

*Abstract: As canonic texts with their own identity of violence, Alice Walker's and Steven Spielberg's The Color Purple echo inflictions of patriarchal savagery on black womanhood to various degrees. The present paper will investigate alterations of such codes in the transition from novel to film. In doing so, it will rely on the translation of basic formal tropes from Walker's narrative (characters, point of view, focalization, tense, voice, symbolism), which will be provided other means of expression in the new medium, i.e., Steven Spielberg's film. Turning to Roland Barthes's essay, "Introduction to the Structural Analysis of Narratives" and to Vladimir Propp's Morphology of the Folk Tale, the analysis of structural sequences will examine which of Barthes's cardinal functions and/or catalyzers and of Propp's character functions are carriers of violence on page and on screen.*