

In the thesis „Contemporary Spanish Literature in the filmography of Mario Camus, *The Beehive*, *The Holy Innocents*, *The House of Bernarda Alba*“ the focus has been on the reflection of Spanish literature in the work of an eminent Santander director Mario Camus. We have especially focused on comparing original works and their film adaptations, and on analysis of topics and values, which are mediated to the audiences.

In the first chapter we have introduced Maria Camus as a person, his roots, and artistic tendencies. We have focused on the historical and cultural circumstances, which created the background for development of Camus' work and we have clarified the importance of the director in a group of new Spanish film. This group brought Spanish cinematography of that time a new view of presented reality. The second chapter provides a short introduction to literary and cinematic means of expression, clarifies their main differences and presents their terminologies, which will serve as fundamentals for the following chapters.

In the main section, which comprises three chapters, we focused on the actual purpose of this thesis: that is the comparison of literary originals to their film adaptations, an analysis of each of the works. Based on its assessment we have transformed the specifics of the literary original into the film language, aesthetic and ethical approach, and others in terms of fidelity to the original. End of each chapter provides a conclusion and summary of the most important findings in the analyses performed. In these conclusions we have pointed out that an absolute comparison of the original to the adaptation is not possible due to differences in the main means of expression and that a text is simply a plea for making new artworks bringing their own values, therefore from this perspective it is also an original.

In the final section of this thesis we have summarized the main contribution of Camus to the world of literature and we tried to find the unifying elements in adaptations of the selected literacy works. Mario Camus speaks to his audience mainly through aesthetics based on used decorations, photo, and camera, and in all cases by excellent cast. When transforming the original to the big screen the director aims for following the original as much as possible. This he reaches by not only respecting the original text but also by his ability to preserve unique atmosphere readers can find in the originals. However in conclusion it must be said that as well as reality can be interpreted from many points of view, the filmmaker, albeit of adapted work, must inevitably also always bring a new perspective of the same story. Differences between the worlds of literature and cinema are therefore necessary as well as founding new values and messages, which are the essence of each work's originality.