

The content of this paper is a linguistic analysis of Petr Nikl's texts. Petr Nikl is an all-round artist. His main activity is graphic arts; he is also engaged in the Puppet Theater, he sings with a music group Lakomé Barky and writes children books. The aim of this study is to determine if the author respects the child perspective in his works. Especially if he uses only such language elements, that are appropriate for children. After a thorough analysis of all Nikl's books (*Pohádka o Rybitince* (2001), *O Rybabě a Mořské duši* (2002), *Lingvistické pohádky* (2006), *Záhádky* (2007), *Jěľňovítí* (2008) a *Niklův Blázníček* (2009), I concluded that the author respects only some elements of the perspective of a child. The syntactic structure of the text is uncomplicated and therefore children appropriate. From the lexical point of view the situation is not so clear. The author uses simple metaphors, similes, uses words that mostly originate from the national origin, and often uses emotive words. On the other hand, uncommon and literary words and complicated poetic neologisms, that most children cannot know, occur in his texts quite frequently. From the morphological point of view I do not find any significant obstacles, so that children could not read and enjoy his works. But these obstacles can occur on the phonological level, especially when a child tries to read some texts aloud. The texts often contain almost unpronounceable clusters of sounds.

Another conclusion to which I came in this work is the artist's fascination with art. This fascination causes Nikl's prefers for the artistic side of text. Some texts show features of concrete poetry (visual or experimental) or lettrism. These texts then become difficult to understand for children. It is therefore possible that they are not primarily intended for them. Maybe the only goal of the author is to promote artistic features of the texts and to extend his audience.