally (2026) analyzes the treatment of women in the film industry from historical and contemporary perspectives. Emerging in the context of the #MeToo movement, the study examines how narratives of gender discrimination have been represented in film history and media discourse. The findings suggest that inequalities are often reinforced through cultural narratives and institutional practices that continue to privilege male authority while marginalizing women's voices and experiences.

To examine these issues, this study employs Angela McRobbie's concept of post-feminism. According to Angela McRobbie (2004), post-feminism refers to a cultural framework in which women are portrayed as empowered, independent, and free to make their own choices, while underlying gender inequalities remain embedded within social institutions. In this context, apparent empowerment may conceal the persistence of patriarchal structures that continue to regulate women's identities, opportunities, and social expectations.

The relationship between feminism and patriarchy remains central to discussions of gender inequality. Feminism advocates for equal rights and opportunities regardless of gender, whereas patriarchy refers to social systems that privilege male authority and influence. Although contemporary societies have witnessed substantial improvements in women's rights, patriarchal values continue to shape many aspects of social, economic, and cultural life, including the entertainment industry.

These issues are prominently portrayed in Taylor Jenkins Reid's *The Seven Husbands of Evelyn Hugo*. The novel chronicles the life of Evelyn Hugo, a celebrated Hollywood actress whose career is shaped by the demands of a male-dominated industry. Through the narrative presented by

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journalist Monique Grant, readers witness Evelyn's efforts to construct her public identity, negotiate her sexuality, and navigate professional success within a patriarchal environment. The novel provides a rich literary representation of how gender expectations, beauty standards, and power relations influence women's experiences in Hollywood.

Although previous studies have discussed gender inequality in Hollywood and feminist themes in contemporary literature, limited research has specifically applied McRobbie's post-feminist framework to analyze systematic gender discrimination in *The Seven Husbands of Evelyn Hugo*. Therefore, this study seeks to contribute to the existing literature by examining how the novel represents the intersection of female agency, identity construction, and structural gender bias within the Hollywood entertainment industry.

**3. METHODS**

This study uses a qualitative descriptive research design with a literary analysis approach (Tisdell et al., 2025; Patton, 2020). The primary data source is the novel *The Seven Husbands of Evelyn Hugo* by Taylor Jenkins Reid (2017). The research provides an analytic examination of the story, characterization, and themes around gender bias and discrimination. The data collection is done in the close reading of parts where we get relevant excerpts that show the experiences of Evelyn Hugo within Hollywood. These excerpts are organized by themes, including changing identity and dehumanization, object-type relationships to people in society, and uneven but nonetheless significant-patterns of power.

The analysis method applied to analyze data uses thematic analysis based on the theory of post-feminism by Angela McRobbie (Braun & Clarke, 2022). The researcher will interpret the data through the examination of the relationship between the

experiences of the character and the social problems that exist in relation to the theme of gender inequality.

**4. RESULTS AND DISCUSSION****4.1 The Characteristics of Evelyn Hugo**

Evelyn Hugo, as a character, is extremely complicated and ever-changing; her identity never fixed in an environment of structural tension, the Hollywood entertainment industry. The characterization of her reflects the struggle between agency and limitation, as she both fights against and succumbs to patriarchal expectancy. Via her experiences, the book illustrates how women in male-dominated industries must balance who they are and who society wants them to be in order to play the game. Evelyn's character is also not static; she builds her identity through, and in response to, social pressures and institutional conditions that are defined by cultural norms. It is an evolution that mirrors broader issues for female talent behind the camera in Hollywood, where success at any scale has required balancing compromises with a commitment to craftsmanship but also to ruthless careerism.

**4.1.1 Ambition and Determination**

Ambition may be said to be the most prominent feature of Evelyn Hugo. It is ambition that drives her to achieve success. She wants to make her way into fame and fortune as a means of escaping the poverty that she has been enduring since childhood. It takes all her hard work for her to finally make it into Hollywood. Being that her social identity in terms of race is that of a Cuban immigrant, she also has intersectionality working against her. America is characterized by both racial issues and gender oppression. This makes her success all the more significant since she belongs to two groups at once. This can be understood from the intersectionality theory of Crenshaw (1989). Multiple social identities including gender and ethnicity result in the production of overlapping and interconnected systems of discrimination. Evelyn is not just oppressed by gender bias. Her ethnicity further compounds her oppression (Carbado et al., 2003).

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Her tenacity is evident in her high-risk yet calculated decision-making process. Instead of the inertness of the stereotypical representation of women, Evelyn actively initiates actions and does not let anyone else's view stop her from doing so. However, her drive is not just shown as an admirable quality to emulate; instead, it also serves as a means for coping with the extremely ruthless environment. The depiction of Hollywood in the novel also supports the notion that those who come there to adapt themselves and rise up to the top get ahead of art or principles. This corresponds to Pierre Bourdieu's cultural capital (1986). Individuals need to possess particular social markers such as physical appearance, behaviors, and interpersonal relations to be admitted to the ranks of elite. Consequently, Evelyn's transformation and strategic actions can be viewed as attempts to gradually amass the cultural capital she needs to survive in Hollywood.

Moreover, similar patterns have been observed in the entertainment industry by earlier studies. According Pogrebna et al. (2024) women faces challenges in accessing opportunities. This is especially true for minorities, who often must fit into the dominant culture to succeed. This idea is important in relation to Evelyn. While her desire for success might seem like a personal goal, many outside factors greatly influence it.

From the viewpoint of post-feminism, the ambition demonstrated by Evelyn could be viewed as an expression of empowerment in terms of personal success. According to Angela McRobbie (2004), the discourse of post-feminism emphasizes the successes of women without paying attention to the systemic inequities. It means that the career of Evelyn as a person who becomes successful and independent is determined by a reality in which male domination remains dominant. Thus, instead of showing the disappearance of inequality, the career path of Evelyn reveals the scale of efforts women need to undertake to prove themselves in such conditions.

Additionally, according to Guha (2017), post-feminism involves creating a story whereby women emerge as independent and empowered beings, although at the same time they are expected to uphold the traditional

notion of femininity. Such a paradox is shown through the character of Evelyn, where despite her determination helping her succeed, she must conform to what the industry deems to be beautiful, sexually appealing, and behaviorally acceptable. Thus, the determination shown by Evelyn can be viewed not only as empowering but also as a consequence of systematic pressure in Hollywood.

**4.1.2 Indentify Transformation**

Identity transformation is at the main aspect of Evelyn Hugo as a character but is also recurring themes when it comes to understanding gender dynamics in Hollywood. However, as she enters the entertainment industry, Evelyn soon discovers that her organic identity does not fit the make-up of the industry. Therefore, she painstakingly remakes herself, changing her appearance, mannerisms and removing parts of her very core to become an ideal image of a Hollywood star.

This transformation involves taking on a physical appearance that is more "acceptable," according to Western standards of beauty, which tend to exclude women from different ethnic groups (Sharma, 2021). Through altering her appearance, Evelyn illustrates the extent to which the fashion industry defines what is considered beautiful and forces women to adapt in order to fit in. This is indicative of a wider cultural trend where women's value is determined by their physical appearance.

Apart from physical changes, Evelyn also undergoes changes with respect to her personality in public. In other words, she builds up an image that pleases both the audience and the people in the industry at large; however, it entails the sacrifice of her real personality.

Interpreting it in terms of the post-feminist approach, one may say that the transformation of Evelyn is an act of exercising power while at the same time it is submission to something else. On the contrary, she consciously transforms herself into someone else to achieve her goals. But she is compelled to do so by some external influence that prevents her from being free. Thus, this paradox illustrates the idea that post-feminism sees empowerment in terms of choice.

**Vol 9, No 1 (2026): ESTEEM****4.1.3 Strategic Agency**

Strategic agency by Evelyn Hugo may be noticed in terms of her personal life, namely in her number of marriages. Besides analyzing these relationships from the perspective of their morality, we should not overlook the role played in Hollywood by the power game. Given the fact that the movie industry is mostly male-dominated, Evelyn exploits her relationships in order to reach places that would be inaccessible to her otherwise.

The marriages serve more as alliances, protective veneers and symbols of status than anything else. And the active use of relationships further upends any ideas about femininity being passive, since Evelyn is shaping her own narrative instead of allowing the plot to happen to her. This also indicates the limited options available to women, being made to opt for indirect channels of achievement via social means. Kandiyoti's theory of patriarchy further explains the same with her idea of "*Patriarchal Bargain*", wherein women have independents in negotiating patriarchal systems where they make full use of their ability to devise strategies, which according to them maximize utility under very restrictive circumstances. In this context, it is important to note that Evelyn's marriages have nothing personal, rather are strategic responses to the structure of the male-dominated industry.

Such a strategic agency reveals the underlying contradiction in relation to women's agency when it comes to the field of entertainment. As Gill (2007) notes, the post-feminist culture views women as autonomous and willing agents but at the same time these women are subject to constant surveillance and control. Evelyn is perceived as an autonomous agent from the very beginning but her choices are determined by the industry standards. Her agency, then, is a contradictory one that grants pseudo-freedom at the same time as it incapacitates her will within the confines this framework allows.

Also, Evelyn was not just overruling patriarchal structures; she had also been battling forms of stiff resistance. By playing the system, she undoes of all simplistically hierarchical gender power dynamics and forcefully contests the notion of agency by

presenting blonde women as not only mere subjects. This can be linked with Butler's (1990) ideas of performativity, implying that gender roles are changeable as a result of continual actions that contradict expected norms (Morgeronh, 2018). Evelyn plays the part required of her, but she does so politically to be a vehicle for liberation not surrender.

**4.1.4 Feminist Complexity**

However, Evelyn Hugo portrays a complex and multi-faceted form of feminism that does not easily conform to conventional forms. Evelyn Hugo is not an outspoken advocate for feminism and never actively seeks to confront the patriarchy through any form of activism. Instead, she adopts a more practical stance, striving to succeed within the current system.

Its complexity embodies post-feminism, which values individual empowerment and choice. Evelyn is empowerment because she makes her own decisions regarding her life and her career. But at the same time they show alternative forms of empowerment that can only exist within a context in which men still hold many traditional powers.

Evelyn's portrayal does not fit into the idea of the "perfect feminist," bringing to light the complications associated with such a label. The story of Evelyn implies that feminism is not an ideology that remains unchanged and the same for everyone, but a constantly developing one.

Moreover, the life of Evelyn shows how society continues to make decisions on the lives of women. Even after achieving success in her career, she continues to receive criticism from society regarding her personal decisions, especially those relating to the people she associates with.

In this regard, the depiction of Evelyn Hugo's character helps portray a strong symbol of how complicated the issue of feminism is in today's world. It is clear that there has been significant progress, but there are many obstacles that have yet to be overcome.

**4.2 Systematic Discrimination and Gender Bias in Hollywood**

The entertainment industry in Hollywood is entrenched with deep-rooted structural inequalities that systematically marginalise

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women. Such inequalities are not just personal experiences; they have been inscribed into established ways of working and avenues of industry as well as prevailing gender norms for far too long. Gender bias challenges represented, treated and valued women in the industry both explicitly and implicitly. Post-feminists have claimed that such sexism is often subtle, normalized or even masqueraded as empowerment, rendering them more difficult to challenge.

**4.2.1 Objectification of Women**

The objectification of women is one of the most common manifestations of discrimination against them in Hollywoodesque environments. It represents Female actors as sex objects their value lies mainly on appearance a lot instead of be it personality, skills and intellect. This is similar to Laura Mulvey (1975) who proposed the theory of the '*male gaze*', stating that females in visual media are objectified and presented as images made to be looked at from a male perspective (Buckland, 2025). Women's bodies, in his reading, are dismembered objects of eroticism instead of dynamic subjects whose representations push narrative along. The objectification is further exacerbated by media portrayal, casting and its marketing methods that place beauty, sexiness and looks as the key ingredients of women's success in the industry.

Hollywood pushes a very specific image of beauty that is, most times, not even attainable so women are confronted within themselves for being forced to adapt in order to keep their relevance and be marketable. These standards mainly emphasize youthfulness, thinness, and sex appeal making those that do not fit into these ideals feel excluded. The term used by Naomi Wolf (1991) to describe such standards is '*beauty myth*', where the author suggests that they are used as a means of control which sustains men's supremacy by forcing them to be obsessed with how women look. In this case, becoming beautiful is not just about meeting the requirements of culture, but also of profession, and it affects women's success in the field of acting. Thus, agency of a woman is measured by her ability to meet those standards and not evaluated according to her

artistic value, limiting appreciation of women's talent (Tabbasum & Nayak 2021).

These representations are often contextualized within a process of empowerment where women choose freely to be sexual beings. According to Rosalind Gill (2007), the post-feminist media culture constructs women as agents who exercise free will by actively choosing themselves and hence are autonomous. The process entails empowering women who are sexualizing themselves in order not to be violated. However, this construction masks the structures behind this "choices." Whatever, as McRobbie (2004) points out, post-feminism works to integrate feminist ideas and undermine them at the same time; creating an identity that is equal but has been completely pre-occupied by muscle.

Rather, the wet expectations subject women with limited autonomy to gender inequality by placing pressure on them in how they look. Maintaining this image involves constant self-surveillance and discipline, characteristics of a socially-controlled citizen that have been described by Foucault (1978) as living under disciplinary power, in which individuals internalize social norms and regulate themselves accordingly (Liu, 2024). Hence, women in Hollywood have to regulate their bodies and physiognomies for public consumption, performing publicly as a personal brand that fulfills industry desires while also suppressing their own genuineness and well being.

Evelyn Hugo's transformation into an elegant Hollywood star epitomizes this concept. The success of Evelyn Hugo is highly dependent on her capability to fit into the perfect image of the industry, thus proving the role of objectification as a hindrance and means to success at the same time. Even though she seems to have agency in shaping her image, her decisions are influenced by the requirements of an industry that favors appearance above everything else. Indeed, as Dyer (1998) posits, "stardom is built around the management of images which match cultural ideals," further emphasizing the commodification of actors (Holmes, 2017).

Thus, the objectification of women in Hollywood is not simply a question of representation but rather a structural question

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regarding the production and reception of media. It not only posits stark observations on how the desires of women are embedded within social conventions as spectacles that define, dominate, and control women's bodies; it demands a reframing of empowerment as mediated by far-reaching discourses surrounding contemporary popular culture.

**4.2.2 Limited Roles and Opportunities**

A major point of gender inequity in Hollywood is through the restricted roles for women actors. Women are often relegated to stereotypical roles such as the girlfriend, sidekick, and/or second protagonist (Akhtar & Rasul, 2025). The roles therefore are very shallow, and ultimately strip women of the complexity of a character to reduce them to little more than tropes.

This not only limits the way women are represented onscreen but also hinders their career advancement. Due to their stereotypical roles, women actors are unable to showcase their versatility and talent. On the other hand, men actors are provided with varied and prominent roles which enable them to express their creativity.

In addition to that, the absence of diversity in casting roles also helps in reinforcing gender stereotypes in society. According to Seluman et al (2024), "As a result of frequent exposure to certain depictions of women, audiences' expectations of gender roles are developed." This becomes an endless cycle in which the industry is both a reflection of and influenced by society's biases

The story of Evelyn Hugo shows the way in which women must navigate those limitations within their career trajectory. While she succeeds, it is often done at the expense of assuming identities and characteristics that are expected of her in the industry, rather than what she wants.

**4.2.3 Power Imbalance**

Another significant aspect that contributes to gender discrimination in Hollywood is the power imbalance. It is important to mention that men hold most powerful positions within the industry; hence, men control decision making and storytelling.

They persist due to the lack of women's voices within the positions of dominance in the industry. Male producers, directors, and studio executives call the shots when it comes to the creation of our stories, not just the way in which we are written, but also the way in which we are told our stories. This imbalance creates *hegemonic masculinity*, where male power is maintained and reproduced within social organization (Connell 2005). Moreover, it is not helpful that since the power rests in the hands of a relatively few people who reproduce similar points of view as themselves (since they start with their own little stories at the top), women are normally underrepresented in terms of making decisions, as well. In turn, what this leads to is a continuous cycle where the system is maintained through male supremacy that is able to control mapping representation and processes.

The gender power disparity has been trickled down to the work environment, where women find themselves at a disadvantaged state concerning controlling their career paths and creativity. Powerless, women cannot bargain, defy the stereotypes, or assert control over their creativity. Pattnac (2025) highlights that informal social networks, which are appropriate for the gatekeeping system of masculinity, facilitate career development in Hollywood and hence make them better off than women, who lack access. This indirectly raises barriers for women to navigate the industry further entrenched hierarchies.

This is epitomized in the experiences of Evelyn Hugo. Much of her success relies upon how adeptly she is able to navigate the spheres dictated by men with power, and who control access to roles, exposure and upward mobility in the business. Rather than getting evaluated purely on her merits, she was operating in a system wracked with nepotism and gendered biases. This relies on Foucault's (1978) conception of *power relations* where power is fluid systemic social interactions and institutional arrangements rather than control or domination by particular individuals. Evelyn's narrative showcases the way that women must navigate a system where resources have been taken away from them, and in order to achieve success they need to

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find ways through which they can reshape their place within it.

Such inequalities have been obscured by the illusion of progress and empowerment. According to McRobbie (2004), the contemporary media implies that gender equality has already been reached, thus preventing any critical consideration of the structural inequalities. Although the success of Evelyn seems like empowerment, it is actually defined by the existing system of male superiority and domination. The story about Evelyn shows the limitations of individual success in terms of gender equality.

**4.2.4 Exploitation and Industry Pressure**

The Hollywood industry is further riddled with varying levels of exploitation and pressure heavily biased against women (Shimizu, 2016). There are female entertainers who may be generally expected to date, project a certain public persona, or otherwise act in ways that contravene their private values. These pressures are typically inconspicuous a norm that makes them hard to detect and oppose.

There are various types of exploitation, including manipulation and coercion, as well as the need to put work before oneself in order to advance one's career. The #MeToo movement is one way in which the issue of exploitation has been highlighted in the film industry.

This complexity is reflected in the way that Evelyn Hugo makes use of relationships. Even though it appears that she is able to exercise control over her choices, they are still made in conditions that limit what she is able to do. Her agency (and indeed, the trade of labour) could be taken as an example of both a sign of possibilities as well as exploitation.

These tendencies are normally seen as being one of individual preference without any regard for the larger context in which they occur. Such an approach has the effect of ignoring the structure of oppression by placing the blame on the woman.

**4.2.5 Wage Inequality and Double Standards**

Gender bias in Hollywood can be noticed from the standpoint of the pay gap and the existence of double standards. As

Kräft et al. (2023) point out, actresses receive lower salaries than their male counterparts despite being leads in films and sharing their achievements. Gender discrimination in Hollywood can be regarded as underestimation of women's labor in general.

Other than that of economic inequality, there is also more societal pressure and morality for women to contend with. Women celebrities need to be on guard about everything concerning themselves, including how they behave, whom they date, their appearance, and their aging. Male actors, on the other hand, face no such problems.

In this case, the double standard ensures that women have to exert themselves more in order to keep their positions. One such victimized group includes actresses and female actors. The entertainment business has the tendency to place value on youth and beauty, limiting the period within which women can operate. This is also seen in the life of Evelyn Hugo as she creates herself into something that cannot be faulted about. Her case proves that gender discrimination has implications in almost all spheres of women's lives.

The outcome of this research confirms that the experience of Evelyn Hugo is far from being an isolated case; instead, it is one of many cases showing the prevalence of discrimination and gender-based stereotypes within the Hollywood entertainment industry. Her journey illustrates the complex interplay of agency and constraint. She has been successful in navigating a system that both enables and constrains women.

The duality is consistent with the post-feminist theories by Angela McRobbie that place equal emphasis on both empowerment and oppression in modern society. In this case, Evelyn seems to represent empowerment because of her success, independence, and her ability to make wise decisions. Nevertheless, a careful consideration shows that she is not fully empowered.

The importance of Evelyn's story lies in showing how the post-feminist discourse naturalizes inequality by presenting women as subjectively choosing their ways of being. From the fixation on beauty standards, to need for a certain public persona, and needing to have good relationships, it shows how severe its restriction of women

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autonomy. These expectations, not being laid forth explicitly become more difficult to resist because it becomes normalized.

The existence of institutionalized discrimination suggests that gender equality in Hollywood is not yet achieved. Despite positive progress in terms of representation and awareness, institutionalized barriers are still influencing women's experience in the field. The culture of men in power, along with the revenue-generating western tradition are keeping inequality alive in the sector.

Therefore, it is important to closely examine the mechanisms that perpetuate gender discrimination and resist the discourses justifying an ongoing discrimination. The research has provided a lot of insight into how the issue of equality continues to be relevant because it is able to affect the entertainment industry positively.

**5. CONCLUSION**

According to the findings, the institutional bias against women in Hollywood is structured in terms of a network of structures regulating the roles of women. It is also noted that gender bias is not limited to mere representation but is ingrained in the institution as an issue relating to power, resource access, and cultural values. This means that entertainers have to adapt to these limitations in such a way that their agency is balanced with business needs.

The findings indicate that women have a potential for continuous growth and visibility, although these achievements are achieved through conformity to the dominant beauty standards of sexual, behavioral, and physical conduct. Therefore, one may say that empowerment is not necessarily self-directed because there are constraints within its boundaries. In contrast, the agency that Evelyn Hugo represents refers to power that is constrained by more masculine structures of success.

However, the structures that make inequality possible are going to remain; nonetheless, gender inequality in Hollywood cannot be solved simply by promoting more diversity. Directions for future research include the study of comparative differences between fictional and non-fictional storytelling, and the application of the

concept of intersectionality in the experiences of women in various cultures.

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