

Abstract

The present study seeks to analyze the procedures used for the description of characters in six novels by Daniel Pennac: *The Scapegoat* (*Au bonheur des ogres*, 1985), *The fairy gunmother* (*La fée carabine*, 1987), *Write to Kill* (*La petite marchande de prose*, 1989), *Monsieur Malaussène* (*Monsieur Malaussène*, 1995), *Des chrétiens et des maures* (1996) and *Passion Fruit* (*Aux fruits de la passion*, 1999). Methodologically, it is based on the theory of direct definition and indirect representation of characters by Bohumil Fořt (*Literární postava: vývoj a aspekty naratologických zkoumání*, 2008) and on František Všetická's typology of characters (*Tektonika textu. O kompoziční výstavbě české prózy třicátých let 20. století*, 2001). The study shows that the author prefers indirect representation – he lets his characters' actions and utterances speak for them. In the analysis of the character-types that are present in the novels, we have discovered that the author likes to represent many classical types, but he tries to add a twist to them. The work also focuses on the themes that are brought into the text by the characters of the hexalogy: the relations between siblings and the representation of femininity, old age and mourning. The last chapter deals with the inspector Van Thian character, the way it is described and its role and transformations throughout the novels of the hexalogy where it figures.