

## SUMMARY

The theme of this work is the characteristic of fairy tales of French writer Charles Perrault. The aim of the analysis is to refute a clear polarization of fairy tales' characters and shows their ambivalence. Further, the work explores the moral significance of the stories and their impact on readers, discusses the morals of tales attached to the end, looks for if the author during his work was inspired by the texts and if the characters themselves are the bearers of moral message. The paper is divided into three parts.

In the first chapter there is created a primary character typology. The study characterizes the fabulous hero in terms of mental and physical characteristics, social status and material security, interpersonal relations and polarization. In this part we can already see the fact that the characters can not be clearly divided into positive and negative ones, they should be further classified as neutral heroes. Moreover, the analysis finds out the fact that in fairy tales in verse miraculous element is not necessary, it is essential for the storyline only in *Ridiculous wishes*. In fairy tales in verse, the existence of supernatural powers is inevitable. The chapter is crucial for further analysis of the figures in following chapters.

The second chapter deals with the polarization of ambiguous figures. It is studying neutral and ambiguous figures from different perspectives. Finally there is the fact that the fabulous heroes can not be clearly polarized, always offers not only a positive or negative characteristics. Nevertheless there are several factors that leave the reader feeling polarized heroes (unjust punishment, unjust reward).

The final section examines the morality attached to the end of fairy tales and their impact on the reader. In the case of fairy tales in verse the lessons are not separated from the fairy tale. Despite of this there are some lessons for the reader. The tales *Donkey skin* and *Ridiculous wishes* generalize the final verse of the rules arising from the text, in *Griselda* tale is missing any final summary. In the fairy tales in prose tales of morality exist apart from the text of stories. Thematically, the lessons learned in both types of stories concerning the basic issues of human relationship (marriage, relationship between parents and children, relationship between siblings, humility, patience).

By the time of their writing author based the moralities on the fairy tales texts, moralities interpret the acting of heroes. Perrault is not entering the text during writing, excepting the morality to the *Sleeping princess in the woods*, which bears autobiographical elements.

Regarding the lesson we can say that not all of them pass the positive link to the reader. It also exists moralities, which contrast with conventional morality.