

## INTRODUCTION

In film, character development and interactions are conveyed through the lens of the camera, while in literature, the depth of the narrative is revealed through the power of words, which provoke imagination and emotion (Ramrao, 2016). As highlighted by Ramrao (2016), despite being distinct art forms, film and literature share a powerful synergy in their ability to create narratives and explore the human experience. Character development, story structure, and thematic exploration are crucial components of both media, despite their distinct approaches, in order to captivate viewers and promote a more profound comprehension of the world. (Bordwell & Thompson, 2004)

Film exceeds the medium to create a universe that is distinct and subject to personal interpretation, despite their primarily visual nature (Rhodes, 2022). As noted by Rhodes (2022), films have two purposes: Production and reception, which mean they are made not only for the act of making but also to be experienced by the audience. This experience is personal yet has a depersonalizing effect, as it shifts the focus from individual expression to the collective representation of a group of people (Mulvey, 2013). When a film uses literary techniques, the audience experiences the story through scenes that are enhanced by music and visual effects, making the characters—who are frequently the embodiment of an archetype—more vivid and intense (Eder, 2010; Roesler, 2021). Cinematic art crafts a gripping and complete story by gracefully combining elements like language, sound, and image (Bazin, 1967).

The Victorian era is characterized by a distinct set of social and cultural norms, which significantly influenced literature and the arts of the time (Primorac, 2017). These norms emphasized strict gender roles, where women were expected to conform to ideals of domesticity and moral virtue, while men were positioned as the dominant figures in both public and private spheres (Brosh, 2008). Victorian literature and culture often reflected these societal expectations, depicting women as passive and subordinate to male authority (Laird, 2015). However, adaptations of Victorian literature in modern media have increasingly challenged these traditional portrayals, offering new interpretations that counter the rigid gender roles of the 19th century (Primorac, 2017). This shift not only reflects changes in contemporary views on gender but also demonstrates the dynamic

relationship between historical texts and their modern adaptations (Colón Semenza & Hasenfratz, 2015).

Gender stereotypes have played a crucial role in shaping character portrayals in both literature and film, particularly during the Victorian era, where strict gender roles were deeply embedded in society (Jung, 1959). Women were often depicted as passive, nurturing, and confined to the domestic sphere, while men were portrayed as strong, authoritative, and dominant in public life (Brosh, 2008). These stereotypes limited the roles and characteristics considered appropriate for each gender, reinforcing societal expectations and perpetuating traditional norms (Laird, 2015). However, contemporary films, like *Enola Holmes* (2020), challenge these stereotypes by presenting female characters who defy traditional gender roles. Through the lens of Jungian archetypes, such as the Hero and the Wise Mentor, these characters embody qualities of independence, strength, and agency, thus countering the restrictive stereotypes of the Victorian era (Mulvey, 2013; Roesler, 2021). By analyzing how these archetypes are employed to counter conventional gender roles, this research contributes to the ongoing discussion on film representation and gender dynamics.