



RESEARCH PAPER**A Postmodern Analysis of Film Adaptation of Alice Walker's *The Color Purple*****¹Farrukh Moin, ²Dr. Taimur Kayani and ³Kamran Farooqi**

1. MPhil Scholar, Department of English, GIFT University Gujranwala, Punjab, Pakistan

2. Professor, Department of English, GIFT University Gujranwala, Punjab, Pakistan

3. PhD Scholar, Department of English, GIFT University, Gujranwala, Punjab, Pakistan

***Corresponding Author** | kamranfarooqi10@gmail.com

ABSTRACT

This paper analyzes the cinematic adaptation of Alice Walker's novel *The Color Purple* through Linda Hutcheon's *A Theory of Adaptation*, focusing on the disparities between the original text and Steven Spielberg's film version. It explores how the adaptation process modifies or reinterprets the novel, particularly regarding resistance, reconstruction, and Black literary themes. The study employs qualitative, descriptive, analytical, and applied methodologies, including Hutcheon's theory, Karen Gocsik's *Writing about Movies*, and other sources to assess the film's accuracy. The analysis reveals significant differences in the portrayal of gender, cinematography, visuals, clothing, and setting, with the film emphasizing subplots to appeal to mainstream audiences. The findings highlight the impact of adaptation choices on audience interpretation and suggest the need for further research on how such decisions influence the preservation or alteration of original themes, potentially expanding to other literary works adapted into films.

KEYWORDS Adaptation, Postmodernism, Racism, Sexuality, Violence

Introduction

A film adaptation can be regarded as the transmission of a piece of the story to a feature film, either in part or in whole. It is believed to be a type of imitative work. From the point of view of a film adaptation, novels are a common way to adapt a feature film. Non-fiction (including journalism), i.e., autobiography, plays, scriptures, historical sources, and comic books, are also used for film adaptation. Undoubtedly, adaptation has become one of the significant and consequential disciplines of investigation for scholars of both language and literature that breaks off the ties of old stories. The present study examines a postmodern analysis of the film adaptation of Walker's *The Color Purple* by the aspects of Hutcheon's *Theory of Adaptation*. There are different means of the film adaptation, such as theatrical adaptation, television adaptation, comic book adaptation, documentary films, cartoons, and religious books for adaptation, etc.

Moreover, storytelling through films allows us to share ideas and to make possible the expression of ideas across civilisations and cultures. Common themes can be communicated through adaptation to several audiences that represent cultural traditions. Although through theatre, film, television, books, and novels, human values and lessons are shown again and again yet, they still tend to continue and find a new place in an intellectual background. Adaptation is not an up-to-the-minute practice. Authors, directors, playwrights, composers, designers, and choreographers have been adapting material since civilisations commenced to modernise. Still, our present culture is open to new orders and information (Kinney 2013).

Anderson (1998) argues that “We are at the end of what is called the modern age, just as antiquity was followed by several centuries.” Time never remains the same, and so are the circumstances in our lives. The change from modernism to postmodernism marks a shift from a belief in objective truth and grand narratives to scepticism, holding the idea that meaning is subjective and culturally constructed. Hutcheon determines that postmodernism is a movement that is exemplified by marked subjectivism, scepticism, relativism, or a widespread notion of reason arguing and holding economic and political power. Postmodernism emerged in the late twentieth century. It examines the political and social relationships that defend neo-colonialism and colonialism. It includes the social, political, and cultural narratives of people. Hutcheon is much concerned about the differentiation between post-modernism and post-modernity. The former she interprets to determine “the indication of a philosophical and social period or condition, particularly the age or condition in a world in which we live” (Politics 23). The latter she compares with social interpretations of various sorts, including “literature, architecture, film, dance, music, video and painting and so on” (Politics 1). Indeed, Hutcheon analyses as one reason why analysts have been directed to such diverse theories about the postmodern, as are due to the ethnic diversity of these two diverse domains such as socio-historical on the one side and aesthetic on the other side.

Hutcheon explores a comprehensive sort of products from different categories of media and genres that how the artistic works of postmodernism assess critically to the present. Moreover, Hutcheon makes it obvious that postmodernism is a varied form of modernism in a meaningful system, which is also a distinct form of modernist design of cultural work. Within the politics of postmodernism, Hutcheon gives a perfect instance of postmodern images that are always manageable in a cultural and social world, a world filled with photographic images (Politics 29). According to Hutcheon, artistic works of postmodernism include the de-naturalization of the natural and the interrogation of the distinction between history and fiction. It also gives us an understanding of the impacts of our knowledge of the past including individualistic aspects of past and present and the de-naturalization of gender and sex (Politics 143). Nevertheless, these kinds of strategies facilitate postmodernist works to have a continual evaluation of post-modernity.

Additionally, in examining the portrayal of writing about movies, an overview by Karen M. Gocsik is an artistically helpful source for film adaptation. Gocsik asserts that it is extremely thorough to realise that movies are a reliable means of information. One can enhance oneness understanding of something new due to an authentic representation of society through the film process. In divergence, movies cannot be investigated after a single sight. Despite that, individuals need to take different perspectives to get insight, such as watching video shots, setting, dialogues, lighting, camera formation, sound, and all other things repeatedly. Moreover, a film can also be examined with the assistance of social interpretation. It is an approach to film studies in which one can easily evaluate distinct portions that are related to film studies, particularly those that belong to film study, photography, sound, and configuration (Gocsik 2016).

Literature Review

Adaptation has become one of the significant and consequential disciplines of investigation for scholars of both language and literature that breaks off the ties of old stories. It is based on the subsequent objectives as, points of contention and controversy, raising different kinds of questions and trying to solve problems. Specifically, it stands for mutual perspectives to indicate and respond to the simultaneous effects. The present study examines a postmodern analysis of the film adaptation of Walker’s *The Color Purple* by the aspects of Hutcheon’s *Theory of Adaptation*. There are different means for film adaptation,

such as theatrical adaptation, television adaptation, comic book adaptation, documentary films, religious book adaptation, and film adaptation from novels and mythologies etc.

Firstly, theatrical plays are widespread means for film adaptations. Several of William Shakespeare's plays, such as "Romeo and Juliet," "Hamlet," and "Othello," have largely been adapted for movies and film adaptations. Secondly, characteristically, feature films are infrequently adapted from television segments or television series. In many cases, the film offers an extended storyline rather than the standard television programs or the comprehensive production values. During the period of 1970s, many of The United Kingdom's television series were adapted into feature films containing, "On the Buses, Dad's Army, Porridge and Steptoe and Son". Thirdly, the characters in Comic books, such as "superheroes," have long been the most of a film adaptation. Comic films are aimed at children's amusement and entertainment. Two successful movies, like, "Superman" (1978) and "Batman" (1989) are examples of film adaptations famous for comic aspects. During the early period of the 2000s, widespread popular movies like "X-Men" (2000) and "Spider-Man" (2002) have further led the way to several superhero movies. Fourthly, documentary films are often adapted from reportage and journalism.

A documentary movie is a non-fictional motion picture that is proposed to manuscript reality, specifically for education, instruction, or upholding a historical record, such as *The Arrival of a Train*, *Night Mail*, and *Triumph of the Will*. Fifthly, adaptations from religious texts and mythology have also been used for film adaptation. Both Bible and Greek myths have been used for film adaptation repeatedly. The works of Homer have predominantly been adapted from generation to generation in several nations. Sixthly, adaptations from film and literary writings are the creative interpretations of the human mind. Adaptation is an advanced milestone in the development of human beings. Through films, the people of any class (poor, middle, and rich) are depicted along with their difficulties and happiness. Literature gives verbal literacy, whereas movies focus on visual literacy. This is because there is a connection between film and literature. Hence, the film is a branch of literature. Likewise, the film also belongs to the past, not a new thing that could exist overnight anywhere in society. Films and Novels are such diverse varieties that it can feel unnatural to join them. After the modification, the only thing they will share will be a story, the characters, and the setting. A novel is a created art form. One writer writes the book, and one reader reads the book, one at a time. On the other hand, each reader goes through the story with their interpretation and imagination (Dutta 2016).

Material and Methods

In this research, a qualitative methodology is used to examine the cinematic adaptation of Alice Walker's novel *The Colour Purple*. The critical framework used is Linda Hutcheon's *A Theory of Adaptation*. The study is characterised by its descriptive and analytical nature, with a specific emphasis on contrasting the core themes, character portrayal, and narrative structure between the original work and Steven Spielberg's cinematic version. This research includes a comparative examination of the novel and the film, bolstered by secondary materials like Hutcheon's *A Theory of Adaptation*, Karen Gocsik's *Writing About Movies*, as well as other academic papers and internet resources. The study examines how the film adaptation construes and alters the original story, with a particular focus on aspects such as gender portrayal, cinematography, visual style, costuming, and locale. Through an analysis of the decisions taken throughout the adaptation process, this research aims to comprehend how the novel's concepts of resistance, reconstruction, and Black literary portrayal are maintained, modified, or excluded to suit audiences of mainstream film. The present method offers a thorough

framework for evaluating the degree to which the adaptation preserves the historical, cultural, and thematic authenticity of the source material.

Theoretical Framework

This portion explores the investigation arrangements that are used in this research work to accomplish interrelated objectives. From these perspectives, the researcher has applied Hutcheon's Theory of Adaptation, the concept from Writing about Movies by M. Gocsik Karen, and postmodernism. The term postmodernism is an aspect that is practised to define itself. Owing to this, different critics, as well as scholars, have diverse viewpoints concerning postmodernism that are not interconnected with one another. We may see that often literary texts reveal what postmodern perspectives show a little bit of absence of narrow-mindedness and focus on their analysis. There are some foremost differences between public and private screenings. In a public screening, there is no need for instructor perspectives, and the researcher can entertain with the public remarks that they pass during a film or movie. In a private screening, the researcher understands only what they observe. For instance, in a public screening, one cannot use the playback or pause options. In contrast, in a private screening, these things are available in the form of shot composition, setting description, arrangement, lighting, and singular aspects of characters (Gocsik 19-22). In short, the same concept can also be observed in the film adaptation of *The Color Purple*. The original text and its film adaptation are similar.

Results and Discussion

Hutcheon's core contexts and perspectives on the appeal of adaptation, intentionality in adaptation, transcultural adaptation, and the pleasures of adaptation emerge as guiding principles for artistic innovation of film adaptation and storytelling experiences. According to Hutcheon, the appeal of adaptation is concerned with subsequent factors such as recognition, alteration, maintenance, and interpretation (Hutcheon xvi). Furthermore, the concept and process of adaptation help us understand the original text and the film adaptation of Walker's *The Color Purple*. Walker's notable novel *The Color Purple* is modified in the form of film adaptation; consequently, specific developments occur throughout the procedure of adaptation, such as cinematography, gender, space, place, arts, visuals, wardrobe, and location (Secmen 300). The appeal of Adaptation suggests the desires that exist in human beings, and they cannot live without them. In Walker's *The Color Purple* the desires shift from one character to another character without any restriction. In the novel, one character creates resistance for the other character. That's why power in the form of desire moves from one character to another. For Instance, Celie to Shug Avery and then Celie to Nettie.

According to Hutcheon, intentionality in adaptation is concerned with the capability of thoughts to be about something to interpret or to stand for anything else. Intentionality is principally attributed to subconscious states, like perceptions, beliefs, and desires (Hutcheon 107). Hutcheon insists that if someone is not capable of talking about something, nonetheless, adaptation is a beneficial source of the creative process that gives an outlook toward the main action. The method of adaptation is also based on duplication and reproduction, both in novels and films. It is hard to practice it in its original style. Additionally, due to this intentionality, the protagonist of the story, "Celie," gets attached to the mistress of her husband, "Shug." The sexual intimacies between "Celie and Shug" make Celie compete with her previous solitude and silence; she stands against troubles and can take a stand for herself, too. Thus, Celie subsequently enjoys a positive sexual intimacy with Shug Avery; here, sex is impartial and is intended only for a person's satisfaction.

Besides, Celie remains a sufferer of female oppression by the male hands throughout her life. On the other hand, with the help of Shug Avery, her life is improved; she then has the power to speak against injustice and talk against the violence that she has been facing during her lifetime. Over time, Shug creates changes in Celie's life. Shug believes that God makes sex to enjoy life (Walker 52-56). Therefore, it was the first in Celie's life that someone tempted her. It is noticeable that Celie's passionate inclinations for Shug are instant and physical. Celie compares herself to men, and therefore, she attracts Shug Avery. Walker addresses that Celie is by no means masculine but is sexually aroused by Shug in ways very particular to women. In her *A Theory of Adaptation*, Hutcheon states that choices during the act of adapting consist of numerous aspects such as genre, political engagements, and history. These choices are made through innovative as well as informational contexts that are based on history, ideology, and personal, social, and cultural aesthetics (Hutcheon 123).

Transcultural means of adaptation are concerned with the transformation of one culture to another that is not new. Nevertheless, it diversifies over time because these occur within cultures and societies (Hutcheon 147). We may also find a transcultural adaptation in *The Color Purple* in the form of the main characters, Celie and Shug. The story of the novel explains the culture of Afro-American people, particularly women who bear the hardships of sexual and physical abuse and gender-related oppression. At first, Celie is sexually harassed by her stepfather for many years, and second, she is used by another man to care for his children and is also compelled to fulfil the sexual pleasures of that man being a household maidservant. Firstly, before her marriage, Celie faces different forms of violence from her stepfather. Her stepfather (Pa) not only commits to abusing her but also affects her emotional impairments by never displaying any honour for her as a human being. Secondly, after Celie gets married, she again becomes the prey of male violence. Her husband, Mr. , behaves harshly toward her. "Harpo ast his daddy because he beat me. Mr. say, Cause she, my wife. Plus, she stubborn. All women good for – he doesn't finish. He just tucks his chin over the paper like he does. Remind me of Pa" (Walker 23). Evidently, throughout her life, Celie must face hard times; she is punished so much, and for all that, she has grown numb to life. Both sisters, Celie and Nettie, are separated at an early age; afterwards, Celie is befriended and empowered by Shug Avery, who creates self-confidence in Celie's life. There is a great difference between Shug Avery and her father, as she is a sexy and confident singer, whereas her father is a preacher. Transcultural adaptation intends to bring change in gender and ethnic diplomacies. Even so, things and cultures are changed both in the original narrative and its adaptation of the film.

In her *A Theory of Adaptation*, Hutcheon pays great significance to The Pleasures of Adaptation. Hutcheon discusses that the worth of someone's work can be enhanced by using it. Thompson insists that certain two parts of adaptation are interlinked with each other, such as innovation and response. Besides, the viewers react along with two different sorts of media such as social and material differences. These prominent differences can be seen in the film adaptation of *The Color Purple*, where the relationship between characters is stronger than in the novel. Hutcheon strongly intimates that real pleasure prevails in the simplistic act of adaptation and recreating variations in the themes of the narratives (Hutcheon 114).

Historical Intentionality of Adaptation

This study also identifies four principles hurdles that serve the foremost discussions, primarily the historical arrangement of women's writings, such as the discourse of women's empowerment, the discourse of religious studies, the discourse of the aggression of males, and the discourse of favouritism. In the following instances, all

are provoked by women because they combat autocratic doctrines and their institutional arrangements. Furthermore, such kinds of discourses explain how women's rights to be heard are recounted by Spielberg (Cooper 1999). Through the investigation of varied aspects of intertwined narratives of women's empowerment, the discourse of spiritualism, the discourse of male violence, and the discourse of discrimination, we can better understand how to advocate for women's rights and achieve gender equality. Maybe the largest part of the influential discourse is established in the text of Walker's storyline of the empowerment of women and how women undergo close interaction with other females. In Walker's novel, the power of women is derived from their closeness with other women, which remains a significant point of discourse; Celie saves her younger sister Nettie from her stepfather by presenting herself to fulfil her stepfather's wicked passion, and while Nettie teaches Celie the way how to read.

Moreover, Celie discovers about herself and her African culture and finally finds the nerve to control her dreadful past through her relationships with other women. In the book, Celie's most of the interactions are with one of the leading characters, Shug Avery. Celie praises Shug's defensive way of life, and it is because of Shug that Celie determines respect and love for herself. Thereupon, in the film adaptation, the roles of Shug and Nettie are also eliminated to develop an alternative optimism for Celie. In the film adaptation, women and their attachments are marginalised or overlooked, whereas males are given privilege as hegemonic tools; such kinds of policies reproduce the women's discussions to construct the works that strengthen the dominance of males and reduce the control that females find through their contact with each other (Cooper 1999). The discourse of individualistic spiritualism is an essential key factor of Walker's narratives. Throughout her writings, the growth of the leading female characters is linked with the development of inner strength and spiritual beliefs; for example, Walker describes herself as a born-again pagan in *The Color Purple* (Walker 25). Celie let Shug know that she has stopped imploring just because she believes God is like a male who never entertains poor black women, just like all other males whom I know. Shug demonstrates that Celie's perception of God is just like an unapproachable old white man; therefore, she builds her outlook that God does not take note of her drastic lifestyle. As in the white man's Bible, all the coloured personalities are always "getting cursed" (Walker 202).

Shug teaches Celie not to ponder that God is the one who's just in the white communities in the white Bible. Shug's alternative notion toward God denies the extremist beliefs of the revengeful God, and she explains to Celie that conventional ideas of Christians have served to repress black women (Walker 176-178). In the same way, the letters received by Celie from Nettie repeatedly explain the supremacy of the Olinka religion by recounting the conflicting viewpoints of African people toward God and spirituality. Nettie's unconventional scenario of Christianity goes on with the pictures in the Bible that might mislead one that all the individuals in the Bible were white. Historically, the white race exists elsewhere right through those ages. This is because the testaments state that the hair of the Holy Christ is like lamb's wool, and Celie perceives that lamb's wool is not straight (Walker 140-141).

Such kinds of discussions not solely offer an understanding just around the corner of the women's interchanging non-secular views but additionally of their characters. Similarly, Celie's religious improvements, as well as self-awareness, are fundamental for historical structures in Walker's novel (Gloria 24). Certainly, in anticipation, Celie throws out a patriarchal white male God and understands that God hears her prayers; thus, she recovers her religious beliefs. At the same time, we tend to explore the means, the film reduces the substitutive piousness of the women that governs Walker's novel. Says Cooper, Spielberg's hegemonic representation of women's religiosity looks

understandable. Moreover, Spielberg ignores most of the conversations mentioned above of women and replaces the typescripts by altering spiritual beliefs with a sub-plot displaying Shug Avery throughout the film trying to reunite with her preacher father and his matriarchal set of guidelines (1999).

A critical part of Walker's narratives is a discussion over male dominance and aggression towards females. Walker creates brutal males in *The Color Purple* as Celie's stepfather [Pa], Celie's husband Mr., and Celie's husband's son Harpo, who beats his wife Sofia frequently. Men's intense violence towards women also sets a major conversation of Walker's *The Color Purple*, located on the very first pages with Celie's explicit depictions of her consecutive rapes and illegitimate pregnancies by her stepfather, who after that gets her babies away and pretends he has killed them up (Walker 1-4). Over and above that, soon after a few pages, Celie strives to protect her younger sister Nettie from their stepfather's sexual attacks by requesting him "to take me instead" (Walker 8). Evidently, at the beginning of the novel, Celie addresses the sexual assaults and beatings that she tolerates from her Pa, "He beat her today because he says I winked at a boy in the church" (Walker 6).

Walker continues to reproduce the exploitation Celie faces for years during her matrimonial bond with Mister, "he beats me like he beats the children. He says, Celie, git the belt" (Walker 23), and Harpo punishes Sofia to put her in her place. Thus, violent behaviour not in favour of women is higher due to the patriarchal system, in which women are made obedient and are also considered weak. It is well believed that ethnicity gives privilege to males. Nonetheless, the dynamics of violent behaviour against women revolve around the ideology of patriarchy, culture, and society.

Taylor argues that the harsh descriptions of male aggression against women are either thoroughly reduced or overlooked in Spielberg's film. Besides, Spielberg produces such an arena of scenes that acts to downplay the importance of the brutality of males. For instance, contrary to the first letters of Celie, in the film adaptation, director Spielberg does not adapt to Celie's rape. Rather he makes sure Celie and Nettie play together a children's game in a flower field with buoyant melodies in the background by reducing the pessimism and dark aspects of the novel's opening and decreasing the injuries of Celie's abusive rape. In the following scene, audiences observe a love-sick Mister who tries unsuccessfully to prepare a meal for Shug Avery (2007). Just around the corner, bias and hatred displayed by Walker in *The Color Purple* are virtually overlooked in the adaptation of the film. *The Color Purple* marks a series of problems that are pertained to ethnic bias. Walker explains about Celie's biological father, who white people also killed. Nettie describes that while on a train journey to New York, only white-coloured people have the privilege of making use of beds and restaurants, and they also have detached toilets from the coloured (Walker 141).

No doubt, Walker's writings resist and defeat the restraints of dominant ideologies. Significantly, Spielberg presents the viewers with scenes redefining and falsifying the female characters to make imaginative changes both in characters and their images toward the changeover from the original to Hollywood. It is that Spielberg does not merely intend to marginalise the voices of Walker; he chooses to save the path to honour film conferences and asserts recognisable aesthetic folklore rather than face up to the more sensitive depiction that is shown in the discourse of Walker's writings. Indeed, it is necessary to perceive that in the adaptation of the screenplay of *The Color Purple*, Spielberg rejects the empowering harmonies of women and their achievements over racialism and sexism and meanwhile does not marginalise or exclude male violence (McMullen & Solomon 1994).

An incredible discussion over Walker's novel that Spielberg has annulled in the film adaptation, the lesbian relationship between Celie and Shug remains intact, as both women support each other. It is also that Shug remains blatant over her adopted lifestyle. This study also examines to focus on strategic choices that the director makes in interpreting women's writings into film adaptation and how those alternatives can be comprehended critically as procedures hold challenges towards prevailing norms and doctrines. It is noteworthy to write that a small number of films display women in the least class and any colour centring on their strengths, a point Walker (1996) shows in her laments through her writings. However, we may see that *The Color Purple* contains resistance to patriarchy, which is negated in the film adaptation by Spielberg. Gitlin expresses, in the line of film adaptations of women's narratives, one way of authenticating is how Hollywood's mainstream holds patriarchal challenges produced by women authors, "learning their difficulties to form a compatible subjective structure" (1982).

Conclusion

This paper concentrates on the technique of film adaptation in the twenty-first century, which is indeed more valued than that of translation studies. Walker's novel *The Color Purple* was adapted into a movie. It had been nominated for the 11th Academy Awards, including Best Picture, Most Excellent Heroine Goldberg, and Best Supporting Actress for both Winfrey and Avery. Additionally, this study extracts the enigmatic and complicated condition of these three prominent characters named Celie, Nettie, and Shug Avery, who are recognised to be integral characters of the film adaptation. This study comprises a postmodern analysis of Walker's *The Color Purple* and its film adaptation, portraying contextual and an inter-textual evaluation process for the description of the literary text. This investigation of the novel to film adaptation of Walker's *The Color Purple* also exposes that as much as circumstances have evolved in terms of the representative of black women, the more they have sojourned the identical. At the same time, the writer has used her works towards the "diplomacies of empowerment" by holding hegemonic cultural divisions and other factors that have historically existed to disempower black women.

This study extends thereon works to give details of women's discussions within the writings of Walker and the common sorts of provisions in the film adaptation. It is also examined that Spielberg has depicted the intellectual intricacies between the original narratives and the film adaptation by illustrating the hegemonic designs secured within the film adaptation. Consequently, an assessment of the original women's discourse in Walker's art of telling a story has been found in the film adaptation. Undoubtedly, filmmakers need to decide what to incorporate and what to take out from the original narratives, furthermore, as what to bring to light or what to give less importance. However, the foremost leading skill within the method of adapting novels to film is that a director needs to outline the narratives and pictures in such a way that the audience may connect totally with the story of the director. Consequently, the stories portrayed in films become a part of the subtext of adaptation and a way we tend to perceive the world. Moreover, the present study points out the outline of the film adaptation of Walker's *The Color Purple* and finds out the development of black women's solidarity over racism and therefore, sexism is reframed and polished by director Spielberg. One could demonstrate that the modern trend in adapting black women's narratives to film is symbolic of a pivotal transformation towards composition and correspondence with their white equivalents in the historically white and male-driven film and novel-to-film genre. The depiction of the Black woman's agency, empowerment, and voice form a threat to the universal order. It is apparent in examining an adaptation that the mainstream audience and the male observer feel most

satisfied with the demeaning and servile images of black women that have been used to keep the matrix of mastery and domination in the United States and overseas.

References

- Anderson, P. (1998). *The Origins of Postmodernity* (London: Verso, 1998)
- Bates, G. (2005). *Alice Walker: A Critical Companion*. Bloomsbury Publishing USA
- Cooper, B. (1998d). Hegemony and the Re-Creation of Dominant Culture: A critique of Hollywood's cinematic distortions of women of colour and their stories. *American Communication Journal*, 2 (2), 797-816
- Dutta, A. (2016). The Guide: Adaptation from Novel to Film. *An Interdisciplinary Journal of Literary Studies*, 1,22-34.
- Gocsik, K. M., Barsam, R. M., & Monahan, D. (2007). *Writing about Movies*. W. W. Norton, pp. 1-280
- Greve, N. L. (2016). "Characteristics of African-American literature in Kathryn Stockett's *The Help* and Alice Walker's *The Color Purple*". pp. 1-66
- Hutcheon, L. (2006). *A Theory of Adaptation*, Routledge eBooks.
- Hutcheon, L. (2003). *The Politics of Postmodernism*. Routledge eBooks.
- Hull, A. G. (2001). *Soul Talk: The New Spirituality of African American Women*. *Inner Traditions*. pp. 1-259
- Mcmullen, W. J., & Solomon, M. (1994). The politics of adaptation: Steven Spielberg's appropriation of *The Color Purple*. *Text and Performance Quarterly*, 14(2), 158 174
- Spielberg, S., Walker, A., Goldberg, W., Glover, D., & Walker, A. (1985). *The Color Purple*. Warner Bros.
- Secmen, E. A. (2024). Studies on Cinematography and Narrative in Film", In *Advances in Media, Entertainment, and the Arts (AMEA)* book
- Walker, A. (1986). *The Color Purple*. Boston: G.K. Hall.