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From Literature into Visual Image:

From Fiction to Film in Alice Walker's

“The color purple”

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Submitted by:

BEKRADDA Rahmouna

Supervised by:

Mrs. LAOUFI Samira

Board of Examiners:

President: Dr. BENFODDA ASSIA (MAA)

AIN TEMOUCHENT UNIVERSITY

Examiner: Mrs. KERSANI HASNA (MAA)

AIN TEMOUCHENT UNIVERSITY

Supervisor: Mrs. LAOUFI SAMIRA (MAB)

AIN TEMOUCHENT UNIVERSITY

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Dedications

To the memory of my beloved brother “Mohamed” and my grandmother “Mama”, who passed away before I started my master studies “May Allah rest their souls”,

To my dear mother “Fatima”, who have never stopped praying for me, for her love and her trust endless support and encouragement,

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Abstract

This research examines the conditions for the successful adaptation of books to films, in the eyes of readers, spectators, book publishers, and film producers, based on the novel and the adaptation of *“The Color Purple”* by Alice Walker. It is said that the process of transforming a novel into a cinematic product entails an act of two-way communication between the book and the novel and the contexts of production and reception. Special emphasis is placed on the role that context plays in this communication. The context here is taken to include semi-textual material relevant to the modified text and the film. This comprehensive text may lead to fruitful analyzes of adaptations, thus surpassing the myopic standard of fidelity that has traditionally dominated adaptation studies. The analysis uses examples of adaptive transitions, including changes between source narration and film adaptation from *“The Color Purple”* (Steven Spielberg 1985), which confirm but also complement the analysis and reveal a completely different perspective compared to the readers and viewers.

Key words: Film, Adaptations, Book, Fidelity, *“The Color Purple”*.

Table of Contents

Dedications	I
Acknowledgement.....	II
Abstract.....	III
Table of Content.....	IV
I. General Introduction	1
Chapter One: Literature Review	2
II. Chapter One: Literature Review	5
Note to Chapter One	6
Introduction.	8
Definition of Literature	8
What is Post Colonialism?.....	10
Postcolonial Theory	11
Reflection of the Black Women in America	12
Black Women Writers	13
What is Feminism?.....	15
History of Feminism	16
The First Feminist Wave: Votes for Woman.	16
The Second Feminist Wave: The Personal Is Political.....	17
The Third Feminist Wave: Transversal Politics	18
Black Women Feminism	19
Feminism in America	21
Conclusion.	22
III. General Overview of Alice Walker’s Book “The Color Purple” and Its Adaptation.....	23
2.1. Introduction.	24
About the Novel.....	24
The Analysis of the Novel	25
The Plot Overview	27
Characters Analysis	29
Main Characters	29
Minor Characters.....	31

The Novel Themes	33
Slavery	33
Race and Racism	33
Religion.	34
Violence, Abuse and Suffering.	35
Self-discovery and Self Improvement	35
Gender Roles.....	36
Literary Devices	37
Symbolism and Imagery	37
Metaphor.....	39
Atmosphere.....	39
Hyperbole	40
Simile.....	40
Personification.	41
Metonymy.....	41
About Film Adaptation.	42
The Definition of Film Adaptation.....	42
The Theories of Film Adaptation.	43
Borrowing	44
Intersection.....	44
Fidelity of Transformation.....	44
<i>“The Color Purple”</i> as Adaptation.	45
<i>“The Color Purple”</i> Film Analysis.....	45
Conclusion.	47
IV. Chapter Three: “The Color Purple” The Book Vs the Film	49
Introduction.....	50
Differences between Film and Novel.....	50
Visual Images Vs Verbal Words.....	51
Sounds Vs Silence	51
Time	52
Narrative Structure	52
Similarities between Film and Novel.....	53
The Title.....	53

The Plot.....	53
The characters	54
Both Tell a Story	54
The Relationship between Book and Film	55
Conclusion.....	55
V. General Conclusion	57
Glossary	61
Appendices.....	64
Bibliography	73

General Introduction

General Introduction

I. General Introduction

Nowadays, many literary classics have been transformed into movies, so the options are limitless, including the novel *“The Color Purple”*, authored by Alice Walker that despite many years after it was first published, it is still well known in all age groups. Thanks to these adaptations, Alice Walker's success is not debilitated. Indeed, it grows with each new adaptation.

The novel discusses the situation of the black female in her society and investigates the resistance that the female novel is doing *“The Color Purple”* by Alice Walker by facing a series of difficulties such as domestic violence, sexual discrimination, and racism. In addition, this presented study traces the effect of feminist clustering and solidarity on the development and emancipation of the heroine Celie. By this novel the writer attempts to uncover the difficult conditions experienced by the *“The Color Purple”* females, and the most prominent contributing factors that combined the rebuilding of the destroyed selves, the split of persecuted females and their challenge to the male social structure in the black community.

This thesis explores the potential implications of cinematic adaptations using Spielberg's adaptation of Alice Walker's book *“The Color Purple”* as a case study. Besides enjoying a strong public response at the box office, indicating a strong resonance with viewers, *“The Color Purple”* touched on two prominent issues in American society: gender discrimination and racism. We explore the relationships between Spielberg's film as script, the novel as a work, and the American audience. We argue that Spielberg became a conventional screen for Walker's novel. It selects and reflects certain elements in this work, but it also distracts us from other topics and aspects. While Walker story is one of empowerment and liberation of women through their self-discovery, Spielberg's adaptation reframes her story through the relaxing lens of American mythology.

The paper focuses in general on the problem of different methods of interpretation based on *The Color Purple's* novel and its cinematic adaptations in particular. The topic of this research appears to be an interesting idea due to many factors.

Primarily, a literary text in comparison to its adaptations: whether it is cinematic, theatrical or comedic, attention is mainly to the adaptation of the original content as it is well known that the authors of adaptations are often criticized for their misinterpretation of the original work.

General Introduction

They usually omit parts that, in their opinion, are irrelevant to the general message of the literary work, or to add additional scenes not found in the original material. Obviously, to them, modifications have to be changed many times (shortened or reformulated) to produce a satisfying cinematic work.

The primary aim of the existing studies to interrogate the issues by answering the following questions:

1. What exactly justifies the producer's dependence on the novel when producing film?
2. Do the differences that occur from adapting the book into a film affect the composition of the plot and establish a new one?
3. When adapting a book into a movie, producers rely on the term fidelity; yet, we find many differences. Do these differences call into question the credibility of the film maker?

The questions asked in this research aims to find if adaptations respect the storyline of the novel when adapting it or they change are obliged to make some changes to give harmony to the events happens in the film. The given hypotheses will give a clue for the previous research questions and aid to answer them after an analysis is made by the researcher.

- Firstly, the producer depends on film adaptation because it makes it much easier for him just to find the story or theme he aims to discuss, it is also easy for the audience to recognize, notably if the novel has strong echoes among reading users.
- Secondly, when adapting, the producer remains faithful to the book by preserving the framework and chronological structure of the story. It also highlights the same problem presented in the narrative.
- Thirdly, The producer attempts to be loyal to the story when adapting the book into a movie, thus the researcher finds various similarities between the movie and the book, however this does not preclude that the book cannot be the same as the movie, and this is due to several factors that the researcher will discuss.

General Introduction

The objectives of this paper are to present the problems associated with stylistic interpretation of *The Color Purple*'s novel and its various modifications by making the reader understand how the ways of interpretation can help in understanding the entire work and how different stylistic features can be presented by specific translators; Like filmmakers and how does the cinematic adaptation can effect Alice Walker's writing style interpretations. In addition, it sheds light on the differences between the novel readers and moviegoers in accepting cinematic adaptations of books .It also explores a controversial theoretical issue that considers the value of fidelity as measure film adaptations of literary and dramatic works.

In this paper, the novel *The Color Purple* is used as an example with its adaptations: 1985 "*The Color Purple*" directed by Steven Spielberg.

In analyzing Alice Walker's "*The Color Purple*", the writer uses descriptive qualitative research. Descriptive qualitative is a type of research which results the descriptive data in the form of written or oral words from the observed object. The methodology that is used in the current study is both descriptive and analytical. From this research, the writer tries to provide benefits that are divided into two parts, theoretical and practical benefit, they are as follows.

Chapter One

Literature Review

Chapter One: Literature Review

Notes to Chapter One

1. Carl Sagan: He was an Astrophysicist, planetary researcher, author, and science communicator who was born on November 9, 1934 and died on December 20, 1996. He obtained the NASA Medals for Renowned Scientific Accomplishment and Distinguished Public Service, as well as the International Astronautical Prix Galabert Award. He is the writer of several popular scientific books, including *"The Dragons of Eden"*, *"Cosmos"*, *"Broca's Brain"*, and *"Pale Blue Dot"*, and he narrated and co-wrote the award-winning 1980 television series *"Cosmos: A Personal Voyage"*.
2. Walter Lippmann: (September 23, 1889 – December 14, 1974) was an American Writer, journalist, political analyst, media critic, and aspiring philosopher who attempted, in his 1920 book *"Liberty and the News"*, to resolve the conflicts between democracy and freedom in the shadow of the complexity of the modern world. Well known for being one of the first to develop the concept of the Cold War, as well as inventing the term "stereotype" in the modern psychological understanding, and for his critique of the media and democracy in his newspaper column and several books, most notably in his 1922 book *"Public Opinion"*.
3. Hans Bertens: was born on July 1, 1945, in Harderwijk, Netherlands, and studied at Utrecht University. His real name is Johannes Willem Bertens, and he is a Dutch academic writer and Emeritus Professor at Utrecht University. He majored in American Studies and Comparative Literature. He has written a number of works, including *"Literary Theory"*, *"The Idea of Postmodernism"*, and *"Postmodernism"*.
4. Ross Marvin: born November 11, 1948, is a former Dean and Professor of English at Southern Methodist University. He also taught at the University of Virginia, Yale University, and the University of Miami, where he was director of the College of Arts and Sciences. *"Swinburne"*, *"The Burden of Faith"*, and *"D. H. Lawrence's Poetry: Texts and Contexts"* are among his works. He co-wrote *"the Bedford Glossary of Critical"* and *"Literary Terms"* with Supriya Ray. Martin's well-known case studies in contemporary criticism.
5. John James Rickard MacLeod: (September 6, 1876 – March 16, 1935) was a British biochemist and physiologist born in Cluny, near Dunkeld, Perthshire, Scotland. He spent his career researching many aspects of physiology and biochemistry. He and Frederick Banting shared the Nobel Prize in Physiology or Medicine in 1923. MacLeod was an incredibly brilliant author. In 1899, he published his first academic paper on the phosphorus content of muscles.

Chapter One: Literature Review

During his career, he wrote or co-wrote over 200 papers and 11 books. *“Practical physiology”*, *“new breakthroughs in physiology”*, *“diabetes: pathogenic physiology”*, and *“physiology for dentistry students”* are among them.

6. Mary Wollstonecraft: an English writer, philosopher, and campaigner for women's rights, she was born in Spitalfields, London, England, on April 27, 1759, and died on September 10, 1797. Her analysis of the status of women in modern society retains much of her original radicalism. She published novels, dissertations, a travel novel, a history of the French Revolution, a code of conduct, and a children's book. She is well known for her 1792 book, *“Vindication of the Rights of Woman”*, in which she argues that women are not innately inferior to men, but only appear to be such due to a lack of knowledge. She had a major impact on the Romantic period.

7. Betty Friedan: Betty Naomi Goldstein (February 4, 1921–February 4, 2006) was an American journalist, activist, and co founder of the National Organization for Women, based in Peoria, Illinois. She was a pioneer in the women's rights movement in the 1960s and 1970s. Her famous book *“The Feminine Mystique”*, published in 1963, gave voice to millions of American women's dissatisfaction with gender stereotypes and inspired significant public activism for women's rights.

8. Rebecca Walker: Rebecca Leventhal was born on November 17, 1969, in Jackson, Mississippi, United States. She is an activist, feminist, and writer from the Western World. Walker is recognized as the founder the term "third wave". Walker has received numerous prizes and various honours for her works on feminism, motherhood, and multiethnic identity, as well as for her contributions to gender theory, and she has achieved widespread fame for her contributions to radical feminism.

9. Sojourner Truth: Isabella baumfree was born in Swartikil, New York, and died on November 26, 1883. She was an African American missionary, feminist, and novelist who was born into slavery and escaped to freedom in 1826. Her most famous speech is *“Am I a Woman?”* which she is supposed to have spoken at a women's conference in Ohio in 1851.

10. Rosa Parks: Rosa Louise McCauley Parks was an American civil rights activist who born in Tuskegee, Alabama, from February 4, 1913 to October 24, 2005. When she refused to give up her bus seat to a white man in Montgomery, Alabama in 1955, she helped launch the civil rights movement in the United States. She was the first winner of the National Underground Railroad Freedom Centre’s International Freedom Leader's Award.

Chapter One: Literature Review

Introduction

This chapter provides an introduction to the research. It describes the study background starting by literature that includes the definition of literature, the definition of Post colonialism, its theory and the reflection of the black women on it. In addition, this chapter describes women in America including black women writers, depending on the definition of feminism, black women feminism and feminism in America.

The aim of this theoretical chapter is to outline some of the major aspects linked to feminism as a definition, ideology, and movement. It analyzes many ideas associated to this term, with a special focus on the historical background of feminism and its various forms and waves. It exposes several black women writers and some feminist experiences, such as black racism. It provides a deeper understanding of the women's experiences, in which they were abused, killed, and secluded.

The Definition of Literature

Literature is one of the finest means of human speech of the entirety of man's desires, feelings, and obsessions in the finest writing techniques that range from prose to formal prose to metered poetry, allowing an individual to convey what cannot be conveyed in any other manner.

What an astonishing thing a book is. It's a flat object made from a tree with flexible parts on which are imprinted lots of funny dark squiggles. But one glance at it and you're inside the mind of another person, maybe somebody dead for thousands of years. Across the millennia, an author is speaking clearly and silently inside your head, directly to you. Writing is perhaps the greatest of human inventions, binding together people who never knew each other, citizens of distant epochs. Books break the shackles of time. A book is proof that humans are capable of working magic.^[1] (Sagan 11Cosmos: The Persistence of Memory)

Chapter One: Literature Review

Literature is a literary work that includes a range of concepts, philosophies, and systems of thought, as well as the author's purpose. Literature is a concept that refers to content that is either spoken or written.

This definition may refer to anything from creative writing to more advanced artistic or science Endeavors. Drama, poetry, prose, and non-fiction are also included. Literature is also an interpretation of a writer's feelings, emotions, and passions about culture, community, perception, and politics. Definitions of literature have differed over the time; each of them was inspired by different concepts. The most common ones are culture and civilization.

“Culture is the name of what people are interested in, their thoughts, their models, the book they read and the speeches they hear, their table-talk, gossip, controversies, historical sense and scientific training, the values they appreciate, the quality of life they admire”.^[2] (Lippmann385)

Literature is one of the most important aspects of culture and one of the pillars upon which society is built. Spirit, faith, value, and morals are all represented by culture. Culture, more specifically, denotes infinity. Civilization, on the other hand, reflects a unique trend that incorporates theory, nature, and matter. It signifies regeneration, as well as continuity and stability.

We will see literature striking profoundly at the roots of former cultures if we look back far enough. There is no culture that was not founded on stories and myths, and it is the origin of literary works in their present form.

When we thoroughly study and read these theories, we will discover that they create values for constructing cultures. Rather, some of them were human attempts to find God, faith, and conversion; indeed, many scientific theories started as a tale in a literary myth that a scientist wanted to test and verify; therefore, human understanding emerged from literature, which is based upon the culture of future human beings, thus the role of literature in deepening culture.

Literature has been influenced by a number of literary eras, which are defined as periods of time marked by intellectual, linguistic, religious, and artistic influences. These eras were divided into two halves: The Classical Period and The Medieval Period.

Chapter One: Literature Review

Classical literature is a literature with a balancing, alignment and plausibility, and usually refers to the literature of ancient Greece and the Roman golden and silver periods, even if in many other ancient civilizations classical literary traditions exist.

The term is occasionally applied to English literature from the seventeenth and early eighteenth century (Shakespeare, Spenser, Marlowe, Johnson, Racine, Moliere, and others). Medieval times or the middle Ages are the most exciting times in history, covering significant events like Enlightenment, Renaissance and Post-colonialism. Medieval literature is a broad term that refers to any writings published throughout the middle Ages in Europe and worldwide. Religious writings and secular works were part of the literature of this period. Like the Modern literature, medieval literature was rich in study, from totally sacred to extremely profane and in the meantime. In line with their origin, language and gender, literary works were categorised.

What is Postcolonialism?

Literature has undergone many changes that have arisen as a result of the cultural mixing that occurred due to colonization, this is what led to the emergence of a new literary theory called postcolonial literature.

Hans Bertens assumes:

“In the course of 1980s, Commonwealth literary studies become part of the then emerging and now vast field of literary, cultural, political and historical inquiry that we call postcolonial studies”.^[3](Bertens 200)

Postcolonialism, is the situation that represents the impact of Western colonialism, the history and the agency of the individuals subject to various imperial forms were used for restore and rethinking.

Postcolonialism is an academic study on the cultural heritage of colonialism and imperialism, with emphasis on the human impact that colonized people and their lands have on controlling and exploiting. Specifically, it is a critical and theoretical analysis of imperial power history, culture, literature and discourse.

Chapter One: Literature Review

The postcolonial literature is founded on reading the famous theoretical writings of post-colonial philosophy. The political, cultural and linguistic challenges are framed by colonies and their legacy.

Postcolonial theory

Postcolonial theory is especially important in discovering and restoring colonized people's continuous relevance in shaping the emerging knowledge theories, philosophies, practices, and identities of what are thought to be dominant Western themes and personalities. According to Ross Murfin and Mr Ray:

“Postcolonial literature refers to a body of literature written by authors with roots in countries that were once colonies established by European nations, whereas postcolonial theory refers to a field of intellectual inquiry that explores and interrogates the situation of a colonized peoples both during and after colonization”.^[4] (Ross Murfin “The Bedford of critical and literary terms 356)

Postcolonial theory emerged in the 1990s, though it is more often known as colonial discourse theory, which dates back to *Frantz Fanon's* “The Wretched of the Earth” examining the possibilities for anti-violence in the Algerian struggle for independence from France and Edward *Said's* publication of “*Orientalism*” in 1978. Regardless of time or place, postcolonial theory provides a technique for challenging any exploitative and discriminatory practices. In the previous few centuries, when the imperialist West built colonies as warped cultural and political objects in need of the major races civilization efforts, “*Orientalism*” produced a new style of reasoning called theory of post-colonialism. As a public thinker, *Said* has spoken out against Israeli colonialism in occupied Palestine since he lived post-colonialism as an exile after the State of Israel was created in Palestine in 1948. This intellectual approach may be described as postcolonial.

“*Orientalism*” established postcolonial theory as a scientific study and revolutionized postcolonial theory and literature. It portrays the imbalance between the West and the East by showing the West's control over the East, and the West has always dominated the East. *Said* used terms and concepts like "directing" the other and "incident" to demonstrate the connections between two different cultures - the West and the East.

Chapter One: Literature Review

Aside from *Said's* analysis, *Spivak* and *Bhabha* investigated and described postcolonial theory, its origins and evolution, its most prominent opponents, principles, issues, coverage of the region, and numerous forms. Some critics argue that post colonialism is a continuation of colonialism in the sense that colonies acquire independence only from government domination, and it is from this point that the complex process of postcolonialism, self-imposed colonialism, begins.

The reflection of the Black women in America

Racism, slavery, feminism, ambivalence, and imitation are all forms of post colonialism. Because black Americans, particularly women, were subjected to racism, the word "postcolonial" was employed in a variety of literature, both to justify racism against whites and as a mission to eliminate maltreatment of men in general.

As John McLeod said:

“Feminism and post colonialism share the mutual goal of challenging forms of oppression”.^[5] (McLeod 174)

According to some postcolonial theorists, women are prosecuted by both patriarchy and colonial authority, and this is a continuing process in many nations even after they achieve independence. As a result, women are colonized in two ways: by imperialism and by male dominance.

Female authors continued to remind us of women's rights via their literature. However, their acts were continually criticized and were frequently rejected as feminist, sexual, one-sided, and so forth. Apparently, this female voice was not stopped from standing openly. Writers like Alice Walker, Zora Neal Hurston, Tony Morrison, and numerous more have carved out a new territory for examining the feminine experience in a postcolonial setting. Furthermore, their art was and continues to be a fight against imperialism, deference, and sexism.

Chapter One: Literature Review

African American women's writings reveal their personal struggles with sanctification, imperialism, and sexism. Both women and their works have contributed to the field of literature. Their works, while diverse, speaks to the heart of the race issues that women face all over the world. Each woman's personal past is essential to understand its impact on their writing.

Black women writers

In America, black people were subjected to abuse, racism, and violence, and they did not have the same rights as white people. Black women were adversely affected because they faced difficulties from both society and men. They had no rights as citizens, and they also became a tool for men to express their anger against society.

The constant insults and mistreatment as slaves to which black people were exposed led many, especially women, to express their suffering through writing, which was the only peaceful means to do otherwise.

Since it was banned for slaves to read or write, the belief that women overcome barriers in writing their stories, despite of real heroic action, is a common one. Black women authors, including Toni Morrison, Alice Walker, Maya Angelou and Zora Neale Hurston were able to express their own history rather than using a white voice. Books, essays and poems are among her accomplishments, they were about her life before, during, and after slavery.

Toni Morrison, her real name is *Chloe Anthony Wofford*, she was born on February 18, 1931 in Lorain, Ohio, the second of four children. *Toni Morrison* is one of the world's most famous author, her novels such as "*Beloved*", "*The Bluest Eye*" and "*The Origin of Others*" had won countless prestigious awards including the Pulitzer Prize and the Presidential Medal of Freedom. *Morrison's* work has inspired a generation of writers to follow in her path as the first African American woman to win the Nobel Prize in Literature.

"Being a black woman writer is not a shallow place to write from, it doesn't limit my imagination; it expands it." (Toni Morrison, the October 27, 2003, issue)

Chapter One: Literature Review

Toni Morrison is a prominent figure who has influenced the black community by exploring and examining how black and white ideologies shape Western culture, as well as the intersection of class and race, through her significant presence in American literature.

Maya Angelou, Margaret Ann Johnson was her given name. She was born on April 4th, 1928. Maya is a well-known African American female figure. Aside from being a popular poet, she is also a talented actress, teacher, historian, author, playwright, director, and producer. For her collection of poems, "*Just Give Me a Cold Drink of Water When I Die*", she was nominated for a Pulitzer Prize. Angelou wrote a poem for Clinton's inaugural ceremony in 1993 and represented on two presidential committees. She was awarded the Presidential Medal of Arts in 2000 and the Lincoln Medal in 2008. Maya has also received three Grammy Awards for her shifting performances in 1993, 1995, and 2000. In a television interview on 21 November, 1973, *Maya Angelou* said:

"There is a kind of strength that is almost frightening in Black women. It's as if a steel rod runs right through the head down to the feet."

Angelou experienced racism personally as an African American. She was raped by her mother's friend when she was around seven years old, and the experience left her speechless. She began studying and writing poetry at an early age, and she used poetry and other literary works to recover with her childhood rape. She has been considered as a voice for blacks and women as a civil rights activist, as most her works have been viewed as a defense of black culture.

Zora Neale Hurston, was born in Notasulga, Alabama, on January 7, 1891, while her autobiography lists 1903 as her birth year, and she moved to Eatonville, Florida, at the age of three, the first black community to be established in the United States, this community had a significant impact on her life and writing. Until her death in 1960, *Hurston's* mother was a hugely influential part of her life. "*Jonah's Gourd Vine*", her first novel, was published in 1934 and obtained critical acclaim for its depiction of African American life. Other novels in her library were included such as, "*Mules and Men*", "*Their Eyes Were Watching God*", "*Tell My Horse*", and "*Moses, Man of the Mountain*".

Chapter One: Literature Review

“Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How can any deny themselves the pleasure of my company? It’s beyond me.”(Zora Neale Hurston, “*How It Feels to Be Colored Me*”1928)

Zora Neale Hurston was a Harlem Renaissance leader who worked to protect African Americans' rights. She was well-known for her intelligence, disrespect, and popular writing style. Hurston was a civil rights activist who fought for the rights, freedom, and acceptance of black people in society, and she struggled in many ways to achieve racial equality.

What is Feminism?

Black women faced all kinds of racial discrimination within African society until the emergence of the feminist movement, which awakened in them a feminist awareness of their oppression through social inequality, patriarchal traditions and culture.

Many African women have embraced feminism and the feminist cause, making remarkable strides in their lives and societies while gaining respectable acceptance. African women writers, such as Alice Walker, have reflected this movement in their literary works, which highlight the advancement of African women from the borders to the centre, as well as their contributions to revolutionary change.

Feminism is among the oldest known movements. It has no standard definition, however, it basically appeared to end gender discrimination and achieve gender equality. Feminism is defined as a belief in social, economic, and political equality between the sexes. Although feminism originated primarily in the West, it is now found all over the world and is represented by a variety of institutions devoted to stand for women's rights and interests.

Feminism is associated with the woman not only as a biological fact, but also as a social category, and therefore feminists agree that women's oppression is linked to their sexuality. Women were treated as inferior to men based on biological gender differences, which reflected the organization of society. Feminism, whether as a theory or as a social or political movement, emphasizes women's experiences and various forms of oppression experienced by the woman gender in society.

Chapter One: Literature Review

History of Feminism

The feminism started in Western history in the nineteenth century, and the term feminism was first thought up in 1895 to express several orientations. Its emergence was due to the attempts of protest movements to the subjection of women to men that appeared in England in the seventeenth century, and then it spread in France and the United States.

During this period, major economic and political changes occurred in which they impact the traditional relationships that defined pre-industrial society, and both France and the United States adopted new systems based on representational democracy, leading to a shift in the economic and political interpretation of the relatives.

Despite all the challenges they had, several women writers succeeded in composing literature during the nineteenth century such as Jane Austen who wrote about society's restrictions on women's lives in the early nineteenth century.

Women's misery and anger were depicted by Charlotte Bronte, Anne Bronte, and George Eliot. Even men writers have addressed discrimination and sexism in their works, including Thomas Hardy's novels, George Meredith's poems, and Henrik Ibsen's plays.

The most common explanation for feminist movements is feminist waves. It has the ability to clarify a historical background of values, ideas, and people who are frequently at conflict with one another. There are various sub- movements that build on one another. However, waves are a great starting point. It does not reflect reality, but it does help to identify it. Rather than being described in isolation, feminism can be divided into waves.

The First Feminist Wave: Votes for Women

The first wave refers to the 19th to early 20th century movement, particularly in Europe and the United States, which was primarily concerned with suffrage (the right to vote), conditions of employment, and educational rights for women and young girls.

The first wave of feminism was not the first presence of feminism, but it was the first real social movement in the Western world. When women's rights activists recognized their efforts were pointless, they attempted to turn it into a controversial global problem by providing evidence of the importance of women's suffrage. This action in the fight for equality impacted all types of women (educated, uneducated, rich, poor...)

Chapter One: Literature Review

“My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone”.^[6] (P: 92, Mary Wollstonecraft, “A Vindication of the Rights of Woman“, 1792)

The publication of Mary Wollstonecraft's “*A Vindication of the Rights of Woman*” was regarded as a revolution itself. In this book, Wollstonecraft argued that education was the ideal route to get women to take their right position in society equally with men.

With her famous book on women's rights, “*A Room of One's Own*” (1929), Virginia Woolf, another well-known feminist activist, assisted Mary Wollstonecraft in creating a new road for women to transform their lives, this idea was spread across the world . Moreover, this movement's activists cleared the ground for the emergence of the second wave.

The Second Feminist Wave: The Personal Is Political

The second wave occurred between 1960 and 1970 and dealt with legal and cultural inequality, as well as the role of women in society. It was developed on the feminist first wave by questioning women's place in society.

Women began to dig deeper in their search for their rights as activists focused on the institutions that held them back by taking a closer look at why they were oppressed. From claiming simply the right to vote and marry, they eventually demanded complete independence in practically all aspects of life: economic, political, social, and religious.

Three forms of feminism emerged: liberal, radical, and cultural. Liberal feminism was concerned with limiting gender inequality and promoting equality. Because it was opposed to the concept that men and women are essentially the same, radical feminism attempted to completely reshape society. Cultural feminists shared this point of view and worked to emphasize that there is a "woman essence" that distinguishes women from men.

“When she stopped conforming to the conventional picture of femininity, she finally began to enjoy being a woman”.^[7] (Betty Friedan, 1963 “The Feminine Mystique”)

Chapter One: Literature Review

Betty Friedan's "*The Feminine Mystique*", published in 1963, marked the beginning of the second wave of feminism. Feminism, particularly in the United States and Europe, drew her ideologies from Betty Friedan and her book, in which she makes numerous points. All of the writers at that time, including Betty, agreed that women have a political and social right, as well as power and decision-making authority in their lives.

During this time, researchers and scholars began to look for alternative ways to achieve their goals because previous activities were insufficient, and they came to the realization that the dilemma is not whether you are a feminist or not, but rather what kind of feminist you are.

The Third Feminist Wave: Transversal Politics

The third wave of feminism occurred between 1990 and the present, and is seen as a continuation of the second wave as well as a response to the previous failure. The new feminist generations believed that the most effective approach to make this third wave more powerful than preceding waves was to innovate and improve the means and techniques of seeking rights. They began making proposals for various laws and policies pertaining to women's roles, as well as some great features for women such as sexuality, class, and gender.

Rebecca Walker invented the term "third wave" in response to Thomas's meeting to the Supreme Court in a Ms. Magazine report named "*Becoming the Third Wave*" (1992).

"So I write this as a plea to all women, especially women of my generation: Let Thomas' confirmation serve to remind you, as it did me, that the fight is far from over. Let this dismissal of a woman's experience move you to anger. Turn that outrage into political power. Do not vote for them unless they work for us. Do not have sex with them, do not break bread with them, do not nurture them if they don't prioritize our freedom to control our bodies and our lives. I am not a post-feminism feminist. I am the Third Wave".^[8]
(Walker 1992)

Chapter One: Literature Review

Walker described the troubles that younger feminists face when they are forced to think of a category or reside out certain identities as women or feminists. She said that this was not due to a lack of awareness of feminist history or another depiction of feminism in the media.

The work of earlier feminists was honored even as it was criticized by the new feminists, who attempt to link the contradictions in their lives. They preferred confusion to assurance, involved in a variety of situations, and employ an inclusion and exploration strategy.

This wave was linked to generations as well as the new world order brought about by the end of communism and new religious and ethnic fundamentalist threats. It was known as “grrl feminism” in the United States and “neo-feminism” in Europe.

All of the feminist waves discussed previously have played a major role in feminist theories and policies since the 1960s. They opened the path for other waves and activities to emerge, each in their own way, to assist women in obtaining their social, political, cultural, religious, and sexual rights.

Black Women Feminism

Women's rights, equality, and struggling are all terms associated with the segregation of black women. Despite the fact that feminism claimed equality for all women of all races and social classes in its symbols and ideals, it did not focus on the suffering of black women. Feminism pretended to be a global movement for women's liberation while focusing on the demands of middle-class white women in Britain and America. Furthermore, black women were banned from competing in any social, economic, or political activities of feminist organizations that they controlled with a white woman at the time.

Black feminism is a feminist movement that emerged in the early nineteenth century alongside the abolition of slavery and the first wave of the feminist movement. In the 1960s, it expanded to provide conflicts of class oppression and gender expression.

Chapter One: Literature Review

Sojourner Truth was one of the first feminists to attract white women's attention to black slaves and allows them to know that women can face the same challenges as men. In a speech to the women's rights movement in Ohio in 1852, she said:

“. . . And ain't I a woman? Look at me! Look at my arm! . . . I have plowed, and planted, and gathered into barns, and no man could head me and ain't I a woman? I could work as much as any man when I could get it, and bear de lash as well and ain't I a woman? I have borne five children and I seen 'em mos all sold off into slavery, and when I cried out with a mother's grief, none but Jesus hear and ain't I a woman?"^[9] (Truth "Ain't I a Woman: Black Women and Feminism" 160)

Beside Sojourner Truth, Alice Walker, Angela Davis, Kimberle Crenshaw, and Patricia Hill Collins are among the movement's prominent theorists and activists. Many conceptions and concepts were provided by the movement to explain the political realities that black women faced. The notion of "feminist theory", which Crenshaw utilized to describe discrimination based on the intersection of gender and race, is one of the most important among these concepts.

Black women Writers examine the challenges of being black and female in society. They vividly illustrate the terrible misery, injustice, and misery of slavery. This encounter has supplied them with sufficient material to express their emotions.

In terms of the justice movements for African Americans and for women, black feminist ideology is defined by a set of extremely particular views. As an illustration, the civil rights movement, which was mostly dominated by men, have fought effectively and relentlessly for the rights of black people as a racial minority while generally neglecting the rights and demands of black women who were also involved in the fight.

The roots of feminist movement, on the other hand, have worked to tackle gender discrimination in a way that overlooks minority women's special demands in terms of equality. As a result, two of the most significant civil rights movements at the intersection of race and gender effectively ignored the needs, and eventually the presence of black women.

Chapter One: Literature Review

Black feminism and intersection theory are expressed in regular social thought, replicated and unequal social interactions that are formed in dominating systems such as racism and patriarchy. As a result, it identifies black feminism as a critical theory and anti-dominant social movement in defense of African American women and men who have grown up in a world of social injustice tolerated by intersecting injustice.

“Differences of race, nationality, or religion should not be used to deny any human being citizenship rights or privileges. Life is to be lived to its fullest so that death is just another chapter. Memories of our lives, our works and our deeds will continue in others”.^[10](Rosa Parks, From a 1992 interview with PBS Radio)

Intersectional theory is indicated as a development of black feminism that has embraced its origins to become a relevant, analytical method for identifying and managing contemporary social inequality, as well as a theoretical tool and suggestion for action in a different fields of knowledge, with psychology standing out as a science that promotes subjectivity analysis.

This "feminist" concept concentrated on black women's unique experiences, challenges, and necessities, but it couldn't fight back to man's rules and authority, as well as white feminism's oppressive acts. "Womenism", failed to produce achievements in practice, and black women were unable to convert this assumption into a theory.

Feminism in America

Feminism in America refers to a collection of movements and ideas which were associated to the three waves, which describe, establish, and defend women's equal status in terms of political, economic, cultural, and social rights, and also has a large impact on American society.

In the 1960s and 1970s, American feminist movements were thriving, and there were some encouraging successes. However, since the mid-1980s, it has been weakened by major problems.

Chapter One: Literature Review

The first obstacle is that since 1848, the movement's leaders have been unable to establish the movement's identity: is it political, philosophical, or social, leading in misunderstanding and disagreements, especially at the beginning of the third wave, which reaped the benefits of this confusion.

The second issue is the movement's negative impact on Western foreign policy, mainly after World War II. This strategy has caused the movement to lose its ability to properly interact with its peers throughout the world, including the exchange of experiences. Finally, the American feminist movement's current problem is the same as postmodernism's dilemma of relativism and cynicism.

The last problem, which is prevalent to variable degrees in practically all societies nowadays, is the problem of materialism and sexual exploitation of women. The American feminist movement attempted to improve what women experienced and was often considered revolutionary, but now, it is confronted with postmodernism's obstacles.

If women are still fighting for their rights like men today, it can be thought to be due to American feminist movements that have achieved major improvements for women, which represents the mainstay that paves the way for the rest of the gains that terrify women from their constant quest for recognition as a human partner for men in various parts of the world.

Conclusion

Through the ideologies and beliefs discussed in literature, this theoretical chapter aimed to identify some of the important aspects relating to the black woman and her suffering. It explores several aspects related to this theme, such as Literature, Post colonialism, and the reaction of black women to these notions. It emphasizes some of the feminist movements that defend black women against discrimination by providing a comprehensive perspective of women's experiences in which they have suffered greatly.

However, they have made themselves and all women throughout the world proud not by attaining female empowerment, economic, and political rights, but by persuading her that she is a human being with the right to live and marry, to vote, and to say no when she decides. Finally, this chapter illustrated the American feminist movement by several activists and writers who lean on and embraced it, including Alice Walker.

Chapter Two

**A General Overview
of Alice Walker's
Book "The Color
Purple" and Its
Adaptation**

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Introduction

The second chapter employs the novel "*The Color Purple*" written by Alice Walker to identify and analyze the concept of adaptation in the case of film based on book. There are two parts in this chapter. The first part begins with a review of the novel, its characters, and followed by themes that the author intended to highlight. It also provides examples to illustrate the figurative of language used in the book. The second part begins with the definition of adaptation and its theory through Alice Walker's book "*The Color Purple*", it examines the plot structure and the setting and also analyzes the cinematic effects that are used in this film.

"*The Color Purple*" is devoted to portraying abuse victims, discrimination, and injustice, mainly females. Much of Walker's book is based on her own vision, in which she imagines herself as a ragged child growing up in the southern region. Hence, the aim of this chapter, and by implication of all her writings, is to persuade black women to fight for their rights.

The main purpose of this chapter is to go through Alice Walker's masterpiece The "*Color Purple*" and its adaptation, to improve the skills in a literature study by analysing its strength and weaknesses. The reason for selecting this book is according to what is discussed in the story, which encompasses many of the moral standards presented in the novel including Women's rights.

About the Novel:

"*The Color Purple*", written by the American writer Alice Walker in 1982, is one of the most significant novels in black American literature. "*The Color Purple*" is a feminist work about an abused and ignorant African American woman's struggle for independence. It is recognized for the depth of its female characters and its expressive use of Black English slang. It claimed the 1983 Pulitzer Prize and the National Book Award in the same year, and five years after its publication, it had sold over six million copies worldwide, doubling that total 10 years later.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

The publication of "*The Color Purple*" provoked a storm of criticism. It has caused major problems about black cultural portrayal. Some of African-American reviewers argued that the novel confirmed ancient racist tendencies about pathology in black communities, mainly among black men. Walker has also been criticized of concentrating mostly on sexism at the expense of addressing racism in America, according to critics.

The Analysis of the Novel

In her book "*The Color Purple*", Alice Walker examines the situation and status of women in America. This novel focuses on the lives of African American women in the 1930s in the American South. In "*The Color Purple*", Alice Walker portrays the violence, ignorance, and discrimination that black women endured in the early twentieth century, she also depicts how women must fight to regain their self-esteem and confidence on way back to their adolescence. "*The Color Purple*" is a love-fuelled narrative about growth, endurance, and fight.

Dear God,

I spend my wedding day running from the oldest boy. He twelve. His mama died in his arms and he don't want to hear nothing bout no new one. He pick up a rock and laid my head open. The blood run all down tween my breasts. His daddy say Don't do that! But that's all he say. He got four children, instead of three, two boys and two girls. The girls hair ain't been comb since their mammy died. I tell him I'll just have to shave it off. Start fresh. He say bad luck to cut a woman hair. So after I bandage my head best I can and cook dinner—they have a spring, not a well, and a wood stove look like a truck—I start trying to untangle hair. They only six and eight and they cry. They scream. They cuse me of murder. By ten o'clock I'm done. They cry theirselves to sleep. But I don't cry. I lay there thinking bout Nettie while he on top of me, wonder if she safe. And then I think bout Shug Avery. I know what he doing to me he done to Shug Avery and maybe she like it. I put my arm around him. (Walker letter 9)

Alice Walker's "*The Color Purple*" can be divided into two genres: African American fiction and feminist fiction despite the fact that it does not focus on a single historical event.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

The novel begins after the turn of the nineteenth century, at a period when black Americans' and women's social norms were dramatically evolving. As might be predicted in a post-Reconstruction, Celie encountered discrimination on a daily basis; she often discussed race with others and she tried to examine what it means to be black.

Since the obstacles that the characters confront are based on facts such as the effects of slavery, racism, poverty in America, this novel can also be considered as a moderate historical fiction. Another way to understand this genre is as an epistolary narrative written in the form of letters exchanged between characters. This use of messaging allows the author to portray the experiences of the different characters. The letter form of the novel helped Walker express themes and ideas as well as develop characterization.

The writing style of "*The Color Purple*" is one of the most notable aspects. As previously stated, Alice Walker employed a writing technique known as the Epistolary method. This type of method is very unique. "*The Color Purple*" is among the few novels that adapted this feature. However, this method is rarely used in literature since it made the reader who is not interested in this style and he may find it difficult to understand the story feel bored.

Another feature of "*The Color Purple*" is the use of a specific language, slang English. This language formed as a result of the cultural evolution of African Americans who moved from the southern Part of the state to the large urban areas of the north in the early and mid-twentieth century, the story itself relates to the black American movement. Alice Walker purposefully employed this technique to describe a realistic atmosphere when reading a novel. It does, however, usually frustrate the readers.

Alice Walker conceptualized life through her particular writing style, which broke all boundaries and explored alternative modes of composition that match to its content of profound reflection. It managed to capture the condition of individuals in the most solid form and applied a structure that may take the shape of the entirety of human civilization.

"*The Color Purple*" is a gloomy narrative in the beginning of the text; however the atmosphere gradually brightens towards the end. Although the mood is not exactly related to tone, it does have an impact on the novel's general tone. Celie's letters are full of hatred, which contributes to the novel's tone.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

The text is written in a hybrid language that combines aspects of vernacular and correct grammatical forms, and it has a folk-oriented personal mood. The tone is therefore folksy, very confessional and uninhibited discourse about sacrificing almost everything and yet achieving unexpected harmony.

Motifs are repeating literary patterns, differences, or devices that can assist in the design and explanation of a text's main concepts. The most common motifs used in "*The Color Purple*", letters, the rural farm community and colors.

Walker used the form of the letters to underline the importance of the connection. By writing letters, she was capable of expressing herself and realized that a receptive audience is necessary.

Walker sets the most of her story in a rustic, rural community and her characters are shown in colorful photographs. Walker made social events practically insignificant by focusing on her characters' personal lives and changes. Undefined time and place extend the novel's scope, making its themes more broad.

Throughout the novel, the emergence of brighter colors symbolizes the experience of various characters becoming free. At several points in the novel, Walker employed color to depict renewal and rebirth, such as "*The Color Purple*".

The Plot Overview

Walker underlines throughout the novel how important it is to be able to express one's feelings and thoughts in order to develop a sense of identity. Celie was first unable to confront those who were mistreating her. Celie realized that the only way to survive Alfonso's abuses is to keep quiet and invisible. Celie is basically a human, a purely inactive body with no ability to express itself through actions or words. Her letters to God, in which she tries to narrate her life, become her only means of communication. However, because she is not used to express herself, her story is first unclear, although her best attempts to be honest.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Celie finds attentive listeners and learns how to find her own voice. Shug reveals to Celie that she may build her own story, a new interpretation of herself and her past that opposes the interpretations imposed on her by renaming Celie a "virgin." Celie gradually fleshes out more of her narrative by informing Shug. But it was not until Celie and Shug found Nettie's letters that she was finally able to develop her strong story.

The novel's climax is Celie's strong declaration of her newfound authority, as well as her cursing of Mr. _____ for his years of maltreatment. The trauma of Celie's story, as well as Mr. _____'s final failure, led him to rethink and change his life.

As Walker clearly seeks to highlight the power of story and language for assertion and rejection against oppression, the novel recognizes that such opposition may be difficult. Sophia's violent reaction in response to Miss Millie's proposal to be her maid cost her twelve years of life. She later regains her freedom, so she is not completely defeated, but she suffers terribly for her actions.

Walker depicts female friendships throughout "*The Color Purple*" as a method to invite strong women to tell their experiences. As a result, these stories inspire women to stand up against discrimination and domination. In a society filled with male violence, female relationships provide a place of safety of mutual affection.

Female relationships can take several forms, some are maternal or sisterly, some are teacher and student, some are sexual, and some are just friendships. Sophia states that her fighting ability comes from her strong relationships with her sisters. Nettie's relationship with Celie connects her to years of life in a different country in Africa. Strong relationships between Olinka women, according to Samuel, are the only thing which makes polygamy bearable for them. Most notably, Celie's interactions with Shug contributed to her progressive recovery and personal identity.

Almost none of Walker's abusers are stereotypical one-dimensional monsters who may be considered purely evil. Those who commit violence are often victims of discrimination, usually based on gender, race, or paternity. For example, Harpo doesn't really surpass Sophia until his father points out that Sophia's resistance makes Harpo not enough as a man. Mr. _____ is violent and mistreats his wife in the same way as his father abused him. Celie encourages Harpo to overcome Sophia since she admires Sophia's toughness and determination.

Chapter Two: General Overview of Alice Walker's Book "The Color Purple" and Its Adaptation

Characters are often conscious of the changing nature of abusive behavior. Sophia Eleanor, for example, informed Jane that cultural impact makes it almost certain that her child will grow up to be a racist. The women in the story can break the chains of sexism and violence only by standing strongly to the men who abuse them and showing them a new way of doing things, forcing the men who mistreated them to stop and analyze their attitudes.

Many of the characters in the story defy stereotypes about gender roles. Sophia's confidence and charisma, Shug's sexual persistence, and Harpo's insecurities are all excellent indicators of this contradiction between a character's gender and the characteristics he shows. This concealing of gender features and roles usually includes sexual confusion, as shown in the sexual relationship that evolves between Celie and Shug.

Limiting gender roles can lead to other problems. Harpo's insecurity in his masculinity causes marriage problems and attempts to deceive Sophia. Shug is sometimes described as a vagabond because of her confident sexuality and rejection to male superiority. Walker aims to convey throughout the narrative that sex and sexuality are not as simple as we may suppose. Her novel undermines and confronts how we feel about people as men and women in old method.

Characters Analysis

The Main Characters

Celie is the novel's protagonist and narrator. She is a poor, illiterate black lady who is mistreated from her siblings. She is peaceful, timid, and can only express herself through letters to God in the start of the story. Her father raped her frequently while she was a teenager, and she gave birth to two children, Olivia and Adam, whom her stepfather abandon and raise with a foreign family.

Celie becomes an adult and married to Mr. __, who only wants her for her self - discipline and often abuses her. Celie tries to protect her sister, Nettie, by helping her in escaping first from their father and then from Mr. __ when they both want to rape her at different times. She attempts to break away from the men in her life by exploring her sexual identity and experiencing love from Shug Avery, achieving social and emotional freedom, finding spiritual fulfillment and connection to God, and so on.

Chapter Two: General Overview of Alice Walker's Book "The Color Purple" and Its Adaptation

Nettie is Celie's most stunning younger sister, a highly intelligent young girl. Nettie is forced to escape her home, first after her father shows sexual interest to her, and then to Mr.____'s house after he makes sexual advances on her, eventually, she assists at the home of Minister Samuel and his wife Corrine.

The three, as well as the adoptive children, Adam and Olivia, Celie's two biological children, travel to Africa to work as missionaries for the Olinka people. Nettie learns and develops a new spiritual understanding of the world that matches Celie's universe; she subsequently marries Samuel after Corinne dies of illness.

Mr.____, his real name is Albert; he is an abusive husband who physically and emotionally mistreats Celie in order to keep her beneath his control. During his marriage, he was in a relationship with Shug. He has many children from several women, but Shug is his real love.

Mr.____ realizes how reliant he is on Shug and Celie when they abandon him, and how brutally he treated Celie in particular. He asks for forgiveness from her and the story ends for them as friends; he offers Celie a purple frog to symbolize their new friendship.

Walker purposely uses blanks for Mr. in place of his last name, to emphasize masculine dominance. She highlights this character's dark side. When Walker begins referring to him as Albert, his personality begins to change.

Shug Avery is an experienced singer who goes to many places and is known as a "nasty woman" by people in her community due to her several relationships with men. She had a deep relationship with Mr.____, who was married to Celie at the time, and she settles in his house following her sickness. Shug and Celie begin a relationship in which they become friends and then lovers, and she taught Celie about sex, love; and spirituality. After living with her in Memphis, Celie travels for "one last fling" with a young man named Germaine, and Shug returns and stays at her Georgia house.

Sophia is the first wife of Harpo, son of Mr.____. She is a strong-bodied, independent, and haughty woman. She fights for her rights as a woman, and she refuses to let him, or anyone else, treat her like a dog, obeying instructions.

As a result, she takes their children to her sister's place and departs. Sophia is arrested and jailed for her fight with the white mayor and his wife since she would not tolerate any racism from white people or other attempts by men to control her. After her release, she worked as a maid in the mayor's house for nearly twelve years, helping to raise his children.

Chapter Two: General Overview of Alice Walker's Book "The Color Purple" and Its Adaptation

Sophia later goes to Celie's house, where her children from her marriage with Harpo no longer remember her.

Harpo is a good man and Sophia's husband; as the eldest son of the Mr _____, he seeks to be as dominant as his father, and he also wants to make women do whatever he wants, which pushes his wife to go away. When Sophia abandons him, his sorrow and shattered heart drive him to open a bar in his house. Harpo later married Squeak, or Mary Agnes, a woman he could overpower and manipulate.

2.2.4.2. The Minor Characters

Marie Agnes, often known as Squeak, is Harpo's second while Sophia abandoned him. Squeak, a young woman who is half black and half white, she begins the story physically weak and unremarkable.

Shug Avery and her singing motivate highly her; she later leaves Harpo to runaway with Shug's husband, Grady, in order to pursue a career as a singer. Before the end of the story, Squeak returns to Celie's house.

Eleanor Jane is the mayor's daughter. She has deep affections for Sophia, to whom Sophia no longer matters, and she constantly seeks her assistance. Eleanor tries to win Sophia's approval by caring for Sophia's daughter Henrietta as she comes to realize the terrible discrimination against blacks.

Pa or Alphonso is Celie and Nettie's father, and who Celie shares her biological daughter and son, Olivia, and Adam with him. He plans for Celie to marry so that he may keep Nettie for himself. Later, he marries a young woman to be his second wife, but she becomes too old for him and later abandons him and takes all of his children. He then marries Daisy and finds happiness ever after until his death. Celie and Nettie find that he was not their biological father, but rather a man their mother has married in order to help her to raise her children. Celie and Daisy inherit Pa's farm and house after he dies.

Samuel, a priest, is married to Corrine. A passionate and good man, he adopts two children, Olivia and Adam, who turn out to be Celie's children. He and his wife also welcomed Nettie when she ran away from Mr. 's house, not realizing she was the children's aunt.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

He moves to Africa with his wife, two children, and Nettie to serve as a missionary in Olinka. After his wife's death, Samuel marries Nettie, and the entire family goes to Georgia to be reunited with Celie.

Corrine, Samuel's wife, she believes Samuel and Nettie were having a sexual relationship and that Olivia and Adam are Samuel and Nettie's biological children. Corrine soon believes Nettie before surrendering to her disease and dies among Olinka.

Adam is Celie's son by Alphonso, he was raised by Nettie, Samuel, and Corrine. He also flies to Africa as a missionary, he fears his father since he knows a lot more than he expected and his father thinks that he won't be able to teach him in this field any longer. Tashi, the Olinka woman he loves, gets the scars of her tribe's ritual face and she is embarrassed of it, so he gets the same scars. Before returning to America with his family, he married Tashi.

Olivia is Celie's and Alphonso's daughter, who was given to Samuel and Corrine. Corrine and Samuel educate Olivia to be a good Catholic who wants to support as a missionary in Africa. It is believed that she resemble her aunt Nettie rather than her mother Corrine.

Miss Millie is the mayor's wife. Sofia was sold into slavery after abusing her mayor husband. She considers herself a humanist since she collects donations for black children. Miss Millie is trained to drive by Sophia because her husband refuses to teach her when she finally allows her to return to her family home.

Grady, also known as Prize fighter, is Shug Avery's husband and Squeak's lover. He is usually very kind and caring, yet he is a ladies' man. He plants marijuana in his backyard, consumes it frequently, and distributes it for a gain. He runs away after blowing all the money of his wife.

Celie and Nettie's mother suffers from post-traumatic stress disorder due to the loss of her husband, who was murdered by a gang of white men. She eventually married Pa and never informed her daughters that he was not their biological father. As she lies depressed in bed, her husband Celie is raped. She died early in the story.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

The Novel Themes

There are also supplemental themes such as violence, slavery, racism, religion, and many others were presented in the novel. These themes provide readers with the chance to experience themselves in an adventure that reveals the lives of African Americans in the southern United States as well as the damage imposed by African conventions mostly on Africa.

Slavery

Walker interacts with the slave narrative in "*The Color Purple*" by writing from the perspective of Black Women characters who are enslaved largely by African American men. The abusers are black men, not white slave owners, and black women are tortured, mistreated, and essentially forced to domestic abuse slavery. Notable exceptions are Sophia's suffering at the hands of a white mayor and his police service, as well as Squeak's rape at the hands of her white uncle, but in general, discrimination and injustice mostly occur inside the African American community.

Race and Racism

Racism is the belief that people of one race are mainly heavily dominated by those of other races. The novel "*The Color Purple*", is set in two different locations, rural Georgia and Remote. Both are filled with racial and racist problems. There are several different types of racism portrayed in the narrative; Celie thinks she is unattractive because of her black skin. Sophia, after fighting the mayor and his wife's gentle discrimination, ends up as their maid and a surrogate mother to Eleanor, who first does not recognize the sacrifices Sophia was obliged to make.

In Africa, the circumstance is identical to that of Nettie, Samuel, Corrine, Adam, Tashi, and Olivia. Nettie remembers that Olinka's ancestors, with whom she lives, sold her family into slavery in America.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Olinka criticizes African Americans with indifference. Meanwhile, the English rubber industry workers who build roads through the village and force the Olinka off of their traditional lands, they did not give attention to this family's history in Africa. Because they are developing the area, the British believe they own it, and that the Africans who have lived here for decades are simply primitive locals. Only at the end of the novel, when Samuel and Nettie and their family return from Africa to Celie's home in Georgia, the entire family sit down and eat what was considered totally normal for white families of that time period, whose lives were not ripped apart by the legacy of racism and inequality.

Religion

"*The Color Purple*", according to Alice Walker, is a novel that depicts a journey from conventional Christian belief to a more broad spiritual understanding of God's existence. Walker describes her religious development as the inspiration for the novel, and religion is one of the book's main themes. Celie's evolving religious beliefs are a key aspect of her maturity, as she rejects traditional beliefs and religious structure in place of something much more open in her perspective. Her sister Nettie's religious views deepened as well.

Celie looks for God in the beginning of the story because she believes he is a figure who is completely detached from her world. She interacts with God because she has no other means to express herself. While her faith is strong, she is sensitive to what others have exposed about God to her. She apparently told Shug that she considers God to be a white man. She is persuaded since everyone she knows believes in that.

Shug then clarified to her that God is not an ancient white man with beard; rather, God has no race and no gender. This allows Celie to see God in a different light. She recognizes that people cannot attribute human qualities to God since God is a part of the mythology. Celie informs God in her letters that he does not notice her suffering in the novel.

Her transition from being someone's object to an independent woman is symbolized by her reconsideration of God in her own words. It also indicates that her voice is strong enough to provide her own profile.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Violence, abuse and suffering

The violence and suffering in "*The Color Purple*", are sometimes shown as part of a larger pattern of tragedy that occurs at both the familial and society sectors. When Celie begins describing her family at the beginning of the novel, the major aspect of the abuse appears. For many years, Celie was raped by her stepfather and abused by her husband, until Shug Avery intervened on her side. Sophia was almost murdered by white officers after pushing a white family. Nettie was nearly raped by her stepfather and Mr. and had to escape for her personal safety. Harpo makes a failed effort to control and dominate Sophia, his first wife, and he abuses Squeak until she betrays him for Grady. Celie's biological father and uncles were killed by whites who were jealous of their successful business, and there is always the risk that if blacks protest much more for their rights, they would be severely beaten by the white people who control local authorities and the nation.

This violence occurs in Africa as well, inside the indigenous culture and in the relationship between whites and blacks. In the community of Olinka, men have complete power over their wives, and a grieving ritual is conducted for all women who pass through permanently, left their faces scarred for life.

Self Discovery and Self Improvement

Celie and the other characters in this novel seem to be on a journey of self-discovery and enlightenment. Celie begins the story as a calm, uninvolved little girl, astonished by her pregnancy, her stepfather's abuse, and her husband's terrible treatment.

After meeting Shug and experiencing her sister escape, Celie gradually develops vital skills since she is a devoted worker in the farms, she learns how to manage a family and raise young men, and she meets other determined women, like Sophia, who continually had to fight men in her daily life. Additionally, through her feelings for Shug, she discovers her sexuality and ability to love. The consequent tragedy is the motivation she needs to comprehend that she offers all she requires to have a successful existence. Celie can now appreciate and be thankful for who she is, realizing she's beautiful and she's present. Nettie's journey is one of self discovery as well.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Nettie finished more school years than Celie, travelled across the world, worked as a missionary in Africa, and finally married a loving and intellectual guy. Nettie, on the other hand, is conscious that she can balance her freedom and opportunity to grow with a loving married life that includes two stepson children, Olivia, and Adam.

Moreover, the presence of this family members in Celie at the end of the novel symbolizes the end of both Celie's and Nettie's journeys of self empowerment. The sisters found themselves, and now, as the story finishes, they have rediscovered each other.

Gender Roles

The novel is a profound reflection on the origin of men and women, as well as the gender stereotypes. Celie is mainly supposed to serve her abusive father, however when Shug arrives to stay with her and Mr. ___ and she starts instructing Celie about her body and other ways of life that are not beneath the power of males. Celie and Squeak, Harpo's second wife, end up living with Shug in Memphis, and Celie is ready to conduct her own pants manufacturing business.

However, men in the narrative find another path. It was supposed that black men of the time, especially in the south, would work on farms and women would obey them unconditionally. Mr. _____ is well conscious of how much he took for granted, and how much he depended on women's services for the rest of his life when Shug and then Celie left him. Meanwhile, in Africa, Nettie was able to satisfy the gender role that was previously expected of her.

The novel's conclusion honors the stability of the family, which is crowded by women roles and regretful men leads, as well as the realization that families, and the roles within them, are unpredictable, frequently conflicting, and establish part of the long discovery toward equal rights and deeper understanding, even though that discovery is most often characterized by tragic event, ignorance and mistreatment.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Literary Devices

Language devices are frequently used by writers to develop certain concepts in their figures.

Symbolism and Imagery

Symbols serve in the link and connection of items with concepts or thoughts. Sometimes it is more useful to symbolize a concept with a particular asset than to describe the concept itself. In writing, the author may not desire to directly mention a term. He just might want to get across this concept with something else. Alice Walker depicts empowerment in *The Color Purple* by using the color "purple" as a symbol of life, religion through letters to God, and independence by choosing to work in pants.

Well, here it is, I say, standing in the door. Everything in my room purple and red cept the floor, that painted bright yellow. She go right to the little purple frog perch on my mantle piece. (Walker 291)

Purple symbolizes all of the beautiful things that God provided for men and women to cherish. Celie, at the beginning of the novel, might be said to have no sensibility of purple. She has a miserable existence, she never stops smelling the roses, and she is just breathing. Shug is the one who raises Celie's purple color scheme.

She believes that God makes tiny details for humans, like as producing the color purple, to keep them happy and to bring them happiness in their life. God desires that people recognize the magnificence of his creation. Shug describes enjoying the beauty of nature as including everything of God's creation, including sex. Shug makes Celie realize that living life and be happy is clearly what God wants everyone to do; it is a matter of showing our worship. Celie proudly displays her room in purple and red as she begins to embrace life.

"I'm busy making pants for Sofia now. One leg be purple, one leg be red. I dream Sofia wearing these pants, one day she was jumping over the moon."(Walker 223)

Chapter Two: General Overview of Alice Walker's Book "The Color Purple" and Its Adaptation

Purple is often related to royalty and spirituality. It combines the wisdom of blue with the passion of red. Purple also symbolizes Sophia's strong character who unlike Celie, fights for a worthwhile life. She is a tough woman who is trying hard to rebuild her personality and respect. This figure depicts the struggle of the rebel woman.

Here's the thing, say Shug. The thing I believe. God is inside you and inside everybody else. You come into the world with God. But only them that search for it inside find it. And sometimes it just manifest itself even if you not looking, or don't know what you looking for. Trouble do it for most folks, I think. Sorrow, lord. Feeling like shit. It? I ask. Yeah, It. God ain't a he or a she, but a It. But what do it look like? I ask. Don't look like nothing, she say. It ain't a picture show. It ain't something you can look at apart from anything else, including yourself. I believe God is everything, say Shug. Everything that is or ever was or ever will be. And when you cam feel that, and be happy to feel that, you've found it.(Walker 166-67)

God is the ultimate safety of most writers, who can maintain a certain level of stability by connecting to God through letters. Celie admits through the book that she envisions God as a white bearded man. Celie is having some serious issues with God as a consequence to her mistreatment from men.

Celie realizes, with Shug's guidance, that God has no gender or race for the rest of the story that god is neither man nor white. Celie moved away from Religion for a while, choosing to write to Nettie. However, her final letter is directed to God since her perspective of God has changed substantially.

"I'm pore, I'm black, I may be ugly and can't cook, a voice say to everything listening. But I'm here." (Walker217)

When Celie is completely free of Mr.____ and patriarchy, she changes it in to a human instead of an enslaved woman. The pants symbolize her progress into a complete, unrepressed woman. Celie never wore panties for almost all of her life since she considered them to be men's clothes. Celie broke norms and values when she decided to start a real business sewing pants for both men and women. As a result, the pants are a symbol of true prosperity as well as freedom from patriarchy and sexism.

Chapter Two: General Overview of Alice Walker's Book "The Color Purple" and Its Adaptation

Metaphor

A metaphor is a literary device that depicts something or an action in a manner that is not precise, but serves to clarify a concept or draw a comparison. Throughout the narrative, Walker applies the metaphor. For example, when Celie was describing Shug's extreme thinness, she said:

she bout ten thousand times more prettier then me. i see her there in furs. her face rouge. her hair like something tail. (Walker 6). They are so black, they shine. (Walker141)

Alice used the metaphor to portray Celie's astonishment at Shug's hair, as she compares its dark color to an animal's tail.

Atmosphere

In literature, atmosphere refers to the mood, emotion, or emotion that the author produces in the story using descriptive language. The emotional environment in which the action takes place is supposed to experience while reading, is represented by this literary device, as well as the motivational factors that the reader.

Although the atmosphere in a work of literature is usually created rapidly, it might evolve throughout the text based on the setting or level of storytelling.

I spent my wedding day running from the oldest boy. he picked up a rock and laid my head open.(Walker12)

Throughout the novel, the author employed the atmosphere as a literary device when Celie begins to describe her new existence.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Hyperbole

Hyperbole is a literary device that uses purposeful exaggeration to create greater impact. Hyperbole is a statement or remark that is dramatically overstated or overstated in way to extend importance without the aim of being literally correct. Hyperbole is usually applied in speech and literature for dramatic, funny, or sarcastic impact.

Examples from the novel:

She bout ten thousand times more prettier then me. (Walker6)

She got one hundred pretty dresses. (Walker109).

...you could have knock me over with a feather. (Walker245)

Alice used these metaphors to clarify and embellish the meaning.

Simile

A simile is used as literary devices to affirm resemblance by using words "like" or "as," which are language concepts that maintain comparison. A perfect simile creates a clear link between two items that are sufficiently different to make their similarity seem improbable. There are many similes used in "*The Color Purple*", among them:

Her hair like somethin tail. (Walker 6)

...a wood stove look like a truck. (Walker 12)

Shug Avery black as my shoe. (Walker 20)

I sleeps like a baby now. (Walker 42)

...steeping out of the car, dress like a moving star... (Walker 283)

The purpose of the use of similes according to Walker is to clarify the image and the description from the mind of the recipient, and to make the reader closer to what he reads.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Personification

Personification is a kind of metaphor in which human traits are given to inanimate objects. This helps writers to give inanimate items, animals, and even theoretical concepts alive and action by augmenting them with characteristics of human thoughts and attitudes, such as in the novel:

She so mad tears be flying... (Walker 21).

I think my heart gon fly out my mouth... (Walker 45)

...having exhausted his own knowledge. (Walker 164)

And words long buried in my heart crept to my lips. (Walker 238)

Alice used personification in the novel to give emotions and feelings to ideas or non human things to make the readers live with the situation that the character is living in.

Metonymy

As a literary device, it is a means of changing an item or concept with something close to it rather than expressing what is actually intended. Metonymy allows writers to convey a term or idea in a different way by employing a closely similar word or thought. As a result, this is a strategy Walker used to diversify her style and make an impact on the mind. For example:

Then the old devil put his arms around me and just stood there on the porch with me real quiet. (Walker 271)

Throughout the narrative, literary devices are frequently applied in order to improve Alice Walker's writing. In this novel, exaggerations are the most usually employed method. The objective is to leave an impression in the minds of the readers. Despite their affinities, similarities allow the two items to be clearly distinguished.

Chapter Two: General Overview of Alice Walker's Book "The Color Purple" and Its Adaptation

Walker employs Metonymy to develop the feeling of cognitive and emotional in reader eyes. Other methods are also used to express many concepts, building a deeper connection between both the reader and the story.

About Film Adaptation

Film is a major art piece, a useful resource of amusement, and a strong weapon for attempting to educate or indoctrinating individuals. Moreover, films became an essential aspect of human civilization, impacting how people live and how the society acts. In other terms, it improves the standard of living.

Films are much more than pleasure since the lessons they transmit, the visions they show, the decisions they undertake, and the actions they recommend define not only the daily lives, but also the cultural ideology and strategic objectives.

Literature has powerfully shaped the way we think and act. Over the past 100 years, film has become a progressively more powerful and dominant form and we have sufficient evidence to suggest that the visual has now largely supplanted the written form as the leading method of communication in contemporary society.

The Definition of Film Adaptation

"The study of literature casts light on the meanings in the film, and the study of the film can illuminate the full value of the literature."(Ronald Perrier, From Fiction to Film 1971, 29)

Considering film is a relatively new phenomenon, it has drawn heavily on other forms of expression, notably literature. A literary adaptation is the conversion of a literary material such as a novel, short story, play, or poem) into another genre or media, such as music, theatre, dance, opera, film, or even animation. This may also refer to adapt the same literary genre in the same genre or media for different purposes.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

The adaptation of novels into films seems to be in cinema history. In fact, it appears that almost every film produced is nowadays based on a book. Classic Greek playwrights adapted ancient myths and legends from oral traditions through using published content to adjust to a new form. When filmmakers realized that a good plot was ready to notify a great story in film, they began to borrow from literature, plays, and short stories. After a short amount of time, a variety of ideologies developed, and experts began to investigate the changes.

Throughout the Enlightenment, different sciences developed, and the technological advancements drove people to quit reading, leading in a decrease in the amount of individuals involved in literature. Producers and publishers discovered an unexpected change by adapting novels into films while preserving the writer's rights.

"Film is visual brevity....If the novel is a poem, the film is a telegram."

)Michael Hastings, screenwriter(

A film based on a book is a term that affirms the idea that the film's plot started as a written text, probably more clearly than when the film began as just a completely original story. As a result, adapting a written screenplay to a movie script brings unique challenges to both producer and the audience.

The theories of Film Adaptation

Adaptation involves copying the original work. In this case, adapting a novel into a film signifies that the film borrows from the novel. As a result, the film's events are based on the novel plot. But that doesn't mean that film must be completely just like book.

According to Concepts in "*Film Theory: Adaptation*", in 1984 Dudley Andrew claimed that more than half of all film genres originated from literature origins. The adaptation applies three theories: intersection, borrowing, and fidelity of transformation.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Borrowing

According to Andrew, "borrowing is the most common mode of adaptation... and encompasses more or less extensively, the material, idea, or form of an earlier, generally successful text" (Braudy and Cohen, 454). When a borrowed work is finished, the audience is able to appreciate a particular aspect of being of previous piece of literature.

Borrowing takes place when the original story is taken completely, word by word, from the original novel, whether it is the names of the characters, settings, major conflict, or themes of the narrative. The most of the actors in the movie are directly taken from the novel, and the book's main themes are explored in both versions.

Intersection

The intersection is the following figure. The authenticity that should be preserved in adaptation is not achieved according to this theory. The film adaption is a depiction of the original work. Many viewers are frustrated as a consequence of this. As a conclusion, the borrowing approach is more often employed than the intersection theory (Andrew, 1984:99). Intersecting is the exact opposite of borrowing. This adaptation of the narrative film attempts to become an identical copy of the original piece. It truly allows the viewer public to see the novel's plot presented through the filmmaking process

Fidelity of Transformation

In this form of adaptation, there is a reproduction in cinema of something essential about an original text. It can emphasize on a variety of different elements of the film, such as the characters and their relationships with each other, the cultural and historical context, or important aspects of a narrative story material. As Andrew expresses it:

"the skeleton of the original can...become the skeleton of a film"(Brody and Cohen, 455).

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Fidelity aims to recreate the narrative as completely as possible on film, though the technological boundaries of each form make actual authenticity nearly impossible. It refers to the process of estimating the intensity to which a literary work has been properly or improperly portrayed as a film. Those who assume that strict adherence to the script is essential, unfortunately, are completely misinterpreting the form of media of movie. It is practically impossible to put the text on the screen, and it should not be encouraged, because doing so reduces the film's strength and ability.

For a long period of time, film adaptations were thought to be just reproductions of more important and meaningful written works. In the late 1960s and early 1970s, significant conceptual and analytical concepts emerged in relation with the foundation of films studies at American and British institutions.

Close examination was still prominent at several art colleges, strengthened by an understanding of the novel's distinctiveness, as well as the literary language's originality.

"The Color Purple" as Film Adaptation

"The Color Purple", is a film published in 1985 and it is based on Alice Walker's Pulitzer Prize-winning novel of the same title from 1982. The film takes place in the South and depicts the life of a black woman who undergoes great oppression at the hands of the men in her life for 40 years until she comes to stand up for herself and discover her particular abilities. Director Steven Spielberg gave the color purple a great dramatic intensity and fascinating imagery. The drama is significantly enhanced by Quincy Jones' energetic music, and was filmed in magnificent settings in North Carolina.

The Film Analysis

To bring this novel to life, director Steven Spielberg selected stars like Danny Glover, Whoopi Goldberg, Deserta Jackson, Margaret Avery, Oprah Winfrey, Ray Dawn Chong, Willard Poe, and Adolphe Kaiser.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

The *Color Purple* follows the experiences and identities of African American women through Celie's childhood of abuse in a racist and homophobic society, as well as how her strong relationships with sister Nettie, her lover Shug, and her cousin Sophia that push her toward discovering her identity and her independence. This large and widely popular film contributes to the awareness of African-American history by providing an opportunity to examine the controversy surrounding over its development by a patriarchy capitalist society.

This film had a major influence on society and remains to bring change that the stories of black women must be recognized and respected since they are also part of African American history. Understanding African-American past requires acting, and this film helped several women to emotionally connect with the actors and focus on the suffering. Unfortunately, the movie led to a debate when it put black men into doubt due to their negative treatment, exposing a difference in Black people history in which the truth of black woman experiences is questioned and ignored.

It has an important role to understand the African-American history because it focuses on understanding the complex dynamics throughout African-American history to learn about how colonialism created a violent environment for black women, in which virginity, submission, child-rearing, and domestic skills were valued. This was a way of integrating African Americans into white social norms, decreasing community solidarity and cohesion, and seeking to mistreat black women.

The experience of seeing this story is different since it is not only restricted by film, but it is also produced through the vision of a white man. This film is still being criticised in this aspect, hence it is important to have a productive debate about such a movie that has had a great influence on society while keeping production difficulties into consideration. Overall, the novel's adaptation of "*The Color Purple*" does an outstanding job of properly expressing the novel's main themes, characters, setting, plot, and symbolism.

The film and novel dig into each of its main characters, uncovering their deepest feelings as well as psychological strength they never realized they carried. Both the film and the novel may be misinterpreted as gloomy dramas about abused women in the middle of racism and gender inequalities, but they also deal with a variety of other major problems.

Chapter Two: General Overview of Alice Walker's Book "*The Color Purple*" and Its Adaptation

Conclusion

In "*The Color Purple*", one of the finest novels ever published, the book succeeds in demonstrating His Majesty as a literary masterpiece. Alice Walker, the author of this book, provides the reader with a fresh reading experience completely unique. "*The Color purple*", which symbolizes human civilization, works in capturing the audience's attention, who feels like a member of the family while reading a novel because of the true setting it portrays. This book's reputation is also influenced by its characteristics. Since Alice Walker is a black woman, she has the appropriate knowledge and experience to argue for racism in the story. Steven Spielberg successfully adapted Alice Walker's epic novel for the feature film. From 1909 through 1947, the movie depicts the growth and empowerment of a black woman mistreated. During the release of the film, the audience gets to see all of her accomplishments and traumas. It was one of Spielberg's forgotten films; however it's still one of his greatest.

Chapter Three

“The Color Purple”

The Book Vs the Film

Chapter three: *"The Color Purple"* The book Vs the Film

Introduction

Several films are based on books. Instead, they typically adopt different approaches of presenting similar stories. The last chapter aims to study the impact of film adaptations using Spielberg's adaptation of Alice Walker's *"The Color Purple"* as a study case, and discusses the distinctions in many factors including their structure, storytelling approaches, and influence. It also analyzes the similarities drawn from the book's film adaptation. Finally, this chapter examines the link between the book and the film by analyzing their complementarities.

Literary works are excellent sources for the film industry, since many filmmakers obtain inspiration for movies from books in order to earn huge returns up to the present day. When creating adapted films, a director confronts several obstacles, especially if the novels or stories are highest quality or famous, as viewers have their very own perception of the plot. When novels are transformed into films, they are treated very differently. One of the challenges experienced by the filmmaking company is deciding how to effectively represent the piece, since the screenwriter must change the narration in the book into speech, and the movie director adds specific modifications to the work, therefore impacts the audience.

Differences between Film and Novel

The strong link between literature and film has been thoroughly examined, both scientifically and exegetically. Literature and film have generally been thought to be from the same genre as they both tell stories. Yet, the distinctions between the two seem apparent.

"The Color Purple" is a novel that sparked Steven Spielberg's desire to adapt it into a film. Both the film and the book have so much in similarity that they depict a terrifyingly accurate image of African-American women's status in American culture in the 1990s. Meanwhile, there are also some significant differences between both the film and the novel.

Chapter three: *"The Color Purple"* The book Vs the Film

Visual Images Vs Verbal words:

The primary distinction between novels and films is in the way in which the visuals are produced, as well as the unique elements of the two mediums used to tell the story. Since the images are closer to the reality; it appears that the visual images in the film provide more clear and obvious connection with the verbal words described in the text. In this regard, the narrative portrayed in the film is clearer to interpret than the story presented in the novel, particularly when it comes to specific cultural aspects.

When reading a book, the reader must use his imagination to build a visual image from the words in the book. In the novel *"The Color Purple"*, for example, the readers are encouraged to invent their own vision of the story's various characters. Films, on the other hand, provide the spectator with an immediate post visual representation.

Sounds Vs Silence

The film's sounds can greatly boost the audience's comprehension. The viewers of a film may get information from both images and sounds, although readers of a book can only collect information from the text. The sound in the movie is classified into three categories: dialogue, music, and background. In some circumstances, each of them would tell a story according to their own. However the narrative cannot be realistic, the sound in the film can create an atmosphere in which the audience can experience the actors' emotions. The beauty of sound in movies is that it can reproduce true noises, with images that produce and show reality to the spectator clearly.

The novel, on the other hand, can only explain things through words. For example, the director of *"The Color Purple"* was able to highlight the film with great music, good acting, lively discussion, and all sorts of sounds, something the writer cannot use since he can only use silent words. As a consequence, it is reasonable to claim that the film is far more effective than the novel in terms of direct production. Yet, from some other perspective, the novel's defect can be a major advantage. Only the novel's silence and random allusions have given the reader with an endless amount of energy. As a consequence, every reader may imagine the most stunning and original film.

Chapter three: *"The Color Purple"* The book Vs the Film

Time

When reading a book, you can interpret it through your own speed and intensity and take your time admiring the story. Some books are only a hundred pages long, while others may be a thousand. And people keep reading both. Nevertheless, films have a limited moment of time to capture audience's attention. An hour and a half to two and a half hours tends to be the standard for a movie, and if producers can't fit all of the narrative events in that time, they ultimately end up cutting scenes and reducing scenario and drawing lines. As a result, the film adaptation won't have all of the details the readers might want, and most will be dissatisfied when full sequences and characters from the film come to end, as well as the pattern of splitting the movie in part do not really help matters much.

In *"The Color Purple"* book, the author describes in details how the girl is raped, and the strength of the word is so intense that we begin to experience the suffering she feels. On the other hand, there is no rape scene in the film. We see Celie giving birth to her first baby straight away. It was a difficult birth for such a young girl, and the film begins to stand in solidarity with her

Narrative structure

The narrative framework of the book varies from that of the film. The third person can be used to describe the experience in the novel. The script, from the other side, transforms the story into direct dialogues with avoiding character's detailed descriptions, places and events. Walker focused on the form of letters in her novel *"The Color Purple"* to describe the events that Celie was going through, and she divided each chapter in the book into several messages. However, Spielberg rejected this method and changed the letters into a direct speech that primarily focused on what Celie was expressing.

Similarities between Novel and Film

Several people have difficulties distinguishing between novels and films. They have numerous distinctions; however they also share many similarities.

Chapter three: *"The Color Purple"* The book Vs the Film

Books and films are related in many ways; they not only present the same story but also link the characters to the person viewing them. Films express their thoughts and feelings through listening and seeing, due to good sound and visual techniques, while books expand the reader's imagination, making the details seem more vivid.

The Title:

When adapting a film from a very popular book in the world of literature, some producers use the same name of the novel and do not change it for a variety of reasons. Using the same title as the book when adapting allows the audience to see the film and therefore serve as indirect advertising for the film.

In order to turn books into films, some film producers depend on the concept of fidelity. This method is based on reproducing the novel exactly as written, without modifying the plot, the characters and their names, or the themes discussed in the book, notably the title of the narrative. This is what Spielberg used in his faithful adaptation of Walker's book, *"The Color Purple"*.

When a book is turned into a movie, the producers leave the title of the book out for another purpose which is to boost revenues and profits by relying on book lovers who would like to watch the film from out curiosity, as well as to capture the attention of critics who compare the film's script with the original story of the book for literary purposes. As a result, the movie's popularity increases and therefore its revenues grow.

The Plot

The style of narration in the novel is similar to that in the film. The producer is based on literally transferring the novel and presenting it via an artistic vision, using the cameras and actors to embody the narrative and turn it into a speech that both eyes and ears can interpret. In which he follows to the chronological order of events and he is reliant on the same locations mentioned in the story, just like in the narrative of *"The Color Purple"*. He also attempts to address all of the themes in a book, but still the limited time for the film prevents him from doing so, so he focuses on the novel's most significant topic in order to be somewhat faithful in adapting it.

Chapter three: *"The Color Purple"* The book Vs the Film

The Characters

When adapting a narrative to a film with extreme sincerity and accurateness, the director remains loyal to the writer's vision, with the actors trying to portray the major role in the story with a highly skilled and professional performance, that may be a good reason to re-read this novel to make a comparison with the movie and understand too many details by a great amount of people all around globe.

The producer tends to rely on the original division of the characters and their names in the book, as in the novel *"The Color Purple"*, so that Spielberg focused on Celie, the main character in the story, and he embodies the experiences she went through as Walker did by depending on competent actors such as Whoopi Goldberg, and thus attracting the attention of the audience for the film.

Both tell a story

Novel and film are described by their storytelling, which is nothing more than the development of events carried out by characters, and it is possible that this phase allows, is what motivated filmmakers to adapt many narratives in order to turn them into movies.

From their beginning the novel and the film have laboured to shed light on cases, visions and situations that express the lives of people and society in their own way, trying to move the wheel of the cultural scene and bringing it into an ideal evolution of the academic and social entity of social structure instantly.

Both the novel and the cinema are expressive arts which dive deep into the axes of content in order to present a vision of society and its impacts. They might be different in the exterior shape of the manner, the discourse that is delivered, yet they achieve the same purpose.

When adapting the masterpiece *"The Color Purple"*, Spielberg tried to focus on the message Walker wanted to convey to the world through the story that depict the black women struggle to find themselves because of the abuse and humiliation they are subjected to by white and black men.

Chapter three: *"The Color Purple"* The book Vs the Film

The Relationship between Book and Film

Even through the several obvious differences between literary works and film, it is sufficient to focus on what unites them which are basically the imaginative aspects that characterize both of them; without fiction, neither literature nor film would take place. The outstanding ability to create distinguishes each one of the practitioners of both these arts. They continue to fascinate audience with new lives that they thrive at developing, which explains everyone's concern for them.

As both literature and film are considered beautiful arts, there must be something that links them. Their relationship with such a large amount of human civilization cannot be excused; rather, it must be defended. When examining this sense of attachment and contemplation at the same time in both of them, the word art that combines between them, will bring attention in which they can be interpreted as an expression of the depth of human being in various creative shapes, outpacing the needs of various daily activities, to participate in deliberation of his mental, spiritual, and religious actuality.

The relationship between novel and film is mutual, both of which inspire the other, the first draws its ideas in characters and the second performs it in visual language that is striking to the viewer, so that it creates a common language to the literary and cinematic text, whether this artistic vision is presented based on the director's vision without relying on the narrative of the novel or a corresponding basis in which the literary text of the novel is equal to the cinematic text. Thus, the common denominator and goal are the same for both artists, no matter how different the treatment method.

Conclusion

This chapter attempts to examine the relationship between film adaptations and literary novels, using Steven Spielberg's adaptation of Alice Walker's novel *"The Color Purple"* as a case study. Spielberg's version reconstructs Walker's story of women's empowerment and independence within her own identity through the lens of comforting American legend.

Chapter three: “*The Color Purple*” The book Vs the Film

Books and films are great mediums for sharing stories. Although the two adopt distinct ways to interact with their audiences, they also have several similarities, including the use of narratives and the reliance on characters to convey the story. However, there are major variations between the two in terms of the audience's level of imagination and the employment of details. Books and movies, in general, are essential means of communication that plays a major position in human civilization.

General Conclusion

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General Conclusion

There are many novels and stories which are intended to depict social life and activities through the perspective of specific characters that use their words, actions, and emotions, to transmit a particular message for the purposes of education, knowledge, and entertainment. Literature authors interpret true life experiences in a society into fiction and present them as a mirror in which individuals may look at themselves and make up when needed. Therefore, literature serves not just as a medium of interaction, but also as a critical reflection through which individuals may evaluate themselves and identify the need for personal growth.

The novel *“The Color Purple”* by Alice Walker is a vivid example of the impact of literature in depicting society. It is a major novel in the history of the feminist fiction, as well as a literary work of freedom in both the intellectual and cultural sense, and it has received massive praise in the United States and around the world. *“The Color Purple”* is a novel that defends racism and discrimination and exposes its impact on women, notably in a patriarchal society. The above novel reflects Celie's story as an expression of the oppression she confronts, which gradually turned into tragic events imposed on her by men, whether as a consequence of her stepfather's rape, or her transformation into a mistreated maid at the hands of her husband, who rapidly separates her from her sister Nettie, who was the only person she loves in this horrible world.

Three years after the publication of *“The Color Purple”*, director Steven Spielberg adapted the novel to make a film of the same title. The adaptation of the novel *“The Color Purple”* came to be a major step in his global cinematic image, with which he deserved his film nomination for eleven Oscars. The challenge in adapting the novel for a film is how to stay true to the source as you proceed to bend it into the medium of film. The first thing to consider is adapting prose to dramatic writing and the limitations of the screenplay format. Spielberg relied on fidelity as he took into account the central elements of the source text and remain to them particularly so that the edit was authentic. However, every film adaptation is a little different from the original. Books and films are among the most important mediums for communicating ideas to the audience, as they have a number of important similarities and differences.

General Conclusion

The way images are produced varies significantly between novels and films. When reading books, the user must use his imagination to form a vivid appearance from the words in the text. Films, on the other hand, provide the viewer with a fully prepared visual image.

The amount of details provided by books and films is also different. The author of the book spends too much time describing characters, events, items, and settings. These long descriptions are required to assist the readers in developing a mental image of the tale. There are no excessive features in films. A complex scene may be displayed in a major film image; hence movies do not need to engage in detailed descriptions.

The fact that both books and movies set out to tell stories that are usually great for an audience is a significant connection, whichever method is employed. The plot is an essential element in which authors or producers develop themes that may captivate and entertain the audience via the use of aspects such as characters, setting, conflict, and resolution. Regardless of the plot being presented, both books and movies require intensive use of the actors. In most cases, it is the characters that convince the spectator that the film or book is inferior or superior.

Through the analysis of the preceding, we find that the novel's transition from its written text to a film, as well as a deviation from its norms and some of its features, allows it to flow into another artistic form, providing it with aspects and other qualities. Written text has technical characteristics that are difficult to manage in another visual genre, and this may frequently result big change in content. While other works may adopt this conversion process more easily, it enhances both arts.

Despite films and books are different concepts, they share some characteristics. In which the events of both reflect a common theme. In addition, books and films are also considered entertainment forms since they are both sources of knowledge and enjoyment. The novel and film share a deep and complex relationship. They serve an important spreading and growing the public space by receiving unique masterpieces, as well as progressing the user's intellectual and cultural taste by adapting the most important literary works and introducing them closer to his recognition and culture, including "*The Color Purple*", and thus contributing to the Social and artistic construction, and future expansion.

General Conclusion

One of the most important factors in developing the connection between the book and the film is the notion of fidelity in regard to the adaptation of the film. The significance of referring to the original script, on which the film is based, is a source of debate among theorists and critics. Some people believe that neglecting the text is a big work transgression. However, others believe that the topic of fidelity is overused and unimportant, adding that further focus is placed on whether or not film sticks to the original text rather than other aspects of adaptation studies.

Few filmmakers and directors have been effective in reaching literary works that are as valuable as outstanding fiction on the book pages, however the great majority of those adaptations were not technically effective. The authors were astonished beside their audience, making them cautious to give the rights to adapt much more their works to the great and small platforms.

Glossary

Epistolary Novel

The term epistolary is derived from a Latin word “epistola”, which signifies letter. Epistolary novel is a narrative in which the author transmits the plot through documents. An epistolary story, in the most traditional sense, is a series of letters. Some authors use newspaper clippings, diaries notes, and articles into their writings. There are various forms and concepts of epistolary story. Ovid, the Roman poet, was the first to employ letters in his writings, but they truly took off during the 17th century and reached in popularity in the 18th.

There have been several novels written by mostly women. The letter narration was a pioneering method for female writers to gain public awareness. Female characters in literature frequently struggle with sexual desire and moral appropriateness. The letter is the only method for them to express themselves truthfully and properly. In the eighteenth century, novelties were read, but significant literary works were done by men. Alice Walker was one of many who employed the letter form in her work “*The Color Purple*” in the twentieth century.

Dear Celie,

I wrote a letter to you almost every day on the ship coming to Africa. But by the time we docked I was so down, I tore them into little pieces and dropped them into the water. Albert is not going to let you have my letters and so what use is there in writing them. That’s the way I felt when I tore them up and sent them to you on the waves. But now I feel different. I remember one time you said your life made you feel so ashamed you couldn’t even talk about it to God, you had to write it, bad as you thought your writing was. Well, now I know what you meant. And whether God will read letters or no, I know you will go on writing them; which is guidance enough for me. Anyway, when I don’t write to you I feel as bad as I do when I don’t pray, locked up in myself and choking on my own heart. I am so lonely, Celie...

...Your sister, Nettie (Walker 110)

Writing letters was the only weapon in Celie's hands with which she was able to fight the war against patriarchy and then men in general after she lived through great tragedies caused by the men who entered her life at that time.

Glossary

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Appendices

Appendices

List of Appendices:

Appendix I: Summary of “*The Color Purple*”

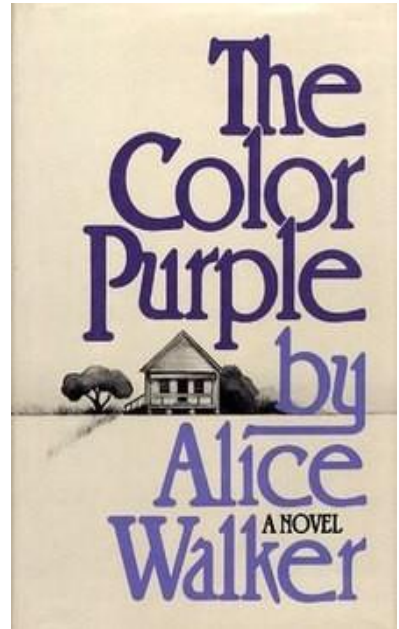
Appendix II: Steven Spielberg Biography

Appendix III: Alice Walker bibliography

Appendices

I. Summary of “The Color Purple”

Celie, a major character in the novel *“The Color Purple”*, after her mother's death, she is taking care for her younger sister, Nettie. She lives in an abusive family home with an extended family of stepchildren. She got raped by her father continuously; as a consequence she had two illegal children, who were both taken away at birth. She has to abandon her sister when her father forced her to marry Mr. _____ when he comes by looking for a wife to take care of his young children to get rid of her and get rid of his feelings of guilt. Celie began writing letters as a consolation to the circumstance in which she found herself. She was complaining to God and expressing her longing and the absence of her only sister.



According to Celie, life with Mr.____ is no better than life with her father. Her husband believes that attacking Celie is the best way to keep her in her place, and he does it frequently. He does not love Celie. He simply wanted a wife to take care of him and his children, and also because the lady he truly loved, Shug Avery, refused to marry him. She is a talented jazz singer who works at dirty places all around country.

Celie's sister, the one person she truly loved, runs away from home and moves in with Celie and her husband. Since Nettie is stunning, Mr._____ is fascinated by her. He makes many attempts at Nettie, but she ignores him. Mr. gets furious when Nettie rejects his advances and sends her out of the house one day. Nettie and Celie made a promise to write to each other. Nettie keeps her commitment by writing to Celie, but Mr._____ intercepts the letters before Celie can see them. Celie assumed that Nettie was dead since she didn't write. Celie had lost her passion to live. She goes day in and day just to take all of Mr.____'s abuse and does not say anything or do no action of protest.

Shug Avery, Mr.____'s true love, is terribly ill as a result of her hard lifestyle. She has no other place to live, so she decides to stay with Mr. _____. Celie serves Shug and helps her in recovering her health. Celie finds herself falling in love with Shug as she gets to know her deeper. Shug chooses to bring Celie as her nurse to take care of her health.

Appendices

In the end, Shug and Celie got incredibly close after Shug became a good sight. Shug goes to grab the mail one day and discovers a letter from Nettie to Celie before Mr. _____ has an opportunity to see it. Celie was overjoyed to find out that her sister alive. Shug and Celie then search in Mr. ___'s bedroom and discover a bunch of letters Nettie sent to Celie.

In her letters, Nettie stated that she was a part of a Religious revival team that went to Africa to educate the native population. A minister and his wife, who have two adopted children, head the religious organization. Nettie assumed that the kids are Celie's children just by looking at them.

Nettie also writes that the man they thought was their father was not, in fact, their real father died when they were young, and they moved in with another family. This means that Celie's children were not born of incest. Celie is happy to hear that her sister and her two children are still alive, but she is also upset from Mr. for hiding this news from her.

Celie started a new company that makes jeans in Memphis. She reaches huge success with the help of Shug. Men have often defeated Celie, and the only individuals she feels in love with are women. Shug does not feel the exact same way as Celie and intends to abandon her to Germaine, a 19 years old guy. Celie's joy faded after Shug departed.

Fonso, the man who claimed to be Celie's father, dies, and let his house to Celie. She moves to it and continues to make pants at her new place. Celie finally contacts Mr. _____, who has dramatically changed after her absence, he learnt a lot about life and love. Celie becomes a good friend to Mr. _____, however, she can never love another man and she believes that love will never come back to her life. Her sister Nettie returns from Africa with her children. Celie's family has been reunited, and she is overwhelmed with love and happiness that she has never experienced.

Appendices

II. Steven Spielberg Biography

Steven Spielberg is an Oscar Prize film director, producer, and scriptwriter. For more than four decades, he has been one of the greatest prominent filmmakers in the history of the film industry. He worked as a producer and director for many of Hollywood's biggest studios in the beginning of the twenty centuries. He has contributed to the direction and producing of several films with diverse themes such as science fiction and adventure.



Steven Spielberg was born on December 18, 1946, in Cincinnati, Ohio. His parents are Leah Adler Posner, a businesswoman and pianist, and Arnold Spielberg, an electrical engineer. He began directing as a kid, directing his first films in 1958, after which he got a letter of approval as a Scout Leader for producing a nine-minute short film called “*The Last Gunfight*”. At the age of thirteen, Spielberg got an award for his film “*Escape Anywhere*”, a 40-minute drama based on an African conflict. He attended University of California Long Beach before dropping out in 1969 to pursue a career in cinema.

From 1985 to 1989, he was married to Amy Irving, with whom he had one kid. Kate Capshaw is his current wife, whom he met while filming *Indiana Jones and the Temple of Doom*. They married in 1991 and have three children, two of whom are adopted. Steven Spielberg was born into a Jewish family, thus his religion, beliefs, and originating sect are Jewish.

Steven Spielberg's first film was “*Amblin*”, it was produced in 1968 while he was still an intern at Universal Studios. In 1969, he directed his first professional television production, “*Night Gallery*”, starring Joan Crawford. After producing Universal Studios “*The Name of the Game*”, he signed a four films deal with the same studio. In 1975, he had his first success as a director when he produced the film “*Jaws*”, which earned a huge amount of money at the box office.

His science fiction film, *Encounters of the Third Kind*, was nominated for an Academy Award for Best Director in 1977. Four years later, he directed *Raiders of the Lost Ark*, the first *Indiana Jones* movie featuring Harrison Ford.

Appendices

In 1982, he also produced “*E.T.The Extraterrestrial*”, was the greatest film studio in the world. In 1994, he founded the DreamWorks SKG animation company with Jeffrey Kanzenberg and David Geffen. On October 16, 2015, Steven Spielberg was nominated for six Academy Awards. The next year, he directed and produced the fantasy film “*The BFG*”.



His adaptation of Alice Walker's book “*The Color Purple*” was one of his most important works in 1985, where despite the criticism he received, the film highlighted the suffering of black women significantly.

Appendices

III. Alice Walker Biography

Alice Walker is well-known for her career as a writer, feminist, and activist. She was born in Eatonton, Georgia on February 9, 1944. She is the eighth child of Minnie Talula Grant and Willie Lee Walker. During the Slavery Era, her parents were farmers who worked on a large cotton plantation. Walker's mother, who saw her daughter's potential at a young age, attended her in first grade at East Putnam Consolidated, where she immediately became a brilliant student. In 1952, a childhood accident blinded her in one of her eyes, forcing her to isolate from the outside world and take the writing as a comfort during her loneliness.



She went on to become the class valedictorian at Butler Baker High School. Until the age of seventeen, she acquired a scholarship at Spelman College in Atlanta where she became interested in Russian literature and the growing civil rights movement. She also received a scholarship to Sarah Lawrence College in 1963, and after her activist professor Howard Zinn was expelled from Spelman, she moved to Sarah Lawrence. There, she studied poetry with Muriel Roeser (1913-1980), who helped her in getting her first poetry book, *“Once Upon a Time”*, published in 1968. Walker studied as an exchange student in East Africa during her final year.

Walker worked temporarily at the New York City Welfare Department after graduating from college in 1965, and then moved to Jackson, Mississippi in the South, where she volunteered for voter registration campaigns and worked for the NAACP Legal Defense Fund. In 1965, she met friend civil rights activist Melvin R Leventhal, and they married on March 17, 1967, in New York City. They returned to Jackson and became the city's first legally interracial married couple. Rebecca, their only child, was born on November 17, 1969. In 1976, the marriage ended in divorce.

Appendices

Alice began her writing career as a writer in residence at Jackson State University 1968, and two years after in Togaloo College. Her first novel, “*The Third Life of the Grange Copeland*”, an epic for farmers, was published in 1970. In 1972, she did a class on Black Women's Writers at the University of Massachusetts in Boston while attempting to write.

Walker explores her personal experiences throughout her poetry, novels, and short stories, including rape, violence, loneliness, instability, ambivalence, intergenerational perspective, sexism, and racism.

Among her most major works, she wrote a biography of poet Langston Hughes (1902-1967), and the following year published “*In Search of Zora Neale Hurston*”, a description of her research with Charlotte Hunt, in which she was credited with reviving value to Zora Neale Hurston (1891–1960), a writer and anthropologist. “*Meridian*”, her first novel, it was published in 1976, and it focused on the civil rights movement in the South. Her second masterpiece, “*The Color Purple*”, it improved her life and introduced her to a broader audience, making her an inspiration.

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