

My thesis is focused on Laurence Sterne's novel *The Life and Opinions of Tristram Shandy, Gentleman* and its first ever film adaptation *Tristram Shandy: A Cock and Bull Story* directed by Michael Winterbottom. I concentrate primarily on the specificities of literary and cinematic language and the way the film transforms literary methods into cinematic ones. In the first part I outline the director's previous work with special emphasis on adaptation and summarize some of the theoretical aspects of adaptation in general. I then concentrate on specific aspects of the novel, such as its genre, structure and characters, and analyze the methods by which they were used and transformed in the film. I also pose the question if the modernist and postmodern aspects of the novel are also applicable to its adaptation. In the last part of my thesis I analyze some of the central themes of the novel and the film, such as humour, sexuality or sentiment.

The aim of my work was primarily to find out if the adaptation of this notoriously 'unfilmable' novel was successful and what methods it uses to tackle the original text. The most important passages of the thesis, therefore, are those which uncover the adaptational processes and their application in the film. During the course of the work, many parallels between the novel and the film were revealed that weren't perhaps visible at first sight, for example the theme of sexuality and the relationships of men and women in both works. The film proved to be very innovative in the way it reflects the meta-narration of the novel and it transforms it into the language of cinema in an original and often completely unique fashion. Even the 'documentary' part of the film, which seems only very loosely connected to the novel, finally proves to directly reflect its narrative techniques.