

In this thesis, four movie adaptations of naturalistic novel *Nana* by Emile Zola will be analysed. It will describe differences caused by the time in which the adaptations were filmed covering the period from the third decade of the twentieth century, when the most famous adaptation of *Nana* by Jean Renoir was created, till its modern form from the year 2001. The thesis will be mainly interested in the loyalty of each adaptation to the book. It will describe dominant features of the novel and assess how the directors succeeded in the preservation and depiction of the typical Zola's style together with the atmosphere and overall impression of each film. Throughout the work, I will try to answer a question whether the directors put emphasis on the same storylines as Zola did in the original novel and what is the cause of their modifications. Based on the analysis of each film, the thesis will discuss the topic of movie adaptation and its independence on the original novel.