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Bakalářská práce

**A Comparison of Czech and English Fairy Tales**

**Porovnání českých a anglických pohádek**

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### **Prohlášení**

Slavnostně prohlašuji, že jsem bakalářskou práci vypracovala sama, a to jen za použití zdrojů uvedených v seznamu literatury.

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**Abstract:**

This thesis deals with the comparison of three selected English fairy tales, *Cinderella*, *Little Red Riding Hood*, and *Rapunzel*, with similar fairy tales in the Czech language, with a focus on the characters and their similarities and differences. The first part briefly explains what a fairy tale is and its importance for children. Also, the male and female character types, that appear in many fairy tales, are mentioned in this part. The second part of the thesis compares the three chosen English fairy tales with similar fairy tales in the Czech language.

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# 1. Introduction

In this bachelor thesis, I am going to compare Czech and English fairy tales. I chose three different fairy tales, *Little Red Riding Hood*, *Cinderella*, and *Rapunzel*. I will not only compare these three fairy tales but also examine male and female characters, and their roles in the stories and compare the results with the same or similar fairy tales in Czech. The aim of this bachelor thesis is to compare (characters presented in) three selected Czech and English fairy tales. The focus is also put on different male and female character types in fairy tales.

My first thought about this theme came to me after my first semester at the university. I had a chance to talk with a few children from the United Kingdom and I asked about their favourite fairy tales. One of them talked about *Little Red Riding Hood*, which is also my favourite fairy tale. However, it had a different ending than I know. I looked more into it and found it more interesting than I thought it might be.

In the first chapter, I will write about fairy tales, their role in children's lives and why are they important. In the second chapter, the focus is on male and female character types in fairy tales. For this chapter, the focus will not only be put on the three main fairy tales, but also on fairy tales where some of the characters are described. The third chapter will focus on the comparison of *Cinderella* and *Popelka*. Three different books will be used for the comparison. One book is in English, the other two are in Czech. In the fourth chapter, I will be comparing *Little Red Riding Hood* and *Červená Karkulka* using four different sources, two Czech and two English ones. The last chapter will concentrate on *Rapunzel* and *Zlatovláska* (the usual translation to English is Goldilocks) and how are these two fairy tales different or similar. For the last chapter, only two sources are used.

In this bachelor thesis, I will be using data collection methods and I will work with documents or texts and then compare my results.

## 2. Fairy tales

In this chapter, the focus is on understanding what a fairy tale is and why is it important for children.

### 2.1. What is a fairy tale?

A fairy tale is an extraordinary literary genre, not only because it is meant for children. The story has to be short, interesting, entertaining, also put straightforward to be as close to the way children see the world. It has clear characters and a story. The fairy tale is told as a real event in real-time, the place where the story happens is usually any place children can see in their life, forests, gardens, villages, or castles. A fairy tale is never based on any historical event<sup>1</sup>. Fairy tales also carry moral points in the story, which should be understood by children.

Fairy tales very often deal with the death of parents, the danger children might face in their lives, and the possibility of rivalry, usually, between siblings. In fairy tales, every character is presented as bad or good and the same is with the actions of the characters<sup>2</sup>. Bettelheim<sup>3</sup> also presents that if you read the same story twice, each time the child or an adult will interpret the story differently each reading. It is based on the problems they are facing while reading it. A fairy tale never gives way to solving problems, just encourages children to do so<sup>4</sup>. Franz<sup>5</sup> states that fairy tales are the perfect presentation of unconsciousness in the psychic processes in every nation.

### 2.2. Fairy Tale and Children

A fairy tale is very important to children. A fairy tale can comfort children in a way nobody else can. The world in fairy tales is based on the vision of the world children have, it is clear, short with characters presented only as bad or as good<sup>6</sup>. Fairy tales are also important for the development of imagination, in a fairy tale the child can be tall, beautiful, small, brave, or the most powerful person. Fairy tales make the possibility for children to use their imagination in

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<sup>1</sup> REEGENOVÁ, Tereza, *Srovnávání témat a motivů v českých a anglických pohádkách*, p. 2.

<sup>2</sup> BETTELHEIM, Bruno, *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 16.

<sup>3</sup> BETTELHEIM, Bruno, *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 20.

<sup>4</sup> BETTELHEIM, Bruno, *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 34.

<sup>5</sup> FRANZ, Marie-Louise von, *The Interpretation of Fairy Tales*, p. 1.

<sup>6</sup> BETTELHEIM, Bruno, *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 61.



any way they would like to<sup>7</sup>. Tatar<sup>8</sup> shows the simplest interpretation of fairy tales, the magic in them makes people ask, “what if?” or wonder “why?”. Fairy tales encourage children to try to succeed. In fairy tales, the hero always has to try and find their way to get what they want. Fairy tales show children that it is hard to achieve a good life, but if they try, anything can be possible<sup>9</sup>.

Fairy tales make perfect sense to children. If an evil witch who eats children is burned alive, it is a deserved punishment<sup>10</sup>. Or if they see a bad character in the fairy tale change and start to help others and be good, they can understand that people in real life can change too<sup>11</sup>.

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<sup>7</sup> BETTELHEIM, Bruno *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 76.

<sup>8</sup> TATAR, Maria, *The Classic Fairy Tales*, p. XII.

<sup>9</sup> BETTELHEIM, Bruno, *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 32.

<sup>10</sup> BETTELHEIM, Bruno *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 16.

<sup>11</sup> BETTELHEIM, Bruno, *Za tajemstvím pohádek: proč a jak je číst v dnešní době*, p. 67.

### 3. Male and female character types

The purpose of this chapter is to analyse male and female character types in fairy tales. Their roles and their characters are important, especially when comparing Czech and English fairy tales. The focus is not only on the heroes or heroines but also on other characters.

#### 3.1. Female characters

In fairy tales, we can find a heroine, who is, in most fairy tales, described as beautiful. She might be disguised as ugly, but she is not only pretty but also kind and caring<sup>12</sup>. Talking about the heroine, there is always a mother mentioned. Mothers tend to be protective and kind, very often there is mention of their death<sup>13</sup>. In this situation stepmother comes on the scene, she might or might not have children, but her importance is in being one of the bad characters, which usually helps the heroine to be able to go on with her life<sup>14</sup>. Other characters that appear in fairy tales are grandmother, fairy godmother, sister, witch, and there could be plenty of others.

In fairy tales as in real life, women are responsible for the atmosphere. They create a safe place or a place where the hero or the heroine is unhappy<sup>15</sup>. If the house where the hero or heroine lives is unhappy, it encourages the main character of the story to do something and fight for their happiness.

##### 3.1.1. Heroine

In most fairy tales, the main character is a girl or a princess, who has to overcome problems in her life. They need to do brave things, to stand up against another person, usually a stepmother and undergo suffering during their quest all by themselves. After this, they can find their happy ending<sup>16</sup>.

Fairy tale heroines are, most often, in their teenage years. Franz<sup>17</sup> suggests it might be because in those years neurotic problems appear. It is the time when girls start to be a part of the adult world and need to start acting like an adult woman<sup>18</sup>. In many fairy tales, the age of the heroine

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<sup>12</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 387.

<sup>13</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 375.

<sup>14</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 387.

<sup>15</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 113.

<sup>16</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 227.

<sup>17</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 103.

<sup>18</sup> TATAR, Maria, *The Classic Fairy Tales*, p. 375.

is not mentioned. What appears to be mentioned in fairy tales is marriage, the information guides us towards the age of a heroine. The heroine can be a little girl, a great example is Little Red Riding Hood. She is only a child but must go on a journey and gets in a dangerous situation<sup>19</sup>.

Age seems to be important for the story. Little Red Riding Hood is only a child, who does not listen to her mother and is punished for that by being eaten by a wolf. According to Tatar<sup>20</sup>, Little Red Riding Hood is not a victim of a wolf's hunger, but she is the one who is responsible for what happened to her. Tatar<sup>21</sup> suggests Cinderella is fourteen or fifteen years old, it is the time when a girl is supposed to stop acting like a child and be more adult. During that time story changes, a challenge or difficulty appears, and the heroine needs to overcome it. In the story of *Rapunzel*<sup>22</sup>, the motif of giving a baby away appears, and we can see the same motif in *Rumpelstiltskin*. The main difference is that in *Rumpelstiltskin*, the heroine doesn't give up her baby<sup>23</sup>, in *Rapunzel* mother gives up a baby to a witch and Rapunzel grows up with the witch<sup>24</sup>.

### 3.1.2. Mother and stepmother

Mother in fairy tales is not pictured as an important figure, she dies and, in many cases, stays without a name or title. Franz<sup>25</sup> mentions mother represents a stereotyped female character who stays at home and takes care of children, she is just a typical mother who takes care of her children and the house.

Stepmother is a woman who cares only about her children, she makes her husband's child do strange tasks, does not care about her clothes, and is pictured as a villain<sup>26</sup>. One of the best pictures of the evil stepmother can be found in *Snow White and the Seven Dwarfs*<sup>27</sup>. Because of jealousy, she tries to kill Snow White in many ways, until she finally succeeds. Franz<sup>28</sup> argues that when a woman is driven by jealousy, she might feel she is doing the right thing because she fights for what is right for her.

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<sup>19</sup> PRENTICE, Andy, *Little Red Riding Hood*.

<sup>20</sup> TATAR, Maria, *The Classic Fairy Tales*, p. 9.

<sup>21</sup> TATAR, Maria, *The Classic Fairy Tales*, p. 375.

<sup>22</sup> SOUTHGATE, Vera, *Rapunzel*.

<sup>23</sup> SOUTHGATE, Vera, *Rumpelstiltskin*.

<sup>24</sup> SOUTHGATE, Vera, *Rapunzel*.

<sup>25</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 375.

<sup>26</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 387.

<sup>27</sup> SOUTHGATE, Vera, *Snow White and the Seven Dwarfs*.

<sup>28</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 480.

Not every mother is perfect in fairy tales Rapunzel's<sup>29</sup> mother almost starves herself to death, because she had to have a salad from the garden belonging to the witch. She even made her husband steal it for her. It leads to losing her child and not seeing it again. The same applies to the mother in *Three Sisters* by Němcová<sup>30</sup> where the mother puts her older children before the youngest one, Anuška (in English Anne).

In Southgate's version of *Cinderella*<sup>31</sup> mother is dead, but there is no stepmother, only two stepsisters. The same applies to Hrubín's version<sup>32</sup>. Franz<sup>33</sup> leads us to the idea, that if a mother, who takes good care of her children, is dead, there is a replacement by a supernatural character, in *Cinderella*, it is a fairy godmother, who helps Cinderella to get ready for the ball<sup>34</sup>, or an old lady with magic powers<sup>35</sup>.

*Little Red Riding Hood* shows us a caring mother who believes in her daughter and lets her go alone into a forest to visit the grandmother of Little Red Riding Hood. She warns her daughter to stay on a path, to go straight to her grandmother's house<sup>36</sup>. Today most people cannot imagine letting their child wander alone through the forest, but parents teach their children not to tell anyone where they live or where are they going.

In *Zlatovláska*<sup>37</sup> (the usual translation into the English language is Goldilocks) there is no mother figure mentioned at all. She grows up with her sisters, we can only assume they had a nursemaid who raised them.

### 3.1.3. Fairy godmother, witch, and grandmother

In different fairy tales, we see different characters who might replace the role of a mother in the story.

The fairy godmother is pictured by Franz<sup>38</sup> as the reincarnation of a dead mother. She is there for Cinderella when she needs to get ready for a ball, she does not show up sooner, she does not help her with her housework, nor stands up for her. She only gives her clothes, carriage,

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<sup>29</sup> SOUTHGATE, Vera, *Rapunzel*, p. 8.

<sup>30</sup> NĚMCOVÁ, Božena, *Princezna se zlatou hvězdou na čele*, p. 143-155.

<sup>31</sup> SOUTHGATE, Vera, *Cinderella*, p. 4.

<sup>32</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146-152.

<sup>33</sup> FRANZ, Maria-Louise von, *The Feminine in Fairy Tales*, p. 376.

<sup>34</sup> SOUTHGATE, Vera, *Cinderella*, p. 10.

<sup>35</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 148.

<sup>36</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 7.

<sup>37</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 22-28.

<sup>38</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 474.

and other things Cinderella will need to impress the prince<sup>39</sup>. The fairy godmother never puts herself in the picture more, Cinderella has to do all the hard work for herself. Franz<sup>40</sup> suggests it might be because the dead mother does not want to leave her daughter alone in the world before she helps her to find true love. From this, we can say, that the fairy godmother only appears when there is a good chance for Cinderella to finally leave the house and be happy.

In Hrubín<sup>41</sup> we can find an old lady with magical powers. She is the Czech equivalent of the English fairy godmother. She helps Cinderella and does not ask for anything in return. The old lady is pictured as a grandmother, where the higher age shows experiences and wisdom. She disappears after the second ball and never returns.

A witch is usually pictured as a bad character. She is usually wicked and ugly. However, in *Rapunzel*,<sup>42</sup> we learn that the witch took good care of Rapunzel. She wanted to have a baby and she raised Rapunzel as her child. Since her parents gave up on her, she had only the witch and she replaced the mother figure for her. The real nature of the witch starts to show up closer to the end. When she gets jealous of the prince, she punishes Rapunzel and stops being a positive mother figure, she gives up on her.

The grandmother in *Little Red Riding Hood* is not a replacement for a mother, but she is simply another part of the family, and the grandmother is important to her. In Prentice<sup>43</sup> Little Red Riding Hood is the one who asks her mother if she could go because she is worried about her grandmother. In Southgate,<sup>44</sup> we learn that Little Red Riding Hood and her grandmother loved each other. Hrubín<sup>45</sup> mentions that the mother and grandmother of Little Red Riding Hood love her very much.

#### 3.1.4. Sisters and stepsisters

Sisters are not a common character mentioned in fairy tales, usually, we see one heroine with no siblings or maybe with a brother. In the Czech fairy tale *Zlatovláska* we learn that Zlatovláska has eleven sisters<sup>46</sup>. We do not know much about them; we only know they are

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<sup>39</sup> SOUTHGATE, Vera, *Cinderella*, p. 12.

<sup>40</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 474.

<sup>41</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 148.

<sup>42</sup> SOUTHGATE, Vera, *Rapunzel*, p. 18-20.

<sup>43</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 6.

<sup>44</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 6.

<sup>45</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 131.

<sup>46</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 27.

beautiful and are hard to tell apart. Sisters in fairy tales usually stay without any name, Hrubín<sup>47</sup> in his fairy tale *Cinderella* calls them Amina and Adlina.

Stepsisters are more common in fairy tales. They usually stay away from work; they dress up and make fun of the heroine<sup>48</sup>. They are very proud of their looks and pompous. They unknowingly make the heroine stronger, tougher, and never give up, which helps the heroine to get a prince and have a good life.

### 3.2. Male characters

Male characters, in most cases, are not described as much as female characters. Most fairy tales focus on the appearance of the male characters or just do not focus on them at all. In a few cases, their personality is mentioned, but not always<sup>49</sup>. Patel<sup>50</sup> mentions that men in fairy tales had the same position as in life, they had power over the money, family, and political situation.

#### 3.2.1. Hero

A typical fairy tale hero is a prince or a servant who needs to go on a journey or be brave to win his bride. He always gets his bride. In many cases, he does not have to try hard to do so, according to Patel<sup>51</sup> he is not the one responsible for the happy ending, he waits until it is done for him.

In many fairy tales, the hero is similar to Prince Charming, who is described as a good-looking, brave, and rich man, who happens to be looking for a future wife<sup>52</sup>.

In *Cinderella* the hero, the prince, is a man who is looking for his future wife, he does not go to Cinderella, he lets her come to him, as well as other girls; he seems to be the goal, not a hero<sup>53</sup>. At the time when he goes around the city and tries to find the beautiful girl, he is, for the first time, doing something brave, he does it by himself, with his servants by his side<sup>54</sup>.

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<sup>47</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146.

<sup>48</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 389.

<sup>49</sup> JORGENSEN, Jeana, *Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation*, p. 338.

<sup>50</sup> PATEL, Henal, *Gender Roles Indoctrinated Through Fairy Tales in Western Civilization*, p. 38.

<sup>51</sup> PATEL, Henal, *Gender Roles Indoctrinated Through Fairy Tales in Western Civilization*, p. 38.

<sup>52</sup> PATEL, Henal, *Gender Roles Indoctrinated Through Fairy Tales in Western Civilization*, p. 38.

<sup>53</sup> PATEL, Henal, *Gender Roles Indoctrinated Through Fairy Tales in Western Civilization*, p. 38-39.

<sup>54</sup> PATEL, Henal, *Gender Roles Indoctrinated Through Fairy Tales in Western Civilization*, p. 38.

In *Little Red Riding Hood* the hero is pictured as a man who saves the girl's and her grandmother's lives by killing the wolf. He is brave enough to cut the wolf's stomach<sup>55</sup> or chop off his head with an axe<sup>56</sup>.

A hero in *Rapunzel* is the father, who puts himself in danger to get a salad for his wife. He will do anything to save the woman he loves<sup>57</sup>.

*Zlatovláska*<sup>58</sup> is a fairy tale where the main character is a man. He has the name Jiřík (in the English language the name would be George), he is not rich, he is only a servant, but he is kind, shows mercy to animals, and wins his princess. He must undergo a journey, be brave, but also smart<sup>59</sup>.

In many Czech fairy tales, the described hero is a young man, who has to go on a journey and needs to fulfill many dangerous tasks, on his way he shows mercy to animals or old ladies, and in the end, he wins his princess. Many of these heroes are called Jiřík, Honza (in English John) or could be named for example Plaváček, who is named after the circumstances they had been found in<sup>60</sup>.

In English fairy tales, the male hero is not presented that often. If there is a male hero, he is usually a child, as in *Hansel and Gretel*<sup>61</sup> where the two of them are heroes, or in *Jack and the Beanstalk*<sup>62</sup>, where Jack is presented as the hero.

### 3.2.2. King and father

King is described as a wise man in his late years<sup>63</sup>. Most fairy tales do not describe the king in detail; in some fairy tales, for example, Southgate<sup>64</sup>, the king is mentioned only a few times in the whole story.

Not every king is wise. Erben<sup>65</sup> pictures a king who is driven by jealousy, who is ruthless, and after seeing a miracle of waking up from death and being younger and more beautiful, he wants

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<sup>55</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 20.

<sup>56</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 36.

<sup>57</sup> SOUTHGATE, Vera, *Rapunzel*.

<sup>58</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 22-28.

<sup>59</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 227.

<sup>60</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 7-12.

<sup>61</sup> SOUTHGATE, Vera, *Hansel and Gretel*.

<sup>62</sup> SOUTHGATE, Vera, *Jack and the Beanstalk*.

<sup>63</sup> JORGENSEN, Jeana, *Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation*, p. 348.

<sup>64</sup> SOUTHGATE, Vera, *Cinderella*, p. 8.

<sup>65</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 28.

to try it too. For this action, he dies. In another story by Erben,<sup>66</sup> the king is afraid of a young man from a servant family, and he orders to kill him. When unsuccessful he sends him on a dangerous journey to be killed, as he describes him as his enemy.

Father is usually not taken as an important figure in fairy tales. He is neither a villain nor a hero. Father may be seen when the story begins or before the end of the story when nothing important for the plot happens<sup>67</sup>.

The first father, and hero at the same time found in sources used in this thesis, is mentioned in Southgate<sup>68</sup> where he rescues the grandmother and Little Red Riding Hood. In this story the father has an important role, he is also the woodcutter who saves their lives.

### 3.2.3. Brothers

The character of a brother is not shown in every fairy tale. If a brother is present in a fairy tale, he usually is the hero together with his sibling. A good example is Hansel and Gretel<sup>69</sup>, where siblings are trying to find a way and together they face danger and escape. When more than one brother appears in a story, one of them tries to save his brothers, for example in Erben's fairy tales *Živá voda, Pták Ohnivák a Liška Ryška*, or *Dvojčata*<sup>70</sup>. Another case is when brothers fight against each other for a beautiful lady or the chance to be a king. *Princ Bajaja* by Němcová<sup>71</sup> presents an older brother of twins whose rightful place is taken by his younger brother.

## 3.3. Conclusion

While female characters are usually described in detail, not only in their appearance but also in their character, the male characters are described with less detail and the focus is usually put on their look.

Mothers and fathers do not have the same role in fairy tales. While a mother, or a stepmother, is used to set the atmosphere for most of the story, a father, never a stepfather, is presented at the beginning of the story and before or at the end of the story.

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<sup>66</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 7.

<sup>67</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 375.

<sup>68</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 34.

<sup>69</sup> SOUTHGATE, Vera, *Hansel and Gretel*.

<sup>70</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 29-51.

<sup>71</sup> NĚMCOVÁ, Božena, *Princezna se zlatou hvězdou na čele*, p. 7-18.



Stepsisters also have a great part in the fairy tale. They are used as an example of a person who cares only for themselves. Sisters are not that common in fairy tales, but if they appear, they are not as visible as stepsisters.

Brothers like sisters are not common characters in fairy tales, but if they do appear, they are heroes or villains.

## 4. Cinderella

A girl in her teenage years is made to work all day by, usually, her stepsisters and is forbidden by them to go to a ball or church. When a fairy godmother, or an old lady, shows up and helps her to get ready, she gets to visit the ball two or three times. In another version, she opens one of the hazelnuts and finds in there a beautiful dress. She loses her slipper and thanks to this the prince can find her and marry her.

The focus of this chapter is on a comparison of Czech and English versions of *Cinderella*.

### 4.1. Heroine

The heroine in this story is called Cinderella. Southgate<sup>72</sup> pictures a girl who is kind and helping, who does a lot of housework, and is not full of hatred for her stepsisters. There is no age mentioned, but since Cinderella married the prince, it is assumable she was in her teenage years. After her mother died, and presumably the stepmother died too, she has to fulfill many tasks to find her happiness and become a woman<sup>73</sup>. She is beautiful too. Despite being kind and nice to everyone, it seems she wants something more for herself. When the fairy godmother appears, Cinderella tells her about her wish to go to the ball. Since she is taught to obey commands, she has no problems fulfilling what the fairy godmother wants from her, it might seem strange to her, but she does what she is told to. When she finally has everything for herself ready, even the dress, she is so happy, she cries. She enjoys being in the centre of everyone's attention, not because she is dirty but because she is beautiful and looks like a princess. She enjoys the ball but does not forget she has to be back before midnight. After her sisters return to the house, they tell her everything about the princess and Cinderella says nothing. She is cautious, maybe she knows that if she told them it was her, they will not let her out of their sight again. On the second evening of the ball, Cinderella is already waiting for the fairy godmother, again she gets a beautiful dress and is looking very pretty. She gets another chance to enjoy being in the centre of everyone's attention, this evening even more from the prince. This evening she almost forgets about the time she is supposed to return home, she has to run home to get there before her stepsisters did. Cinderella gets her third chance to go to the ball, in an even more beautiful dress than ever before. The prince dances only with her, but through the joy, she forgets about the time and has to run away from the ball, leaving one slipper behind her. The next morning, when

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<sup>72</sup> SOUTHGATE, Vera, *Cinderella*.

<sup>73</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 379.

the prince is going through the city with her slipper, she has the chance to show everyone she is the one, the beautiful and perfect princess, they all are looking at. And she does. And she gets her happily ever after in the end.

Hrubín<sup>74</sup> presents not much different heroine. Cinderella in this story does not have two stepsisters, but two sisters and she is the youngest child. The age of Cinderella is not mentioned in this story, the marriage of Cinderella and the prince, in the end, shows that she is in her teenage years. She does not pay attention to how she looks, simply because she does not have the time for it. She does all the housework without any problem. Cinderella loves her older sisters. But what she does not know is how beautiful she is. She takes every insult with bravery and does not try to fight back, never doing anything bad to them. After they leave, she has to tidy up the whole house. It is nothing new for her, she does it quickly. She starts to feel sad and starts to cry. At that moment an old lady shows up and helps her get ready for the ball. With a magic wand, the old lady makes a carriage and everything she needs. When she arrives at the ball, she looks more beautiful than any other girl. She dances with the young king and is so happy, she almost forgets about the time. Just after she arrives home her sisters arrive too. The next day Cinderella is already waiting for the old lady to show up. She gets a new dress and slippers and goes to the ball in the carriage made from a pumpkin. She dances with the king again and she forgets to watch the time. Just at the midnight, she runs away, forgetting one of her slippers on the stairs. The next day the king goes door to door and tries all the girls the slipper. Cinderella gets her chance to try it on. And gets her happily ever after in the end.

Němcová<sup>75</sup> in her story called *Three Sisters* presents us with a sweet, hardworking girl named Anuška (in the English language the name is Anne). She is kind, and honest but also humble. She accepts with happiness three hazelnuts; she protects them as her most precious treasure. When she wants to go to church, she opens one of the nuts and finds a beautiful dress, and goes to the church. Next week she opens another nut to find another beautiful dress, this time she notices a young duke looking at her. For the third time she goes to the church in the last beautiful dress she found in the third nut. When she is trying to get home first, she loses one of her slippers. The same day the duke comes to their house, she is the last one to try the slipper on. Before that, she puts on her beautiful dress. But even in the dress, she is humble, she confesses

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<sup>74</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146-152.

<sup>75</sup> NĚMCOVÁ, Božena, *Princezna se zlatou hvězdou na čele*, p. 143-155.

to the young duke that she is not rich, she is only a servant. The duke marries her, and they get their happily ever after.

#### 4.2. Stepsisters, and sisters

Southgate<sup>76</sup> presents two stepsisters with no names or ages mentioned. In the first few pages the story tells that these two were not as beautiful as Cinderella, they were not acting nicely nor being kind and were always in a bad mood. They are pictured as lazy and use their stepsister to do everything in the house and serve them. They care about their looks, buy new dresses, and talk badly about Cinderella everywhere. But because they are old enough and have nice dresses they are invited to the ball. After the first ball, they are so astonished by the beautiful princess, that they talk about nothing else after returning from the ball. They are simply jealous that the prince did not dance with them. And the jealousy grows bigger and bigger after every ball. When the prince arrives with the slipper, stepsisters try to squeeze their feet in it. They wish they could marry the prince, but never succeed. After realizing that their stepsister is a beautiful girl, they are jealous of her and were very angry.

In Hrubín's version<sup>77</sup> sisters are presented as lazy and lying people. They talk badly about their youngest sister. In this version, they have the names, Amina and Adlina. They like to show up in new dresses and present themselves as hardworking and caring. They think they are beautiful and laugh at Cinderella that she looks ugly. Amina and Adlina are also presented as spoiled girls, who are not happy with anything. They never thank Cinderella for her help, in their minds they only see her as their servant. After the first ball, they talk only about the beautiful princess and about how bad it was after she left. After the second ball Adlina and Amina tell nothing to Cinderella, they only talk to each other. The next day they are in a very bad mood because there is no ball. When the king arrives at their house with the slipper, they look very proud and try to put their feet into it but do not succeed. Even in front of the king, they talk badly about their sister. After learning their sister is the beautiful princess, they are so jealous they cannot go anywhere, and what's more, they do not know how to take care of the house.

Němcová<sup>78</sup> presents us with two sisters of Anuška. They are called Dorota and Baruška (in English Barbara). They care about their looks; they do not care about work at all. They are beautiful but not kind at all. They think only about themselves and nobody else. As in the

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<sup>76</sup> SOUTHGATE, Vera, *Cinderella*.

<sup>77</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146-152.

<sup>78</sup> NĚMCOVÁ, Božena, *Princezna se zlatou hvězdou na čele*, p. 143-155.

previous version, they talk badly about their sister. What's more, they deny having another sister. Dorota and Baruška talk about what happened in the church, but when they find out that Anuška saw the lady too, they try to destroy the place from where she saw the lady. For the chance of marrying the duke, they are willing to cut parts of their feet off, just to fit their feet in the slipper. But the duke always finds out about their lies. They do not want anybody to see their ugly little sister and are angry when their dad is willing to bring her out. When Anuška is gone, they make their father go and find them three hazelnuts, thinking they will get the beautiful dresses too. But from the hazelnuts snakes come out and choke them to death.

### 4.3. Parents

The role of the parents is important in every fairy tale. The death of the mother makes the heroine develop faster and be braver<sup>79</sup>. Father's other marriage makes the life of the heroine much harder<sup>80</sup>.

Southgate<sup>81</sup> mentions parents only a few times. In the beginning, it is written that Cinderella and her sisters live with their father, and the mother is dead. The figure of the father appears on one of the last pages, where the prince wants to know if the father has any other daughter. At this moment he is important, he could lie, but he is honest and helps his daughter unknowingly.

Hrubín<sup>82</sup> states at the beginning that the three sisters do not have any parents anymore. Which means the parent figure is not present at all.

Němcová, however,<sup>83</sup> presents us with a different parental situation. All three sisters have the same parents, but the mother likes only the first two, Baruška and Dorota. The only one who cares, at least a little, about Anuška is the father. He tries to stand on her side to protect her and brings her something she would like. Mother is pretending her youngest daughter is only a servant, she does not care about her. It is the father who brings Anuška those three hazelnuts. The mother is also very clever when she has the chance to marry her daughters, Baruška and Dorota, not Anuška, to a young duke, she lies to him about her daughter being shy. She does not fear cutting parts of their feet to make them fit in the slipper. She lies and lies again. It is the father who confesses to having a third daughter and brings her there. The mother tries to talk badly about Anuška in front of the duke, trying to make her look like she stole the dress.

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<sup>79</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 379.

<sup>80</sup> TATAR, Maria, *The Classic Fairy Tales*, p. 141.

<sup>81</sup> SOUTHGATE, Vera, *Cinderella*.

<sup>82</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146.

<sup>83</sup> NĚMCOVÁ, Božena, *Princezna se zlatou hvězdou na čele*, p. 143-155.

After Anuška left with the duke, the mother and her daughters made the father go and bring them hazelnuts. She dies together with her beloved daughters. Father goes after Anuška and lived happily.

#### 4.4. Fairy godmother, old lady, and their replacements by magical things

Franz<sup>84</sup> mentions that if the good mother in the story dies, something supernatural should appear.

In Southgate's version of *Cinderella*,<sup>85</sup> the fairy godmother appears when Cinderella needs to do something to change her life, to go to the ball. She helps her get ready, transforms a pumpkin into a carriage, six mice into grey horses, a rat into the coachman, two small lizards into footmen, and finally makes Cinderella's ragged dress into beautiful ones. She does it three times. Always she sets up the time for return for midnight. She appears again later in the story when the prince comes with the slipper. For one last time, she turns Cinderella into a princess in a beautiful dress.

In Hrubín's version<sup>86</sup> instead of the fairy godmother, the presented helper is an old lady with a magical wand. She transforms the pumpkin into a carriage, six mice into horses, the fat cat into a coachman, and some leaves into dresses and slippers. She does it two times. The old lady, who later says she is the long-forgotten fairy godmother, also warns Cinderella to come home before midnight. She is not mentioned any further after the last ball.

Němcová<sup>87</sup> does not use old lady or fairy godmother. What she does use are three hazelnuts, a talking frog, a beggar lady, and a talking dog. Anuška got her three hazelnuts from her father, in these hazelnuts she finds three beautiful dresses, some jewelry, and slippers. But also, the hazelnuts in the end hide snakes that kill two other sisters and the bad mother. The talking frog helps her when she loses her hazelnuts, they fall into the well and the talking frog tells Anuška what is hidden inside them. The beggar lady tells the duke where to look for the beautiful girl from the church and disappears right after. The talking dog appears almost at the end. When the duke is leaving with the wrong sisters, it starts to bark and tells him he got the wrong girl,

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<sup>84</sup> FRANZ, Marie-Louise von, *The Feminine in Fairy Tales*, p. 375.

<sup>85</sup> SOUTHGATE, Vera, *Cinderella*.

<sup>86</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146-152.

<sup>87</sup> NĚMCOVÁ, Božena, *Princezna se zlatou hvězdou na čele*, p. 143-155.

it even tells him what part of the foot the girl is missing. Before Anuška leaves the house to go to church, she also asks God to protect the house until she comes back.

#### 4.5. Prince, King, or Duke

Southgate<sup>88</sup> presents as two characters. The king is only mentioned by arranging the ball for his son, and the prince is the one choosing his future wife. He dances all night only with Cinderella, he is so astonished by her beauty, that he will not let her go of his sight. The next night the prince is already waiting for Cinderella, and again dances only with her. On the third night, the prince runs after Cinderella, and he finds the slipper. Since he wants to marry Cinderella, he has to go through the city and try to find her based only on the slipper. When he finds her, he puts her on his horse and rides away to marry her.

Hrubín's version<sup>89</sup> mentions the king, who is only 18 years old and arranges the ball. It is supposed to last three days. On the first day of the ball, the king is told there is a very beautiful princess, and he goes to see her and takes her to the ball by himself. He dances the whole night only with her, but after Cinderella leaves it is mentioned that he sits at the ball, without any dancing. On the second night of the ball, the king again dances only with Cinderella, but he is also talking with her, and he tells her many nice things. When she runs away, he tries to run after her, but only to find one of the leaves, which turns into the slipper she had on that night. After this night the young king does not have the last, third ball, instead of that, he is in the city, looking for the beautiful princess he met. The last page of the story shows that the king is clever and fair, he wants every girl in the city to try the slipper on. Thanks to this, he finds Cinderella and can marry her.

In the version by Němcová,<sup>90</sup> the role of the duke is almost the same as in the previous versions. After seeing Anuška for the first time in the church, he asks everyone if they know her. He cannot see her face because of the veil, but he uses his imagination and figures out, that she is very beautiful. The duke does not get the chance to talk to her. The second time he tries to catch her, but he is not lucky. In the third week, he is confident he will catch her and will find out who is she. He finds only her slipper, but he does not go through the whole village to find out the right girl. The duke listens to the beggar lady who shows him the house he should look at. He brings the slipper to the house. He gets tricked twice into almost marrying the wrong girl,

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<sup>88</sup> SOUTHGATE, Vera, *Cinderella*, p. 8.

<sup>89</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 146-152.

<sup>90</sup> NĚMCOVÁ Božena, *Princezna se zlatou hvězdou na čele*, p. 143-154.

which might show that he is too confident about finding the right girl. He finally finds the right girl and marries her.

#### 4.6. Conclusion

In all versions of *Cinderella* mentioned above, the heroine is a young, beautiful girl to whom something unexpected happens. In all versions, she is persecuted by her sisters or stepsisters. The same applies to marrying the prince, the king, or the duke. All these three use the same way to find her, they need someone whose foot will fit into a slipper.

While Southgate's and Hrubín's versions are mostly the same, Němcová presents a different story.

Parents are absent in Hrubín's story. Southgate's version presents us a father and a dead mother. Němcová builds her story on a caring father and a bad mother, who does not care about the heroine.

The fairy godmother is present in Hrubín's and Southgate's versions. In Hrubín's version, the fairy godmother is shown as an old lady, while Southgate's version does not describe her. Němcová uses hazelnuts, a talking frog, a talking dog, and a lady beggar as replacements of a fairy godmother.

Another thing similar in Hrubín's and Southgate's versions, but different in Němcová's version, is the target place, where Cinderella is going to. While in Hrubín's and Southgate's version Cinderella is going to a ball, in the story told by Němcová she is going to a church.



## 5. Little Red Riding Hood

A little girl called Little Red Riding Hood is sent by her mother to visit her grandmother and on her way, she has to face danger. She meets a wolf; she gets eaten by him and then saved by a woodcutter, a hunter or her own father.

In this chapter, the focus is on the comparison of Czech and English versions of *Little Red Riding Hood*.

### 5.1. Heroine

Southgate<sup>91</sup> pictures Little Red Riding Hood as a child growing up in a complete family. She has no name and there is no mention of her age. Closer to her age guides us to the information she is naive, does not recognize the difference between a dog and a wolf, and disobeys her mother by letting the wolf influence her to pick flowers for her grandmother, which are traits seen in children of young age. She is easy to be outsmarted by the wolf and easily distracted. She speaks with the wolf without any shyness, which may point to Little Red Riding Hood being a brave or outgoing child. Little Red Riding Hood does not seem to be very cautious of the danger she might meet on her way. In the beginning, Southgate<sup>92</sup> shows us Little Red Riding Hood knows the path to the house belonging to her grandmother very well, and later she can detailly describe the surroundings of the house her grandmother lives in. Even though she sees the door is open, it does not seem to alarm her in any way. The first time she notices that something is wrong is when she is already inside the house and her grandmother does not greet her. For the wolf, it is easy to comfort Little Red Riding Hood with simple answers to her questions, she believes everything he says, thinking the wolf is her grandmother. She is saved, together with her grandmother, by her father, and then she walks together with him home. Instead of any anger or questioning from her mother, she receives a big hug and has to promise, she will do as she is told.

Prentice<sup>93</sup> shows a story of a little girl named Sarah, who is called Little Red Riding Hood. There is no other reason for this than her clothes and the colour of them. Little Red Riding Hood is pictured as a brave and loving child. She is also very caring, especially about her grandmother, once she hears about the grandmother possibly being ill, she does not hesitate and

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<sup>91</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>92</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 6.

<sup>93</sup> PRENTICE, Andy, *Little Red Riding Hood*.

wants to go into the forest and help her. Prentice<sup>94</sup> still shows her as a naive child, who thinks there is nothing evil outside and nothing can hurt her. She is as disobedient as Little Red Riding Hood pictured by Southgate<sup>95</sup>. Little Red Riding Hood is not led off the path by the wolf but by her mind, she decides to make her grandmother happy by giving her flowers. She also talks with the wolf. In this story, she realizes that this is not a dog, but she pities him and gives him one of the cakes she has with her. She does not tell the wolf where her grandmother lives, she seems to be more responsible. Little Red Riding Hood is easy to get distracted and comforted by the wolf, she does not look around and pay attention to details. Even though the wolf ate her and her grandmother, Little Red Riding Hood tries to give him a lesson and makes it impossible for him to eat a human being again. She is clever with her punishment and the realization of it. Prentice<sup>96</sup> mentions that in this situation she learned to be more cautious when going into the forest.

In Hrubín<sup>97</sup> Little Red Riding Hood is presented as a sweet little girl with no other name than Little Red Riding Hood. Hrubín<sup>98</sup> shows the most disobedient Little Red Riding Hood; after her mother tells her what she should not do, she does the exact things she is forbidden to do right after she walks into the forest. She is pictured as a naive child who cannot distinguish between a wolf and a dog. She shows a good heart when she offers him food. Little Red Riding Hood shows the typical child's thinking when she is surprised the wolf has no idea where her grandmother lives, and she describes him on the way to the house. Little Red Riding Hood is easy to get distracted by a wolf and agrees with the silly idea of a race. Little Red Riding Hood is so sure she is going to win the race, she does not try to run or hurry up a little. After knocking on the door Little Red Riding Hood is a little alarmed by the voice of her grandmother, but for the wolf, it is easy to comfort her with a lie.

A short, rhymed fairy tale in Hrubín<sup>99</sup> shows us a different Little Red Riding Hood. She does not have any other name than Little Red Riding Hood and no specific age, but she is pictured as a brave, smart child. She speaks with the wolf, but she is not naive. Little Red Riding Hood knows she met a wolf, she knows a few things about dogs and uses them when talking with the

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<sup>94</sup> PRENTICE, Andy, *Little Red Riding Hood*.

<sup>95</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>96</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 23.

<sup>97</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 131-134.

<sup>98</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 131-132.

<sup>99</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 68-69.

wolf. She refuses his offer to walk with her the rest of the way, which she describes, but not in detail. In the end, she scares the wolf off by telling him her father is hunting wolves nearby.

## 5.2. Mother

Mother of Little Red Riding Hood is in most of the versions described similarly. She is caring, sends her child to visit her grandmother, and is not important further on. What is not described is what the mother looks like or her character.

Southgate<sup>100</sup> mentions the mother only in a few pages. In the beginning, we learn that the mother is caring, she prepares food for her mother, the grandmother of Little Red Riding Hood, when she is ill, to help her feel better. Then she sends her daughter on a journey to the house where the grandmother lives. She is trying to warn Little Red Riding Hood not to go off the path and never walk further into the forest. So, she is also a caring mother<sup>101</sup>. Mother is mentioned in the end, after Little Red Riding Hood is saved and returns home. Now she is pictured as a loving mother, instead of talking to her daughter in an angry voice or scolding her, she shows her love and hugs her, even though it was not easy for her to hear what happened, and this memory will probably stick with her for her whole life<sup>102</sup>.

In Prentice's version of *Little Red Riding Hood*<sup>103</sup> the mother is described very similarly to Southgate's version.<sup>104</sup> She cares about her mother, Little Red Riding Hood's grandmother, but she is more cautious. She does not want to let her child into the forest, because it is not safe. In the beginning, it is said that the forest is full of wolves and other creatures<sup>105</sup>. But after some discussion with her daughter, she agrees. She also warns her about the dangers and makes her daughter promise her not to go off the path and not to talk with anyone<sup>106</sup>. From this picture we can imagine a mother who cares about her mother the same way as for her daughter, maybe she cares more about her daughter than her mother. In any case, she is not willing to let her child walk the way all by herself in the forest. She would probably go alone or with Little Red Riding

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<sup>100</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>101</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 8.

<sup>102</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 42.

<sup>103</sup> PRENTICE, Andy, *Little Red Riding Hood*.

<sup>104</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>105</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 4.

<sup>106</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 7.

Hood, but she has to do many things and she will not be able to go there that day<sup>107</sup>. She is not mentioned in any other part of the story.

Hrubín<sup>108</sup> describes the mother not differently than any other author. She is caring, she prepares food for her mother and asks her daughter to go to her grandmother's house and give her a message. She, again, loves her mother and her daughter. In the first few sentences, Hrubín<sup>109</sup> mentioned that the mother loves her child very much. She also warns her, as in any other version, not to go off the path, but also not to try to chase butterflies and not put her feet in the stream in the forest. She also warns Little Red Riding Hood that if she goes off the path, she might get lost. After Little Red Riding Hood goes into the forest, the mother is not mentioned again.

In the short, rhymed story by Hrubín<sup>110</sup> the mother is not mentioned at all. The mother might be dead, or just at home.

### 5.3. Grandmother

The grandmother is an important character in *Little Red Riding Hood*. Her house is the target that Little Red Riding Hood is trying to reach. She is ill, has not been seen in a while, or has not visited her child and grandchild in some time.

In Southgate's version of *Little Red Riding Hood*<sup>111</sup> the grandmother is for the first time visible in the second half of the book. She is ill and cannot get off the bed, which makes her easy prey for the wolf. She gives him instructions on how to open the door. She is shown as an old lady with a loving family, but also somewhat naive or not seeing her family in a long time because she cannot distinguish the voice of the wolf pretending to be her grandchild from the voice of her actual grandchild. Or she is ill and cannot hear that well. After being eaten by the wolf, she disappears from the scene for a while. She is saved by her son-in-law from the wolf's stomach. She needs to be helped because she is very weak due to her illness and the stress of being eaten<sup>112</sup>. She is fed by her family and slowly gets better. In the end, everything ended well for her.

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<sup>107</sup> PRENTICE, Andy, *Little Red Riding Hood*, p. 7.

<sup>108</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 131-134.

<sup>109</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 131.

<sup>110</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 68-69.

<sup>111</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 20.

<sup>112</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 38.

The grandmother is pictured not differently in Prentice<sup>113</sup>. She is an old lady who hurt her leg and because of this reason, she cannot stand up. The reason why she does not recognize that the wolf is not her granddaughter is not mentioned here. She is also shown as a reasonable and practical person. She is not angry at the wolf who ate her; she only mentions that he cannot stay in her bed and helps her granddaughter to put stones in the wolf's stomach. She is shown as a caring and loving grandmother and able to command the wolf to leave.

Hrubín's version<sup>114</sup> pictures the grandmother similarly to other versions, but also as braver and smarter. An old lady loves her granddaughter so much. In this version, the grandmother is not ill or having problems with her leg, so she can walk. The reasoning behind letting the wolf in and not recognizing it is not her granddaughter is that she thinks that Little Red Riding Hood had run to her place and because of that her voice is different<sup>115</sup>. She also tries to fight against the wolf, she tries to shut the door, but the grandmother is only an old lady. She gets eaten by the wolf. After being saved by the hunter, she helps the hunter and her granddaughter to put stones into the stomach of the wolf and she makes coffee for the hunter.

In the short, rhymed version of *Little Red Riding Hood* by Hrubín<sup>116</sup> the grandmother is not pictured at all. Little Red Riding Hood mentions her, but her character is not visible.

#### 5.4. Wolf

The wolf is pictured as a dangerous creature hunting for a little innocent girl who is punished for his actions.

The wolf pictured by Southgate<sup>117</sup> is a large creature looking like a dog. From the conversation between Little Red Riding Hood and the wolf, it is assumable that the wolf knows Little Red Riding Hood since he calls her by her name<sup>118</sup>. He tries to be polite and greets her first, but he is also hungry and looking for juicy meat to feed on. He is cunning and clever; he knows how to distract a little girl. He can run fast, even though he does not need to. The wolf is a good actor too, he can pretend he is a little girl and tries hard to outsmart the grandmother, in which he succeeds. In need to outsmart Little Red Riding Hood so she does not run away, he puts on grandmother's nightdress and other clothes to look like the grandmother. He also makes the

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<sup>113</sup> PRENTICE, Andy, *Little Red Riding Hood*.

<sup>114</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 131-134.

<sup>115</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 132.

<sup>116</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 68-69.

<sup>117</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>118</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 10.

room a little darker. He does not have the patience to manage all the questions Little Red Riding Hood asks him. He only stands three questions before he eats her and lays back in the bed. Also, he ate the grandmother and Little Red Riding Hood without chewing, which is not considered to be smart. After having his stomach full, he does not try to hide his presence in the grandmother's house anymore. He starts to snore and that is his end. He ends up with his head chopped off by an axe and his stomach opened by the Little Red Riding Hood's father.

The wolf in Prentice's version<sup>119</sup> is shown as not that smart but very fast. He knows his forest because he knows where the grandmother of Little Red Riding Hood lives. He is as hungry as in the version by Southgate<sup>120</sup>. He is not trying to be very polite; he is a little friendlier than the wolf in Southgate's<sup>121</sup> version but also gives Little Red Riding Hood clues about what might happen by the way he talks to her and how he responds. When running to Little Red Riding Hood's grandmother he is very fast. He does not try to slow down Little Red Riding Hood, which means he is in a rush. It is nicely pictured when he gets to the house, and he just gets to the bed and swallows the grandmother. Since he does not have much time, he only makes the room darker by closing the curtains and getting in bed just in time. He tries to pretend to be the grandmother and simply says again what the old lady told him. In this version, he tries to get Little Red Riding Hood as close to the bed as he can. To help himself to do that he answers her questions and after every answer, he asks her to come closer, when he answers the last one, he swallows Little Red Riding Hood and falls asleep. The woodcutter opens his stomach and together with Little Red Riding Hood and her grandmother, they fill it with stones. When the wolf wakes up, he realizes his stomach is making loud noises. When he asks what is going on, they only laugh at him. In the end, he cannot run very fast, he cannot hunt, because the prey will always hear him. He can only eat vegetables, which made him always hungry but also alone.

Hrubín's version of *Little Red Riding Hood*<sup>122</sup> shows a wolf who is not a good actor. He tries to sound polite and not to scare off Little Red Riding Hood, but it makes him sound even worse. Even after he eats the grandmother he cannot play her very well, Little Red Riding Hood knows right away that something is different. But he is smart. He knows that if he ate Little Red Riding Hood at the place where he met her, woodcutters would be too close to them and if she screamed, he would die. He tries to play along by being just a big, nice dog, so he would know

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<sup>119</sup> PRENTICE, Andy, *Little Red Riding Hood*.

<sup>120</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>121</sup> SOUTHGATE, Vera, *Little Red Riding Hood*, p. 14.

<sup>122</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 132.

where the grandmother lives. Then he over-smarts Little Red Riding Hood. He offers her a race to her grandmother's house. He runs the exact wrong way, which makes Little Red Riding Hood think he will never get there first. But after Little Red Riding Hood cannot see him, he turns around and runs straight to the house where the grandmother lives. He knocks and the grandmother almost closes the door in front of him. He wins, swallows the grandmother, puts on her clothes and glasses, lies in the bed, and waits for Little Red Riding Hood. When she arrives, he answers the questions she asks and eats her. Then he falls to the ground and fell asleep. The hunter finds him, opens his stomach, and together with Little Red Riding Hood and the grandmother they put stones in there. When the wolf wakes up, he is thirsty and wants to drink from a well. As he bends down, he falls over and drowns.

The short, rhymed story by Hrubín<sup>123</sup> shows a less polite wolf. He knows the name of the girl he met in the woods and talks with her. He even threatens to eat her, and offers to walk with her the way to her grandmother's house. He leaves when he finds out that the father of Little Red Riding Hood is close to the place they are, is hunting, and trying to kill some wolves. The wolf does not die; he just runs away.

### 5.5. Hunter, woodcutter, or father

The character of the hunter, woodcutter, or father is important for the whole story. He is the one who saves Little Red Riding Hood and her grandmother.

Southgate<sup>124</sup> mentions the father right at the start of the story. He works in the woods and is a woodcutter. The father is passing by the grandmother's house a few minutes after the wolf ate his daughter. He is pictured as a brave person and caring father and son-in-law. After he hears loud snoring, he goes to check on his mother-in-law. He is also very strong and can think fast. Without hesitation he kills the wolf, opens his stomach, and saves the grandmother and his daughter.

In Prentice's version<sup>125</sup> the hunter is the one who came to the house of Little Red Riding Hood to tell them, he did not see the grandmother in a few days. Which shows us he is a kind person. Then he even walks with Little Red Riding Hood for some time and warns her the same way as her mother did. When he passes by the grandmother's house later that day, he does not see her, but he hears something strange. He goes into the house and finds a wolf. Without any doubt

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<sup>123</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 68-69.

<sup>124</sup> SOUTHGATE, Vera, *Little Red Riding Hood*.

<sup>125</sup> PRENTICE, Andy, *Little Red Riding Hood*.

and second thoughts, he cuts the wolf's stomach open and saves the little girl and her grandmother.

In Hrubín<sup>126</sup> the woodcutter knows the grandmother well. After hearing strange noises from her house, he looks through the window and cuts the stomach of the wolf open to save the grandmother and Little Red Riding Hood. He is brave and smart because it was his idea to put stones in the wolf's stomach. Also, he is cautious because he and the two women hide from the wolf's sight. Then he walks with Little Red Riding Hood to her house.

In the short, rhymed story by Hrubín<sup>127</sup> the father, who is also a hunter, is not pictured. Little Red Riding Hood mentions him while talking to the wolf.

## 5.6. Conclusion

All four versions used to compare the fairy tale *Little Red Riding Hood*, except for the short, rhymed story by Hrubín, are rather similar. The heroine is described as a reckless, naive child, who goes to her grandmother's house. She meets a wolf, and the wolf eats her and her grandmother. They are saved by a hunter or woodcutter.

She goes to the grandmother's house with different purposes. She can go there to bring her ill grandmother some food, she can go there to check on her grandmother, or she is just delivering a message from her mother.

The ways the wolf is punished by are also different. In Southgate's version the wolf gets his head chopped off by an axe, in Preston's version his belly is full of rocks and because of that he is unable to hunt anymore and in Hrubín's version he falls into the well.

The short rhymed story written by Hrubín is different in many ways. The plot starts when Little Red Riding Hood meets the wolf and ends when the wolf runs away. He does not eat Little Red Riding Hood and her grandmother.

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<sup>126</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 134.

<sup>127</sup> HRUBÍN, František, *Špalíček veršů a pohádek*, p. 68-69.



## 6. Rapunzel and Zlatovláska

In this chapter, the introduced stories are Czech *Zlatovláska* and English *Rapunzel*. In these two stories, the plot of the fairy tale is rather different, the same applies to the characters. The focus is put on finding differences and similarities between the two fairy tales.

### 6.1. Hero

Southgate<sup>128</sup> presents us with two main characters. The father, who stays without any name, and his daughter named Rapunzel. Each of them is important for a different part of the story. In the beginning, Southgate<sup>129</sup> presents the father as a hero. He climbs to the garden belonging to a witch to get salad for his wife. He does this out of pure love since he does not want his wife to die. After he goes into the garden for the second time he faces the witch, who is not happy about this. He is granted permission to take as much salad as they need, but he has to give her the child his wife will have. Being so frightened he agrees. After some time, he and his wife have a baby girl and they give her to the witch. At this point, the story hero changes. The father is not in the picture anymore and in his place is put Rapunzel. Rapunzel is described as the most beautiful girl in the world. When she reaches 12 years, the witch locks her in a tower in the forest. Each time the witch visits, Rapunzel has to throw her long golden hair down and the witch would climb up using Rapunzel's long golden hair. Rapunzel can also sing very nicely, which attracts a prince to her tower. After seeing the prince for the first time, Rapunzel is afraid a little, she did not expect him. She keeps her relationship with the prince in secret, but after some time, she falls in love with him and together they come up with a plan for her to escape. One day Rapunzel forgets about her secret and tells the witch, how is it surprising the prince is less heavy than her. She gets her hair cut off and is sent into a desert, where she lives unhappily. But she keeps singing. After seeing her prince after such a long time, she cries and two of her tears falls on his eyes, curing him of his blindness.

Erben's story *Zlatovláska*<sup>130</sup> presents only one hero, named Jiřík. He is a servant, a cook. One day he is supposed to prepare food, a snake, for his king and is ordered not to taste the food. Jiřík, being a good servant, tastes a little of the food he is preparing, to protect his king from eventual poisoning. He gains the ability to understand and speak with animals. After riding horses with the king, Jiřík unintentionally shows he can understand animals and is put to a test.

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<sup>128</sup> SOUTHGATE, Vera, *Rapunzel*.

<sup>129</sup> SOUTHGATE, Vera, *Rapunzel*, p. 4-18.

<sup>130</sup> ERBEN, Karel Jaromír, *České pohádky*, p. 22-28.

He is supposed to pour a drink for the king, but if he does not fill it enough or if he overfills it, he will lose his head. Listening to two birds discussing a princess with long golden hair called Zlatovláska, Jiřík overfills the drink, proving to the king that he took a bite from his food. He is sent away to find Zlatovláska, he cannot return without her. On his way, he shows he is intelligent, fair, and kind to animals and people. He saves the lives of a fish, two ravens, ants, and a fly, who help him with his quests. After getting to the castle where Zlatovláska lives, he gets strange and hard to fulfill quests by the king, the father of Zlatovláska. After he fulfills all the quests, he gets to leave the castle with her. He brings her to his king, so the king could marry her. For his deed, Jiřík is beheaded. After Zlatovláska revives him, he wakes up younger and more beautiful. When the king tries to do the same, he does not wake up and Jiřík becomes the new king, and he marries Zlatovláska.

## 6.2. Parents

In Southgate's *Rapunzel*<sup>131</sup> parents are important in the first half of the book. The birth mother of Rapunzel almost starves herself to death, because the only thing she can think of is salad in the witch's garden. The more she looks at the salad, the more she wants it. Even though she gets the salad it does not help her, and she wants more of it. When her daughter is taken away from her, she does not try to fight for her. The father's role is mentioned in the previous chapter.

Erben's fairy tale *Zlatovláska*<sup>132</sup> presents only the father of Zlatovláska. He is the wise, old king. He does not want to give his daughter to someone, Jiřík has to prove to him he is worthy of her. The king, Zlatovláska's father, gives him four quests he needs to fulfil. If Jiřík does them right, the father will allow him to take his daughter with him, if he does not, he has to leave and never return back. The king gives his daughter many things to take with her and lets her leave with Jiřík. In this story there is no mention of the mother of Zlatovláska and her sisters. Jiřík's parents are also not mentioned.

## 6.3. Prince and King

Southgate<sup>133</sup> presents the character of the prince in the second half of the book. The prince is attracted by Rapunzel's voice. He comes to her tower every day and listens to her singing. He is presented as clever and smart, once he hears the witch calling Rapunzel and getting into the tower, he is able to use it, so he can meet Rapunzel. The prince visits Rapunzel in her tower for

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<sup>131</sup> SOUTHGATE, Vera. *Rapunzel*.

<sup>132</sup> ERBEN, Karel Jaromír. *České pohádky*, p. 24.

<sup>133</sup> SOUTHGATE, Vera. *Rapunzel*, p. 24-42.

many days, weeks, or months, and he falls in love with her, and she falls in love with him. He asks her to marry him and together they come up with a plan, how Rapunzel can escape from the tower. It is not his plan, but he is part of this plan. He does not question this plan; he simply agrees and is willing to do anything to help his future bride. After finding Rapunzel is not in the tower, and hearing from the witch that Rapunzel is gone, he jumps off the tower and loses his sight due to this. He wanders through the forest; he eats only roots and berries he can find. In his sorrow he does not care about his looks and weight. After hearing her voice again, he is filled with happiness, and he meets Rapunzel again. After the two tears from Rapunzel's eyes fall on his eyes, he can see again.

The king in Erben's story<sup>134</sup> is nothing like the prince from Southgate's *Rapunzel*<sup>135</sup>. The king is arrogant, cruel, but also clever. He does not trust his servants. When the king is suspicious Jiřík ate a piece of the snake, he puts him in a test. If Jiřík passes the test, he can continue serving the king, if he does not, Jiřík will be beheaded. The king shows mercy, he punishes Jiřík by sending him away to bring him the princess with golden hair. When Jiřík brings Zlatovláska to his king, Jiřík is beheaded. It does not matter he brings his king Zlatovláska. The king shows his kindness to Zlatovláska when she asks him for Jiřík's body. The king gives her the body and is surprised when Jiřík is revived by Zlatovláska. The king, wanting to look younger and more handsome, makes his servants do the same to him. The king is beheaded, but he is not revived, since they do not know, how to do that. The king stays dead.

#### 6.4. Conclusion

In *Zlatovláska* by Erben<sup>136</sup> and *Rapunzel* by Southgate<sup>137</sup> the heroes are male. In *Rapunzel* the male hero is present only in the first half of the book, then he is replaced by his daughter. In *Zlatovláska* the male hero stays in his place for the whole fairy tale. This is one of the biggest similarities that can be found in these two fairy tales.

Another similarity is between the suffering and how it is put an end for Jiřík in *Zlatovláska* and the prince in *Rapunzel*. While Jiřík is beheaded as order by the king and is revived by Zlatovláska, the prince in *Rapunzel* loses his sight by his fault and after meeting up again with Rapunzel his sight comes back when two tears from the eyes of Rapunzel fall on his eyes.

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<sup>134</sup> ERBEN, Karel Jaromír. *České pohádky*, p. 22-28.

<sup>135</sup> SOUTHGATE, Vera. *Rapunzel*.

<sup>136</sup> ERBEN, Karel, Jaromír. *České pohádky*, p. 22-28.

<sup>137</sup> SOUTHGATE, Vera. *Rapunzel*.

There is a big similarity between Rapunzel and Zlatovláska. Both of them have long golden hair and it is hard to get a chance to see them. While Rapunzel is hidden in a tower, Zlatovláska is protected by her father and her hair is not shown before Jiřík proves he is worthy of her.

The parents in *Zlatovláska* and in *Rapunzel* are different. In *Zlatovláska* only the father of Zlatovláska is presented to the readers. There is no mention of her mother, the mother and the father of Jiřík. Zlatovláska's father is a wise and kind king, who gives Jiřík strange and hard quests to prove himself right. In *Rapunzel*, the mother is presented as selfish. She is able to starve herself to death if she does not get a salad from the garden belonging to the witch. The father of Rapunzel has to undergo danger and then promise to give up on his daughter to get a salad for his beloved wife.

## 7. Conclusion

A fairy tale, as an extraordinary literary genre, is valuable for our lives. Problems presented in fairy tales are usually problems children and adults will face later in their lives. A fairy tale never gives way to solving problems, only shows us that it is possible to solve them. Fairy tales provide moral teaching and can comfort children in a way nobody can.

Roles of male and female characters often differ in fairy tales. While the heroine is made to do some simple tasks such as cleaning the house, the hero is supposed to fight dragons, kill wolves, steal things or help animals and old ladies. But sometimes the only thing the hero has to do is to wait for his princess to come. The mother character is supposed to set the atmosphere, but father is often presented only as somebody who lives with the family. While brothers and sisters are not very often presented in fairy tales, stepsisters have great role in being lazy and making the life of the heroine harder. Each of the characters have their own special role in fairy tales and are important for the plot.

Compared fairy tales about *Cinderella* presented that not every fairy tale written in the same language has to be similar to the other. While the English version by Southgate and Czech version by Hrubín present the story with some slight differences, another Czech version written by Němcová is very different. Through all these fairy tales, the heroine is presented as a young, beautiful girl who is persecuted by her sisters or stepsisters and is helped by something magical.

Four versions used to compare the fairy tale *Little Red Riding Hood* are rather similar, except for the short, rhymed story by Hrubín. The main differences are in the purpose of visiting Little Red Riding Hood's grandmother, the ways how the wolf outsmarted Little Red Riding Hood and the ways the wolf is punished.

The comparison of *Zlatovláska* and *Rapunzel* is based on comparing two different stories with the main female characters, Zlatovláska and Rapunzel, who share similar appearance. They both have long golden hair. Also, in both these two books, the male hero can be found, the father in *Rapunzel* and Jiřík in *Zlatovláska*. The heroes' suffering is also an important similarity, one of them loses his life and is revived and the other one loses his sight and after meeting with Rapunzel he gets his sight back. The biggest difference might be found in the female characters' parents. Zlatovláska only has a father, who makes difficult quests to make it harder for someone to marry Zlatovláska, and there is no mention about Jiřík's family, while Rapunzel has a mother and a father who give her up.

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## Resumé

Tato bakalářská práce se zabývá srovnáním tří zvolených anglických pohádek, *Cinderella*, *Little Red Riding Hood* a *Rapunzel*, s jim podobnými pohádkami v českém jazyce, se zaměřením na jednotlivé postavy a jejich podobnosti a rozdíly. První část stručně vysvětluje, co je to pohádka a její důležitost pro děti. Zároveň jsou také zmíněny jednotlivé typy mužských i ženských postav, které se v pohádkách vyskytují nejčastěji. Ve druhé části jsou jednotlivé anglické pohádky srovnávány s podobnými verzemi těchto pohádek v českém jazyce.



## Annotation

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<b>Rok obhajoby:</b>	2022

<b>Název závěrečné práce:</b>	Porovnání českých a anglických pohádek
<b>Název závěrečné práce v angličtině:</b>	A Comparison of Czech and English Fairy Tales
<b>Anotace práce:</b>	Tato bakalářská práce se zabývá srovnáním tří zvolených anglických pohádek, <i>Cinderella</i> , <i>Little Red Riding Hood</i> a <i>Rapunzel</i> , s jim podobnými pohádkami v českém jazyce, se zaměřením na jednotlivé postavy a jejich podobnosti a rozdíly. První část stručně vysvětluje, co je to pohádka a její důležitost pro děti. Zároveň jsou také zmíněny jednotlivé typy mužských i ženských postav, které se v pohádkách vyskytují nejčastěji. Ve druhé části jsou jednotlivé anglické pohádky srovnávány s podobnými verzemi těchto pohádek v českém jazyce.
<b>Klíčová slova:</b>	Pohádky, Popelka, Červená Karkulka, Zlatovláska
<b>Anotace práce v angličtině:</b>	This bachelor thesis deals with the comparison of three selected English fairy tales, <i>Cinderella</i> , <i>Little Red Riding Hood</i> , and <i>Rapunzel</i> , with similar fairy tales in the Czech language, with a focus on the characters and their similarities and differences. The first part briefly explains what a fairy tale is and its importance for children. Also, the male and female character types, that appear in many fairy tales, are mentioned in this part. The second part of the thesis compares the three chosen English fairy tales with similar fairy tales in the Czech language.
<b>Klíčová slova v angličtině:</b>	Fairy tales, Cinderella, Little Red Riding Hood, Rapunzel, Goldilocks
<b>Přílohy vázané v práci:</b>	0
<b>Rozsah práce:</b>	40 stran
<b>Jazyk práce:</b>	Anglický