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Summary

This thesis looks into the methods of imagination in Egyptian cinema through in-depth analysis of the film adaptation of the Nobel Prize Winner Nagīb Maḥfūz's novel *Bajna 'l-Qaṣrajn*. For the analysis, combined approaches of narratology, film theory and neo-formalism have been used. All the observations and conclusions are supported by evidence in form of extracts from the novel and/or stills from the film.

The initial chapter gives a brief account of the history and tendencies of Egyptian cinema from its beginnings to the 1960's, when the analysed film was shot. It also sums up the carrier of the film's director, Ḥasan al-Imām, and puts the film into the appropriate context. Furthermore, this chapter lists the storyline of the novel and mentions a few basic facts about its inception.

In the next chapter, the transfer of narrative features of the text into film is being discussed, using the model of cardinal functions by Roland Barthes. A table gives precise account of the narrative elements which were transferred to the film and those which were not or were subject to considerable changes.

The following chapter deals with the transfer of the novel's non-narrative elements (whose adaptation to the new medium requires a more inventional approach), such as description of the time and place of the novel's setting, the key figures of the novel and both their inward and their outward characteristics and the transfer of some important themes of the novel – namely nationalism and religion.

The last chapter of the core part of the thesis analyses the formal elements of the film. It starts with the film's syntax (camera movements, cuts) and moves on to the soundtrack (leitmotives, diegetic/non-diegetic sound) and the elements of mise-en-scène, seeking to discover connections between the formal elements used and the features of the novel they represent.

The results of the individual analyses are summed up in the conclusion, where they are yet again juxtaposed against the Egyptian cinematography of the 1960's. We reached the conclusion that the film *Bajna 'l-Qaṣrajn*, unlike the novel, does not reach above average in its contemporary context – the film manipulates the novel's matter towards mainstream qualities and enhances the theme of nationalism.