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American Country and Folk songs and their Czech cover versions

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Prohlašuji, že jsem tuto práci vytvořil zcela samostatně za použití uvedených pramenů literatury.

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Abstract

The aim of this thesis is to examine American Country and Folk songs in their relation to their Czech cover versions. The theoretical part focuses on the introduction of these two genres in the American context, three representative musicians and Czech Country and Folk music. The practical part analyses two representative songs for each of the three artists and their Czech covers. Both parts are primarily focused on the most common themes present in the genres and their change with the shift from American environment to the Czech.

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1. Introduction

The aim of this thesis is to analyse basic themes present in selected American Country and Folk songs and the way they are reflected in their Czech cover versions. The term “themes” is used in this thesis to refer not only to the common topics in the songs, for example crime, love or social rights, but also to particular symbols such as train or references to the Bible. The attitude of the songwriter towards these themes is also important for the purposes of this thesis.

To study American Country and Folk music, there were picked three representative musicians: Johnny Cash, Willie Nelson and Bob Dylan. These musicians are some of the most prominent figures of their genres in the second half of the 20th century, which is also the period this thesis focuses on.

In the first chapter, both genres are introduced. This introduction is mainly oriented on their roots, development and the subgenres that are connected to the representative musicians. Throughout the chapter, special attention is paid to the themes present in the genres and their changes over the course of time.

The second chapter provides basic information about the representative musicians and their production. Since there are many biographical works about all three of these musicians, this thesis points out only those moments of their lives that might have affected their musical career and production.

The third chapter is a brief description of Czech popular music. Since Czech popular music was originally borrowed from other countries, the chapter deals with this topic generally with a special focus on Country and Folk music. In order to introduce the character of the Czech music, some original song writers are also introduced, though this thesis is not primarily focused on them.

The last chapter focuses on the analyses of the songs. There are two songs analysed for each musician and each song is followed by the analyses of its Czech cover version. As has been mentioned, the analysis focus on the themes incorporated into the lyrics, the narrator’s attitude towards them and their change during the process of covering the song in the Czech language.

2. Country and Folk music

To study Country and Folk music, definition of these terms is needed. This is, however, a very difficult task because just as Cohen points out in the introduction for Carlin's work: "these terms and categories have become more fluid in recent decades" (Carlin, 2006b, p. vii). Nonetheless, experts generally define country music by its roots in the folk culture of the American South, which was influenced by both European and African traditions (Malone, 2008, p. 48). Country and modern Folk music are thus closely related to each other. A possible dividing aspect is that folk music is influenced by various national traditions. The early folklorists of the 19th century were focused mainly on black spirituals and nowadays there is a strong connection between the United States and Great Britain Folk music (Carlin, 2006b, p. viii-x). In this thesis, the two genres are therefore approached as closely related though not identical.

2.1. Country music

Country music is a phenomenon tightly connected with American culture. Carlin calls it "America's unique style" (Carlin, 2006a, p. xvii). Out of all music genres popular in the United States, Country music is probably the one most associated with American identity (at least that of white Americans). Its development and popularity influenced many modern music genres, be it by its themes or by its institutionalization in the 1950s, it is also a genre full of legends of both general and personal character. Ching (in the introduction) claims that the genre created these legends and traditions by "singing of itself" (ibid, p. ix). Indeed, many country songs are filled with the notion about ideal country-like person (rock music has inherited this trait). This Country music ideal changed throughout the 20th century. The focus on the railroad men shifted to the morally pure cowboy and then again to the independent outlaw. Therefore Country music is not only an essential element of American identity but it has also influenced many music genres worldwide.

2.1.1. Development of Country music

In this passage, a brief outline of the Country music's development will be provided. Firstly, the roots of the genre will be introduced in order to understand the influences of its origin. A short summary of its periods will follow ended by the introduction of some particular styles that are relevant for this thesis.

Country music has its roots in the folklore of the American South in the mid 19th century. Dorůžka compares the early development of the genre to Czech folklore (Dorůžka,

1987, p. 65), this claim can be supported by the fact that Country songs have also become wildly spread, thanks to the effort of individual folklorists, specifically John Lomax or Francis Child (who is important mainly for the development of folk music) (Carlin, 2006b, p. viii). As for the chronological history of Country music, Dorůžka points out that country is almost the only music genre that developed from traditional folklore to modern popular music in the course of a hundred years (Dorůžka, 1987, p. 65). The purposes of this thesis require a summary of this process.

From the end of the 19th century until the 1920s, Country music focused on ballads which originated in the American South. Most influential were the Scottish immigrants who have brought with them stories from their homeland (Dorůžka, 1987, p. 65).

In the 1920s the invention of radio ended the isolation of country music and Country music gained its first radio programmes like Grand Ole Opry in Nashville. The phonograph record enabled the first country singers to become widely known, a hint of the future success of this genre. One of these first personalities of Country music was Vernon Dalhart, who recorded traditional songs such as *The Wreck of the Old '97* and *The Prisoner's Song* (Dorůžka, 1987, p. 66). These two songs incorporate themes that are very vivid in Country music throughout its history, that is the train (and travelling) and prison. However, the main figure of these times was Jimmie Rodgers, who gained the title “Father of Country Music” (Malone, 2008, p. 50). The Country music style of this time was very intensively connected with its rural nature and by the mid 1920s it gained the name “hillbilly” (Carlin, 2006a, p. vii).

Through the 1930s, Country music proceeded with its commercialization. It got into the Hollywood industry thanks to Gene Autry and his cowboy style which brought an innovation into the movie industry - singing cowboys (Malone, 2008, p. 51-52). Autry's success linked inseparably the cowboy style and country music. The influence of this movie style can be seen even in the Czech context in *Lemonade Joe*. Dorůžka also notices a significant change of themes and style, claiming that the main focus of Country music moved from the mountains of Tennessee to the broad plains of Texas and from isolated villages to the romantic borders of the Frontier (Dorůžka, 1987, p. 68).

The WWII marked the economic boom of the United States; it has also had a similar effect on Country music. It became a symbol of homeland to the soldiers fighting in Europe or Asia (Dorůžka, 1987, p. 69-70) and so country, which was before mainly southern music, became a national symbol. The end of the War and the boom of country music also started

diverse branching of the genre. Different styles started to influence each other and soon subgenres like western swing, bluegrass or honky-tonk music turned up (Carlin, 2006a, p. xvii).

The commercial success of country music pushed its institutionalization into the final stage. It has gained its production centre - Nashville. The production of country music in Nashville became so popular that the term “Nashville sound” was soon invented. It was a compromise between the more popular music genres and the traditional hillbilly music but it also led to the loss of identity in Country music (Malone, 2008, p. 54). And the new style employed new themes. Mining and railroad songs, which were common before, started to fade as well as the romantic idea of cowboy life, and were replaced by songs about inner life of an individual (Dorůžka, 1987, p. 71). However, none of the most iconic Country musicians of the 1950s - 1970s were famous for their Nashville sound. Even those who recorded in Nashville adopted a more creative style. Johnny Cash became the figure of Rockabilly, a mixture of Country music and Rock n’ roll, and Willie Nelson turned to so called Outlaw country, which was a “rebellion” against the loss of country traditions (Carlin, 2006a, p. xvii).

From the 1970s onward, the development of Country music became less distinctive and generally moved in two directions. The Nashville style evolved into so called Countryopolitan music, which proceeded in the move towards Soft Rock. And the musicians inclined towards the pure Country traditions became part of the style called New Country (Carlin, 2006a, p. xvii).

Throughout the development of Country music many subgenres turned up. Some of these will be described because the style and thematic focus of these subgenres are important for the analysis of the representative songs.

2.1.2. Rockabilly

The name for this genre is derived from the terms Rock n’ roll and Hillbilly (Carlin, 2006b, p. 176). Malone finds its origin in Elvis Presley’s band Blue Moon Boys and their experiments with “white” Country and “black” Rhythm and blues (Malone, 2008, p. 118). After the emergence of Rockabilly, it inspired many white musicians, including Johnny Cash, and thus it spread, across the South.

Malone, however, points out that Rockabilly is not simply a southern version of Rock n’ roll (Malone, 2008, p. 121). Indeed it has played an important part not only in the

development of popular music but also in the issue of racial and social politics of the second half of 20th century. From this perspective, the most important attribute of Rockabilly are its roots in the African American music. This influence can be traced even in the early Country music of the 1920s but Rockabilly musicians were unprecedented in their complete identification with the African American musicians. According to Malone, this was also important for the protest against racial segregation in that it demonstrated the possibility to divide “blacks and whites physically and legally but not culturally” (ibid, p. 120).

As for the musical and thematic aspect of Rockabilly, the sound is based on basic instrumentation and lyrics (Carlin, 2006a, p. 177). However, some interprets emphasized the importance of lyrics. This is the example of Johnny Cash. This also changes the extent of Cash’s adoption of the typical attributes of Rock n ‘roll lifestyle as Malone lists them: “excessive hedonism, arrogant masculinity, overt aggressiveness, and, paradoxically, a deep-seated emotionalism and sensitivity that defied conventional gender behaviour”. The more general classification Malone mentions: “preindustrial nonmarket values” (Malone, 2008, p. 120) are probably more fitting for Johnny Cash. But the masculinity and aggressiveness might also be noted in Cash’s songs considering the much-debated line in *Folsom Prison Blues*: “I shot a man in Reno/just to watch him die”.

2.1.3. Outlaw country

In the passage focusing on the development of Country music, the term Nashville sound was described. As was also mentioned, the institutionalization and professionalization of music in Nashville’s recording studios led to the loss of its individuality. Stimeling demonstrates this process by pointing out that at these studios 4 sessions per day were usually booked with some artist often recording for more than one session and 4 songs per session. He then concludes that with this attitude experimentation with the sound was rare (Stimeling, 2013, p. 343). In the 1970s, some artists led by Waylon Jennings and Willie Nelson rebelled against the Nashville strategy and formed a more authentic and experimental movement which became to be called “the Outlaw music” (ibid, p. 343-344). This movement was more essential for the development of modern Country music than the Nashville sound itself because whereas the Nashville industry sought the preservation of country music based on a compromise and commercial success, the outlaw movement accomplished this by creating a new individuality for it.

The newly gained individuality was based mainly on two aspects. One was the acceptance of Rock music lifestyle and attitude towards music industry. Stimeling emphasizes that the outlaw musicians adopted using of untrained voice typical for Rock music. This was in a vivid contrast to Nashville's recording practices. Stimeling also notices the repeating theme of masculinity in the country songs of the outlaw movement (Stimeling, 2013, p. 345).

The second aspect of the new individuality of country music is the adaptation of cowboy image to new circumstances of Country music in the 1970s. Dunne points out that "during the decade 1975-1985, cowboy music experienced a sort of renaissance" thanks to the outlaw movement (Dunne, 1988, p. 23). From this aspect the Outlaw music incorporates themes like "loneliness, social alienation, poverty, and the strain of arduous physical labour, which are, however, chosen freely". However, where older cowboy songs tell the tragic stories objectively, outlaw songs tend to a melancholic subjective tone. Furthermore, cowboy rhetoric became a way to express the difficulties of music industry, for example the life on the road. This might be of course motivated by the distaste to the Nashville's institutionalization of music but also a depiction of the demanding life of infinite recording sessions and tours (ibid, p. 24-25, 31).

In the second half of the 1980s the outlaw movement as defined in this thesis began to decline. According to Dunne, the main reason for this was that the process of performer and cowboy becoming one person, which was one of the main features of the Outlaw country, was completed, therefore, it could not develop anymore (Dunne, 1988, p. 36). However, it might have also been because the performer secured his independence on the recording company and therefore, there was no reason to proceed with this process. There was another impact the outlaw movement had on the American culture. It changed significantly the image of the cowboy to a renegade living by his own rules (Carlin, 2006a, p. 46). This image is still very intensive not only in contemporary music but also in movie industry.

2.2. Folk music

In the subsequent section, the process Folk music went through, will be described from the same aspects as the Country music. It is mainly focused on the development in the 1950s and 1960s since this is the period of the so called Folk revival (Carlin, 2006b, p. 70).

As has been already stated, modern folk music shares its roots with country music, nonetheless, it differs in the number and variety of sources influencing it. It is much more international as there were many cultures mingling in America since the 17th century both

European and African. Its development therefore reaches further back than that of country music and is not primarily focused on white audience. The first folklorists of the 19th century helped to preserve the folk traditions mainly by collecting black spirituals, and Francis Child, one of the most prominent folklorists, by publishing British ballads (Carlin, 2006b, p. viii). Perhaps it is because of this lack of purely white or black American character that Folk music was long neglected by most of the audience.

In the 20th century Folk music became closely connected with nonconformity and dissatisfied workers. It must be also noted that the folklore tradition of the songs was not in mere reproducing old traditional songs. Folk musicians were collecting folk culture from all over the world and used it as an inspiration to sing of the current problems of society (Dorůžka, 1987, p. 85-86). In the 1940s, first of these singers-songwriters turned up; most notably Woodie Guthrie (Carlin, 2006b, p. ix). Guthrie was a great inspiration for the most famous singers-songwriters of the 1960s. When he was dying, many of the future Folk stars gathered around his bed, among these Bob Dylan (Dorůžka, 1987, p. 88, 93). During the first half of the 1950s, the first commercially successful Folk band, the Weavers, appeared but was not successful because of its nonconformity (Carlin, 2006b, p. 70).

The 1960s were probably socially, racially and politically one of the most intensive decades of the 20th century worldwide, but in America all of these three aspects were boiling almost simultaneously. Every social and political protest has traditionally its hotbed at universities and the issues of the 1960s were no exception; most of the criticizing voices belonged to students. And most of these students turned to Folk music as to the only music genre which could talk about the most serious issues because it was not part of the popular mainstream (Dorůžka, 1987, p. 86-90). From these students emerged the two legends of Folk music: Joan Baez and Bob Dylan.

2.2.1. Folk-rock

Simultaneously with the commercial success of Folk music, the Beatlemania emerged and affected the development of music significantly. Folk musicians were extensively inspired by the Beatles' sound, for example they started to use the electric guitar and drums in their songs. Many of the most iconic singers-songwriters turned to this genre including, Bob Dylan. However, though Folk music had gained a new sound it had not lost one of its most important characteristic: the social and political focus of its songs (Carlin, 2006b, p. 71).

2.2.2. Development after the 1960s

Towards the end of the 1960s, the thematic focus of folk music changed. As social and political issues were losing on their intensity most singers-songwriters wrote mainly of their internal life and feelings (Carlin, 2006b, p. ix). By this time the popularity of Folk music declined as a new genre gained the high ground - Rock n' roll (ibid, p. 71). However, the importance of Folk music for the history of music is unquestionable as the possibility to sing about important matters moved to the more popular genres (Dorůžka, 1987, p. 94). Therefore, it might be said that the Folk revival movement has not disappeared. It has only dissolved into other musical genres.

3. Representative Country and Folk musicians

This chapter is intended to introduce the representative musicians: Johnny Cash, Willie Nelson and Bob Dylan, whose songs are analysed in this thesis. It is not focused primarily on the lives of these musicians. Nonetheless, there are occasional references to some events, since these events had influenced the themes present in their songs.

3.1. Johnny Cash

Johnny Cash was born in 1932 into a poor family of farmers in Arkansas. In the 1950s he entered the air force in Germany and upon his return formed his band Tennessee Two with two of his colleagues from the army. Their fame started to grow in the second half of the 1950s with their single *I Walk the Line* (Carlin, 2006a, p. 35). The demanding life of a music star led Cash to the addiction on amphetamines, which he was able to overcome eventually (Malone, 2008, p. 201). Cash's career reached its peak in 1968 after his famous concert in Folsom Prison. He then continued to record until his death in 2003 (Carlin, 2006a, p. 35).

To start with, Cash's farming family lost everything during the Great Depression and participated in Roosevelt's New Deal (Malone, 2008, p. 200). Silverman states that Cash never forgot this help from the government (Silverman, 2010, p. 134). Nonetheless, a childhood on a farm had a much greater impact on his musical career. Malone lists several songs influenced by the life of a farmer, including *Five Foot High and Risin'*, inspired by a flood Cash experienced himself. During his childhood on the farm, Cash also had his first experiences with music. His mother singing traditional songs and modern music broadcast on the radio formed his later musical focus (Malone, 2008, p. 200).

At the start of his career Cash became accustomed to wearing black, which earned him the popular nickname “Man in black” (Malone, 2008, p. 201). This became not only a widely recognized nickname but also a symbol with Cash himself dealing with it in the song *Man in Black* (Silverman, 2010, p. 137). However, it is probable that Cash’s fondness of black clothes was a simple image from the beginning and formed into a symbol of protest with a contribution of his audience.

Whether describing the personality or work of Johnny Cash, there is one moment in his life that is always essential, the famous concert at Folsom prison. The live albums recorded at Folsom and San Quentin prisons but also connected Cash with prisons for his whole career (Silverman, 2010, p. 92-93). His image of someone who understands the tortured souls of the prisoners is very important for his production. However, this image not only influenced his work but was also very important for the prisoners themselves (Vanover, 2012, p. 95). Cash demonstrated his concern for prisons throughout his career by campaigns for reform of the system (Silverman, 2010, p. 95). The theme of prison is therefore one of the most vivid characteristics of Cash’s work and life and in addition it connects him with the protesting folk movement.

Everything mentioned above suggests that although Cash was connected with a highly conservative music genre that country is, his work can be in many aspects considered nonconformist and protesting. Dorůžka emphasizes the fact that Johnny Cash tried to understand the young generation by cooperating with the main figures of modern country and folk music (Dorůžka, 1987, p. 76).

3.2. Willie Nelson

Nelson was born in 1933 to a farming family in Texas (Carlin, 2006a, p. 148). He started to play music in his childhood, singing gospels in the church and playing country music anywhere in the state (Malone, 2008, p. 306). His song-writing ability has led him to Nashville. However, his style was too unorthodox for the Nashville sound and so he returned to Texas and started to experiment with new styles, just like other Outlaw musicians (Carlin, 2006a, p. 149). Throughout the 1970s, Nelson developed his famous cowboy image and became very popular with a wide audience (Malone, 2008, p. 306). He remains productive to this day.

Willie Nelson was a significant representative of the Outlaw movement. However, Nelson's musical focus can't be generalized to the basic characteristics of the Outlaw music (inspiration by Rock music, untrained voice, cowboy image).

A comparison of Nelson's work with the typical characteristics of the outlaw movement is possible considering the theme of masculinity. Stimeling points out the importance of masculinity in the songs by Waylon Jennings and other "outlaws" (Stimeling, 2011, p. 345-346). Nelson's work does not contradict this trend. However, he is more inclined towards understanding a relationship of man and woman from both points of views. In his album *Phases and Stages*, Nelson enables the audience to witness a breakup as narrated by a woman and then a man. On the other hand, it must be also mentioned that although this is a manifest of Nelson's open-mindedness, the result of the woman's point of view is clumsy (ibid, p. 400).

Throughout Nelson's career, there are many examples of his willingness to experiment with narrative styles, format of music and the image of both country music and himself. Stimeling analyses Nelson's first attempt to experiment with unusual and philosophical topics in his first concept album *Yesterday's Wine* (Stimeling, 2011, p. 394-395). Even though this album was not successful, Nelson's focus initiated a creative influence Nelson has on country music.

The above summary of Nelson's style does not suggest that it is completely different to those of other "outlaw" musicians. It is only trying to emphasize the unacceptability of defining a musician solely by his affiliation to a particular movement. Neither is it sufficient to assign Nelson's style mainly to his pursue of fame, just as Malone does (Malone, 2008, p. 306).

3.3. Bob Dylan

Being born in 1941 in Minnesota, Dylan belongs to the generation rebelling in the 1960s. His first experiences with music were on high school in rock bands (Carlin, 2006b, p. 57). On university he has come across the song by Woodie Guthrie and was highly influenced by him. Inspired by his music, Dylan started to record folk songs, incorporating social protest in his lyrics. These songs became successful in the 1960s. However, towards the end of the 1960s, Dylan showed that he was not going to be labelled as only folk singer and started to

As mentioned above, in the rebellious times of the 1960s, Bob Dylan became famous because of his political songs like *Blowin' in the Wind* and *The Times They Are A-Changin'* (Axelrod et al., 2012, p. 334). This labelled him as the speaker of the young protesting generation. Hampton even suggests that this association was so strong that even Dylan's partial withdrawal from the musical scene after a motorcycle accident, he had in 1966, could not weaken it, summarizing it in a statement "the more Dylan was absent in the late 1960s the more he was present" (Hampton, 2013, p. 703).

However, Dylan's engagement in the political and social protests of the 1960s cannot define him as a musician and artist. This would oppose his belief in change and his "refusal to be just one thing" (Axelrod et al., 2012, p. 333). This might be the reason for the drastic change of style during his comeback after the accident. Hampton analyses Dylan's struggle to come to terms with the past (Hampton, 2013, p. 705). It is indeed possible that Dylan felt an urge to enforce his right to change and this led to his extensively varied style throughout decades. Nonetheless, this cannot be overestimated as a reason for his subsequently different thematic focus.

What characterizes Dylan's work as a whole is his focus on the poetic quality of the song lyrics. There can be traced many influences in his work such as Allen Ginsberg or the Bible (Axelrod et al., 2012, p. 334,336). Dorůžka points out that Dylan's songs can take a form of simple traditional tunes but also of complex lyrical texts similar to the stream of consciousness often used in modern and postmodern literature (Dorůžka, 1987, p. 94). Indeed, the literary quality of his songs is rare in the music industry.

4. Czech Country and Folk music

This chapter characterises briefly Country and Folk music in the Czech context. However, popular music as a whole was to some extent imported to the newly formed Czechoslovakia mainly from the United States after the World War I (Dorůžka, 1981, p. 209); thus both Country and Folk music are analysed here as a part of Czech popular music.

Dorůžka mentions a certain resistance to American popular music in the whole Europe since American music had different roots and traditions. He subsequently points out that in Czechoslovakia, the new genres could develop thanks to several musical figures that gained a social prestige and therefore could strengthen the position of the imported music. The main

popular genre influencing Czech music in the interwar period was jazz, visible for example in the music by Jaroslav Ježek (Dorůžka, 1981, p. 209, 214-215).

Country music emerged in Czechoslovakia in the 1960s. Schnierer emphasizes bands like Country Beat Jiřího Brabce or Greenhorns. Along with the popularization of this genre came its professionalization. One of the first musicians to incorporate great bands in the recording was Waldemar Matuška (Schnierer, 2013, p. 105).

The themes commonly depicted in Czech Country music were strongly connected with the American Country and the Western atmosphere. However, a typical Czech genre has also developed, influenced by the Czech fondness of holidays spend in cottages. This genre is called “Tramp music” (Schnierer, 2013, p. 105-107).

As for Folk music, it was also inspired by foreign traditions. Furthermore, Folk music in the Czech context has got little in common with the traditional Czech folklore. However, Schnierer notices several common features, such as the lack of focus on the musical professionalism of the performers. Although Czech Folk music shares the nonconformist character with the American Folk music, the themes incorporated are different. This difference is based on the cultural, political and social differences between these two environments. Whereas American Folk musicians such as Bob Dylan were focused mostly on social rights and racial segregation, Czech musicians including Karel Kryl protested against such issues as the totalitarian regime (Schnierer, 2013, p. 100-101).

5. Song analysis

In this passage, the representative songs will be analysed. There are two songs for each of the three artists and the Czech covers are always analysed directly after the original version. As has been stated in the introduction, the main focus of the analyses is to discover the themes and attitudes towards them in the lyrics. In the analyses of the Czech covers there is a special focus on the change these themes and attitudes underwent.

The complete lyrics of the used songs is provided in the Appendix of this thesis.

5.1. Songs by Johnny Cash and their covers

In the subsequent section, songs by Johnny Cash and their covers are analysed. Both of these are narrative and of the most important characteristics of the lyrics is the focus on the main character’s psychological development. This, along with the causes of the character’s

acting, is the main focus of these analyses. Another aspect important for the analyses is the overall atmosphere of songs (including its American character).

5.1.1. Folsom Prison Blues

Folsom Prison Blues was released by Johnny Cash in 1957 on the album *Johnny Cash with His Hot and Blue Guitar*. The song is narrated by a prisoner reflecting on his fate. Thus it incorporates an important theme for Johnny Cash and is one of the best examples of his song-writing abilities simultaneously.

Throughout the whole song there is repeatedly mentioned the theme of train. The train is one of the most common and intensive symbols used in American music and literature (Carlin, 2006a, p. 165). Each of the four stanzas in “Folsom Prison Blues” refers to a train. This is even intensified by the repeating use of verbs or phrases connected with motion such as “a-comin’”, “draggin’ on” or “a-rollin’” in contrast with the verbs “stuck” and “stay”.

The idea of movement is connected with the mood of the narrator. The fact that fast movement is connected with train and the idea of freedom whereas slow movement describes the time in prison might suggest either the need of a human being for freedom or the rootlessness of the narrator. The focus on moving on is interrupted twice, in the first stanza by the word “stuck” describing the narrator’s inability to move freely and at the end of the song by the sentence: “That’s where I want to stay”. The positive charge of the word “stay” is in a contrast with the suggested rootlessness of the character, possibly expressing his desire for the ordinary life he turned down before.

The narrator’s frame of mind is crucial for this song. To start with, part of the first stanza “And I ain’t seen the sunshine/Since, I don’t know when” suggests that the story of “Folsom Prison Blues” is narrated retrospectively, thus meaning that the song is the narrator’s meditation on his criminal action and its consequences. In the second stanza, the brutality of the crime is intensified by the contrasting sentences “When I was a baby/My Mama told me, Son/always be a good boy” describing the narrator’s childhood innocence and “But I shot a man in Reno/Just to watch him die”. This suggests a very complex attitude towards the topic of crime and regret.

In the third stanza the narrator provides a possible cause of his criminal actions, comparing his fate with those of the “rich folks”. By this Cash might suggest the possibility of the criminals being forced to their actions by their social status, thus blaming the society for the unfavourable fate of the prisoners.

To conclude, *Folsom Prison Blues* incorporates the need for movement, typical for American culture. However, it is mainly focused on the narrator's state of mind and the attitude towards his crime. It also expresses Cash's opinion on the reasons of criminal actions.

5.1.2. Blues Folsomské věznice

The Czech version of *Folsom Prison Blues* was recorded by the band Greenhorns in 1971. The lyrics were written by Jan Vyčítal and remain faithful to the original version in its topic. However, many characteristics differentiate.

Vyčítal abandons the complex psychology of the narrator and the difficult attitude to the crime. Instead, he created a much lighter atmosphere in the song suitable for his less serious attitude towards the theme. This can be demonstrated by the fact, that the crime in the Czech cover is not a murder but a bank robbery.

The Czech lyrics tend to reinforce the American character of the song. There are several terms or phrases referring to the United States. The very first stanza includes the phrase "texaskej Ahasver", immediately setting the song in an American environment. Further references to America are even more obvious. In the second stanza, there is an English phrase "All right" which the narrator uses to describe himself and the subsequent sentence "hrál jsem si na Bonnie *and* Clyde" uses the English "and" instead of a Czech "a".

Another significant difference between the two versions is the humorous character of the Czech version. This character most obviously appears in the second half of the third stanza:

„Místo jako kočka já utíkám jak slon,
takže za chvíli mě veze policejní anton.“

The humour is especially vivid in the phrase "utíkám jak slon", because of its possible reference not only to the Czech singer's overweight, but also to his name - Tučný (=Fat).

The Czech cover suggests a possible reason for the narrator's crime just as the original version. However, whereas Johnny Cash blames the social background, the Czech version includes a more extensive description of the narrator's past. The focus on the past is reinforced by the references to the criminal past of the narrator's grandfather whom the narrator admires thus suggesting that the reason for criminality might be the upbringing or even the inborn heritage.

Lastly, the narrator of the Czech cover is a typical outlaw character that was not yet generally popular when *Folsom Prison Blues* was released. The outlaw nature of the character is suggested by the urge to use grandfather's colts but also by the mentioned phrase "texaskej Ahasver". The name Ahasver describes a Jew from an ancient legend who opposed Jesus and is condemned to stray eternally (Slovník biblické kultury, 1992, p. 260).

Therefore, although *Blues Folsomské věznice* tells a similar story as the original song, it provides a more humorous atmosphere. The narrator's frame of mind is also changed significantly.

5.1.3. Don't Take Your Guns to Town

The song *Don't Take Your Guns to Town* was released in 1958. It tells the story of a young man who tries to prove himself a man, while his mother tries to protect him instead. His attempt to enter the world of men ends up tragically as he is shot by a cowboy.

In this song, Johnny Cash incorporates a vivid Western atmosphere, as the setting itself (cattle town, bar) suggests. However, the song does not tell a typical Western story (the conflict of justice and crime). Instead it is a story of the difficulty of growing up in a dangerous world. To emphasize the seriousness of this theme, Cash incorporates an advanced storytelling technique of ominous repetitions throughout the song. Especially intensive is the warning of the young man's mother, which he recalls repeatedly with a growing fear. These lines then confirm their severity by ending up the whole song.

Just like in the *Folsom Prison Blues*, the frame of mind of the main character (the young boy) and the reasons for his acting are very important in the song. Many of the lines either directly describe his personality and mood ("filled with wonderlust"), or hint at them ("to calm his shaking hand"). As for his personality, the young man is obviously innocent. The reason he is attached to the "guns" is his desire for adventure in the world he probably idealizes. However, as he enters the real world, symbolized by the cattle town, he faces the dangerousness of it. After being laughed at, he attempts to prove his manhood and is immediately killed. This development might suggest the hazard of trying to succeed in the world with naive beliefs.

The reason for his fear might be also interesting to notice. The young man's self-confidence falters only after he remembers his mother's warning. After all, this has probably made his hands shake, resulting in the mockery. Although this might not be Cash's intention,

the text suggests that the young man's mother was indirectly responsible for his death because of her concern, which might be an interesting view of generational and parental problems.

In conclusion, just as with the previously analysed song, frame of mind of the main character is crucial for the song analysis.

5.1.4. Nenos kolty do města

The Czech cover of *Don't Bring Your Guns to Town* was released in 2010 on Pavel Bobek's album *Víc nehledám...*, a tribute album to Johnny Cash. The lyrics were written by Jiří Mašek.

The Czech version maintains the same story arch as the original. In this aspect, it is much more faithful to the original than the cover of *Folsom Prison Blues*. Also, in comparison with Jan Vyčítal's lyrics and the above described emphasis on the American character of the song, Bobek's song does not stress this character so vividly. However, the whole cover preserves the Western atmosphere and setting, therefore, there is no reason to further emphasize the American character.

The most distinctive differences are present in the psychology of the young man as well as the reason for his actions. The hints at the innocence of the character are omitted and his personality is only hinted at. In the first stanza the man's fondness of the guns is stressed, and the fact that the shooting drowned out the mother's warning might symbolize the character's personality. The lines "Když dveře baru *rozkopnul*, hned cejtil se jak chlap/hej, nalej whisky, poručil a *pěstí o stůl křáp*" also hint at his character. His overtly masculine acting suggests his (possibly faked) aggressive and perhaps even vicious personality.

However, after drinking his first liquor, the young man faces his own unpreparedness for the strength of it. This in turn reveals to the people around him his possible immaturity. The young man is then laughed at and dies during the attempt to prove his own manhood just as in the original version. Nonetheless, the shift of the reason for this mockery from his nervousness to his inability to drink, which is a typical prove of one's masculinity, changes the possible meaning of the song.

All in all, while Cash's original version might be understood as a conflict of innocence and the cruel world, the Czech cover cannot be interpreted in such a way. The main character in the Czech cover is clearly rather a mean person. Therefore, a possible explanation of the young man's death might be that it is a punishment for his overly self-confident actions and

pretence. This interpretation might be supported by the fact that in Cash's version, a quick death befalls the young man, whereas in the Czech cover he has enough time to realize his own fate. His self-reflection is summarized in the line: "at' navždy v hlavě zní mu hlas - nenos kolty do města".

5.2. Songs by Willie Nelson and their covers

As mentioned above, Willie Nelson was a prominent figure of the Outlaw movement. Therefore, he projected the aspect of the Outlaw lifestyle into his songs. The incorporation of this lifestyle and the change of the attitude towards it in the Czech covers is the main focus of the subsequent analyses.

5.2.1. Bloody Mary Morning

Bloody Mary Morning is a song written and recorded by Willie Nelson in 1970. It is a part of his concept album *Phases and Stages* dealing with a divorce from the perspectives of both the husband and the wife. This song is written from the man's perspective and describes his feelings and reaction directly after his wife has left him. The song can be seen as a declaration of the Outlaw lifestyle, formed by two main aspects: the attitude towards alcohol and towards life on the road.

Though the narrator's attitude towards drinking is only hinted at in the lyrics, the theme is vivid in the song. The title of the song itself is a play on words with the name of a drink (Bloody Mary) and the narrator's feelings ("Bloody... Morning). Joining of these two meanings might suggest that the narrator's mood is fitting for drinking. Although the song does not clearly mention whether the attitude towards alcohol is positive or negative, the atmosphere indicates a more positive relation. The last stanza of the lyrics demonstrates this as the narrator can finally buy a drink, while setting off on his journey. The character of the narrator's journey away from the city explains Nelson's attitude to life on the road, which can be analysed from several aspects.

At the beginning of the song in the chorus the narrator explains directly his relation to travelling stating that "Forgetting her's [his wife] the nature of my flight". This introduces travelling as a form of therapy that makes it possible for the narrator not to be concerned with his misfortune and further in the song, when the narrator sits on the leaving plane, he is assured that his flight "is the way to fly", dispelling the narrator's doubts about the rationality of his choice.

Another perspective given about the escape is related to the life in city and in country. The comparison of "smog and haze" mentioned above also described the gloominess of the

city. The narrator continues to mark himself as “a country boy, who’s learnin’/that the pitfalls of the city/are extremely real”. These lines clearly demonstrate that life on the road is more pleasant and safer than the life in city, hinting at the innocence of the country life at the same time. Therefore, this aspect of the life on the road is definitely positive.

Although generally the attitude towards the life on the road in this song is positive, it still preserves the ambiguity in terms of comparing in to settling down, which is typical for the Outlaw movement.

5.2.2. Obyčejná štreka

The Czech cover for *Bloody Mary Morning* was released in 1983 by Michal Tučný and written by Miroslav Černý. It is part of the album *Stodola Michala Tučného*. The lyrics are very loosely based on the original version. Nonetheless, the song is faithful to one of the basic characteristics of the original - it is also a declaration of a lifestyle. This lifestyle described in the Czech version might be also considered related to the American Outlaw movement, although there are some differences.

Obyčejná štreka preserves the theme of life on the road (but lacks the theme of drinking), though it is approached slightly differently. It lacks the aspect of escape from the narrator’s feelings. However, there is a hint at loneliness of the narrating character in the first verse of the song saying “jen ta obyčejná štreka se mnou stále počítá”, which suggests that the narrator does not have anyone else. There is also a line which might indicate the narrator’s attempt to settle down (“Taky já měl... chuť přestoupit na jinej kolotoč”). Nonetheless, the narrator does not show any remorse for his inability to live an ordinary life.

The predominant character of the life on the road in the lyrics is its freedom, the possibility to control one’s own life himself. This is stressed by the narrator’s setting himself apart from the people who are used to living lazily in the line “Nejsem z těch, který se válej/z těch, kterejm se vrchovatě nalejvá”. Indeed, it might seem that the main reason for the narrator to decide for the road is his rebellion against the ones who try to control his life (“jezdím jak chci a ne jak někdo zakejvá”), which is another connection with the Outlaw movement base on its rebellion against the Nashville recording studios.

Therefore, unlike the original song, the Czech cover shows not even a hint of doubt as for the positive character of the life on the road. It admits that there are downsides for this

kind of life, however, it insists on the righteousness of the narrator's decision stating "žádněj comfort, ale až do rána klidně spím".

5.2.3. Why Do I Have to Choose

Willie Nelson recorded *Why Do I Have to Choose* in 1983. It is part of his album *Take It to the Limit* on which he cooperated with another prominent figure of the Outlaw movement, Waylon Jennings. In only two short stanzas, it focuses on a man who fell in love with two women and, just as Nelson's previously analysed song, might be seen as a manifestation of the Outlaw lifestyle.

The narrator of this song deals with a problem in his relationship. However, this problem is generalized and focuses on the nonsensicality of choosing one woman to live with, when he has fallen in love with two. The narrator justifies his rebellion against the conventional lifestyle. In the lines "love like yours and mine/creates its own design" he demonstrates the needlessness of acting according to the expectations of society. In the chorus, he hints that if he acted as is expected of him, he would "see everybody lose". Subsequently he articulates his rebellion by stating "well, darling I refuse".

Nevertheless, *Why Do I Have to Choose* does not incorporate a rebellious atmosphere. The pace of the song is very slow and the voice distinctly sad. Indeed the song sounds more as an emotional confession than a protest. The fact that in the mere eight lines of the song (excluding the chorus), the word "love" appears five times demonstrates it very well. The narrator also points out that although he loves two women, he loves them both truly and right at the beginning of the song notes that love is too rare to be wasted.

Considering the two themes of this song (rebellion against conventions and love), the dominant sensitive aspect of it seems surprising, since the lyrics refuse conventional lifestyle. Nonetheless, the inspiration by the Outlaw lifestyle might be still seen in the text, though it is not the primary focus of the song.

5.2.4. Až zastaví náš vůz

Až zastaví náš vůz is a song written by Hana Horecká and recorded by the band Fešáci in 1992. Its lyrics are not written to wholly correspond with the original version, and therefore, it lacks the topic of *Why Do I Have to Chose*, a man refusing to love only one woman. However, it maintains the theme of love and possible breakup, the sad atmosphere and some references to the Outlaw lifestyle.

To start with, there is the theme of the road present in the lyrics. The lines in the chorus “Za námi je cesty kus/smutná je jako blues“ not only mention the road but also talk about it as about an animate object. Although the mentioned road is not a reference to the life on the road, its presence indicates that it is of some importance to the narrator/interpreter. Nonetheless, towards the end of the chorus, there is the line “mělas’ duši toulavou”. This line are apparently suggesting the lifestyle similar to that of an outlaw. Furthermore, the past tense of the line might suggest that the woman is not fond of this life anymore, which could be a possible reason for the alienation of the man and woman.

There is, however, one major distinction between the Outlaw ideal lifestyle and the one described in the Czech version of *Why Do I Have to Choose*. The narrator has clearly settled down with a woman and shows no trace of protest against a conventional life. On the other hand, although he does not object to settling down, another possible reason for the alienation of the pair is the stereotypical life that they lead, a possible, though not clear, indication that settling down does not lead to the narrator’s happiness.

To conclude, *Až zastaví náš vůz* does not indicate an Outlaw character as much as the previous cover of Nelson’s song. Nonetheless, there are possible hints indicating the narrator’s dissatisfaction with an ordinary life, thus demonstrating that the ideal of life on the road is present even in this cover of the prominent Outlaw’s song.

5.3. Songs by Bob Dylan and their covers

Bob Dylan’s production incorporates different techniques in the lyrics. In the two representative songs, Dylan does not provide a clear opinion on one particular topic but rather hints at several different topics. The preservation or change of these topics and especially the change of the songwriter’s opinion on them is the main purpose of the following analyses.

5.3.1. The Times They Are A-Changin’

This song was written and recorded by Bob Dylan in 1964 as part of an album of the same name. Along with his other song *Blowin’ in the Wind*, it was one of the “anthems” of the protests against social issues and racial segregation in the 1960s. Unlike other songs analysed in this thesis, *The Times They Are A-Changin’* is not narrative. Instead, it deals with various subjects important in the 1960s.

The lyrics follow a clear structure. The song starts with an “introduction” for all people informing them that it is time for a change. The second stanza addresses artists. Dylan clearly assigns to them the ability to have an impact on the changes. However, the lines “And don’t speak too soon/for the wheel’s still in spin/and there’s no tellin’ who/that it’s namin’”

indicate a certain negative attitude towards them, suggesting that the support only the ones that they are sure will win.

The third stanza talks to politicians. It also is the most rebellious part of the song. Nevertheless, it starts with an appeal saying “Come senators, congressmen/please heed the call”, which means that Dylan is willing to change the situation peacefully. He then, however, continues with a warning for those who would refuse to change “For he that gets hurt/will be he who has stalled”.

The fourth stanza deals with generational problems, addressing parents of the protesters. This stanza is not as riotous as the third one but is still firm “don’t criticize/what you can’t understand”. The song ends up with a “conclusion”, repeating that the changes are inevitable.

Throughout the song, there is also a vivid inspiration by the Bible. The symbol of the changes itself, a flood, introduced in the first stanza is the biblical theme. The inspiration by the Bible is intensified by variations on the lines “And the first one now/will later be last” in the last stanza, which is also derived from the Bible.

The summary of this analysis is that *The Times They Are A-Changin’* is written primarily as a well structured appeal to all people who might be involved in the change of the world. However, there is also an evidence of Dylan’s focus on the poetic character of his song in the symbols he derived from the Bible.

5.3.2. Časy se mění

The Czech cover version for *The Times They Are A-Changin’* was written by Zdeněk Rytíř and recorded in 1970 by the band Golden Kids. It remains faithful to the original version not only in the topic but also in the structure.

The first stanza introduces the topic just as in the original song. However, it focuses much more on the symbol of flood. Whereas Dylan only incorporates a biblical theme in his song, Rytíř emphasizes the inspiration by Bible by referencing directly to the story of Noah’s ark: “A spustí se déšť na čtyřicet dní”.

The second stanza, focusing on artists, has changed in the attitude towards their role in the real world. The opening line “Jsi básník a píšeš o tajemství snů” itself suggests the shift of this attitude. In comparison to Dylan’s “Come writers and critics”, which addresses the artist

that have some practical impact on the world, the line in *Časy se mění* approaches artists that are focused only on the abstract aspect of art.

The third stanza, which approaches politicians, lacks the form of an appeal. It rather describes the author's opinion on the contemporary political situation though coded in a way. Again, the first line changes slightly the meaning of the stanza saying "Jsi politik, jsi státník, jsi císař a stát", possibly suggesting a totalitarian form of government. It proceeds to point out that there are other ways to govern people and stressing the role of money in the world. This stanza, therefore, concentrates on the corruption in the contemporary politics, rather than the way how to change it.

The fourth stanza, addressing parents, reduces its protesting character. Although it hints at the need to put away obedience temporarily by stating "Zlobíme od mala a nechcem jít spát./Teď ke spaní vhodná chvíle není", it also expresses a positive attitude towards the parents and their need to look after their children: "Jsme vaše děti a s dětmi je kříž".

The last stanza is the most different from the original one. It does not express the need for revolution at all. It only indicates that changes are coming by a short reflection on the passing of time.

All in all, there is a vivid reduction of the protesting character in the Czech cover. Instead, it takes the form of a reflection on the relations of society to the categories of people addressed in the original song.

5.3.3. Like a Rolling Stone

Like a Rolling Stone is a song written and recorded by Bob Dylan in 1965 as part of his album *Highway 61 Revisited*. Unlike the previously analysed song, it is a narrative song dealing with a woman falling to the bottom of society. Throughout the song, there are two main reasons for this downfall indicated, these are drug addiction ("You said you'd never compromise/with the mystery tramp, but now you realize/he's not selling any alibis") and love (He really wasn't where it's at?/After he's taken everything he could steal").

The song possibly displays the social conflict between the poor and the rich. The line "You've gone to the finest school all right, Miss Lonely", possibly suggests the woman's allegiance to the upper ranks of society. In the second stanza the narrator shows a certain satisfaction about the woman's fate: "Now you don't talk so loud/now you don't seem so

proud”. Though the social problems are not the primary focus of this song, these lines indicate the narrator’s antipathy for the upper society.

Just as the social fall of the woman, her romantic life suggests a karmic revenge. The third stanza starts with a depiction of how the woman ignored all the men that tried to gain her heart. Their humiliation is even emphasized by the comparison to “jugglers and clowns”. The stanza continues with the revelation of the cause of the woman’s downfall; a rich man that has robbed and left her. Once again, the narrator’s satisfaction is visible in the lines “Ain’t it hard when you discover that/he really wasn’t where it’s at?”

However, the narrator ends up on a possibly positive note concerning the woman’s current life. Throughout the song there are indications toward the materialistic life of the rich people, these include for example “the finest school” or “exchanging all precious gifts and things”. This is in a vivid contrast to the ending of the last stanza: “When you ain’t got nothing, you got nothing to lose/you’re invisible now, you got no secrets to conceal”. Although this is not clear, it might indicate the woman’s liberation from the materialistic life. The uncertainty of whether the narrator has a positive or negative opinion on the woman’s situation is stressed by the repeating sentence in the refrain “How does it feel?”

This analysis shows that *Like a Rolling Stone* is examining a particular life situation from different points of view rather than expressing an opinion on a concrete issue.

5.3.4. Jako solnej sloup

The Czech cover of *Like a Rolling Stone* was written by Zdeněk Rytíř and released by Petr Kalandra and his band ASPM in 1998 as part of the album *V klubu na Petynce 1990*. The theme of the song remains the same as in the original version, a young woman’s downfall. However, there are several minor differences.

To start with, the drug addiction present in Dylan’s lyrics is omitted in the Czech cover. The only line referring to this theme in the second stanza is “jenže kdo vyplní prázdnotu v očích tvých”. However, whereas the original line “as you stare into the vacuum of his eyes” describes a drug dealer, the Czech line probably refers to the emptiness of the woman’s life. The absence of drug addiction is replaced by alcoholism as can be seen in the last stanza: “Princezničko zklamaná, všichni lidi pijou a pijou/nic si z toho nedělej”, hinting at a more common issue in the Czech Republic.

Generally, the narrator's attitude towards the woman's situation is different from the original version. It does not show the satisfaction Dylan's text indicates. On the contrary, the narrator in the Czech cover is concerned with the solution for the woman's problems. The second stanza ends with the lines "Jenže kdo vyplní prázdnotu v očích tvých/a ukáže ti, kde nalézá se zdviž", showing empathy for the lack of help the woman can get. This character of the song is emphasized at the end of the song by several suggestions: "tak vem ten zlatej prstýnek anebo ty hodinky a někomu to střel", "a nebo zkus, zkus se k němu vrátit", "nebo si radši najdi jinýho a pak uvidíš".

The ambivalence of the narrator's opinion on the positive or negative aspect of being homeless is to some extent preserved in *Jako solnej sloup*. For example the line "to bylo něco jinýho než v chladu pod stromama stát", describing the woman's current situation, is not wholly uncomfortable as it does not incorporate very negative connotations. In a similar way, the second stanza focusing the most on the woman's difficulties does suggest she met an unenviable fate. However, it stresses that the experiences she gets from this life can't be obtained any other way, indicating a possible positive outcome.

To summarize, the cover version for *Like a Rolling Stone* does incorporate similar themes together with resembling attitudes towards them as the original song. However, a difference of certain details changes the overall mood of the song.

6. Conclusion

The primary aim of this thesis was to examine the themes commonly used in American Country and Folk music and observe how they changed in the Czech cover versions. To achieve this aim it was needed to introduce the development of both genres in the American context as well as the Czech context and the three representative musicians selected for the purposes of this thesis. The theoretical part focused on these topics.

In the practical part, there were two songs analysed for each of the three representative musicians. The purpose of this part was to find the mentioned themes. Each of the authors' productions focused on different themes and techniques and therefore there had to be used a different approach to them.

The songs by Johnny Cash focus extensively on the main characters and the reasons for their actions. However, the Czech covers reduce this focus and tend to a shallower description of the characters' personalities. An emphasis on the American atmosphere in the Czech covers has been also pointed out.

Willie Nelson's songs are tightly connected with the idea of the Outlaw lifestyle. Nonetheless, Nelson does not merely proclaim this lifestyle but displays a complex and sometimes even ambivalent attitude towards it. The Czech covers preserve the core idea of the lifestyle (life on the road). However, they provide a decided and perhaps even more idealized attitude towards this lifestyle.

As mentioned in the thesis, Bob Dylan developed many different styles throughout his career. Therefore, his songs also incorporate various themes. The two representative songs show Dylan's personal opinions on these themes, which is highly influenced by the American context. In the Czech covers, the themes are preserved. However, the change of context alters the attitudes extensively. The different context is most vivid in the social and political issues.

Generally, the authors of the Czech lyrics of the songs tend to preserve the same themes as the original versions. However, their attitude towards these themes changes significantly according to the different environment in which the lyrics were created. The Czech cover versions also often lack an interest in the mentality of the narrator or the main character. The stress of the American character in the Czech lyrics is also worth mentioning, though in this thesis it was noticed only in the covers of Cash's songs.

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Willie Nelson - Bloody Mary Morning Lyrics. *Metrolyrics* [online]. [cit. 2019-04-12].

Dostupné z: <http://www.metrolyrics.com/bloody-mary-morning-lyrics-willie-nelson.html>

Willie Nelson - Why Do I Have To Choose Lyrics. *Metrolyrics* [online]. [cit. 2019-04-12].

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Appendix

Folsom Prison Blues¹

I hear the train a comin'
It's rolling round the bend
And I ain't seen the sunshine since I don't know when,
I'm stuck in Folsom prison, and time keeps draggin' on
But that train keeps a rollin' on down to San Antone.

When I was just a baby my mama told me "Son,
Always be a good boy, don't ever play with guns."
But I shot a man in Reno just to watch him die
When I hear that whistle blowin', I hang my head and cry.

I bet there's rich folks eating in a fancy dining car
They're probably drinkin' coffee and smoking big cigars.
Well I know I had it coming, I know I can't be free
But those people keep a movin'
And that's what tortures me...

Well if they freed me from this prison,
If that railroad train was mine
I bet I'd move it on a little farther down the line
Far from Folsom prison, that's where I want to stay
And I'd let that lonesome whistle blow my blues away...

Blues Folsomské věznice²

Můj děda bejval blázen, texaskej Ahasver,
a na půdě nám po něm zůstal ošoupanej kvér.
Ten kvér obdivovali všichni kámoši z okolí
a máma mi říkala: Nehraj si s tou pistolí!

Jenže i já byl blázen tak zralej pro malér
a ze zdi jsem sundával tenhleten dědečkův kvér.
Pak s kapsou vyboulenu chtěl jsem bejt chlap "All right"
a s holkou vykutálenou hrál jsem si na Boonie and Clyde.

¹ Johnny Cash - Folsom Prison Blues [live] Lyrics. *Metrolyrics* [online]. [cit. 2019-04-12].
Dostupné z: <http://www.metrolyrics.com/folsom-prison-blues-live-lyrics-johnny-cash.html>

² Blues Folsomské věznice. *Písničky akordy* [online]. [cit. 2019-04-12]. Dostupné z:
<https://pisnicky-akordy.cz/michal-tucny/blues-folsomske-veznice>

Ale udělat banku, to není žádněj žert,
sotva jsem do ní vlítnul hned zas vylít' jsem jak čert.
Místo jako kočka já utíkám jak slon,
takže za chvíli mě veze policejní anton.

Ted' okno mřížovaný mně říká, že je šlus,
proto tu ve věznici zpívám tohle Folsom blues.
Pravdu měla máma, radila: Nechod' s tou holkou!
a taky mně říkala: Nehraj si s tou pistolkou!

Don't Take Your Guns to Town³

A young cowboy named Billy Joe grew restless on the farm
A boy filled with wanderlust who really meant no harm
He changed his clothes and shined his boots and combed his dark hair down
And his mother cried as he walked out

Don't take your guns to town son
Leave your guns at home Bill
Don't take your guns to town

He laughed and kissed his mom and said, "your Billy Joe's a man"
I can shoot as quick and straight as anybody can
But I wouldn't shoot without a cause; I'd gun nobody down"
But she cried again as he rode away

Don't take your guns to town son
Leave your guns at home Bill
Don't take your guns to town

He sang a song as on he rode his guns hung at his hips
He rode into a cattle town, a smile upon his lips
He stopped and walked into a bar and laid his money down
But his mother's words echoed again

Don't take your guns to town son
Leave your guns at home Bill
Don't take your guns to town

³ Johnny Cash - Don't Take Your Guns to Town Lyrics. *Metrolyrics* [online]. [cit. 2019-04-12]. Dostupné z: <http://www.metrolyrics.com/dont-take-your-guns-to-town-lyrics-johnny-cash.html>

He drank his first strong liquor then to calm his shaking hand
And tried to tell himself at last he had become a man
A dusty cowpoke at his side began to laugh him down
And he heard again his mothers words

Don't take your guns to town son
Leave your guns at home Bill
Don't take your guns to town

Filled with rage then Billy Joe reached for his gun to draw
But the stranger drew his gun and fired before he even saw
As Billy Joe fell to the floor, the crowd all gathered 'round
And wondered at his final words

Don't take your guns to town son
Leave your guns at home Bill
Don't take your guns to town

Nenos kolty do města⁴

Mladej cowboy Billy Joe na farmě vyrůstal
hned jak volnou chvíli měl s koltama si hrál
Když střílel ani nezaslech' mámin tichej vzdech
buď hodnej chlapče můj – nenos kolty do města,
nech ty kolty doma Joe, ty krámy doma nech

Když svátek byl, boty vyleštil a koně osedlal
náboje v pásu doplnil, kolty do pouzder si dal
Vlasy lesklý pomádou měl černý jako pech
a máma za ním volala – nenos kolty do města,
nech ty kolty doma Joe, ty krámy doma nech

Když dveře baru rozkopnul hned cejtil se jak chlap
hej, nalej whisky, poručil a pěstí o stůl křáp'
když na ex sklenku votočil jen sotva chytil dech
a v uších zněl mu mámin hlas – nenos kolty do města,
nech ty kolty doma Joe, ty krámy doma nech

Zaprášenej honák vedle něj hned smíchy řval
řek', barmane, ten cucák by si ještě jednu dal

⁴ Nenos kolty do města (Don't Take Your Guns To Town). *Velký zpěvník* [online]. [cit. 2019-04-12]. Dostupné z: <http://www.velkyzpevnik.cz/zpevnik/bobek-pavel/nenos-kolty-do-mesta-don-t-take-your-guns-to-town>

Tak Billy sáhnul po koltu a barem výstřel šleh'
v tom znovu slyšel mámin hlas – nenos kolty do města,
nech ty kolty doma Joe, ty krámy doma nech

Tehdy neměl ani tušení jak rychle honák táh'
jen cejtil vlhko na hrudi když na ránu si sáh'
Když mu doktor šátek povolil Billy naposledy vzdech'
ať navždy v hlavě zní mu hlas – nenos kolty do města,
nech ty kolty doma Joe, ty krámy doma nech

Bloody Mary Morning⁵

It's a Bloody Mary morning,
Baby left me without warning
Sometime in the night
So I'm flyin' down to Houston
Forgetting her's the nature of my flight

As we taxi toward the runway
With the smog and haze
Reminding me of how I feel
Just a country boy who's learnin'
That the pitfalls of the city
Are extremely real

All the night life and the parties
And temptation and deceit
The order of the day
Well it's a Bloody Mary mornin'
Cause I'm leavin' baby somewhere in LA
It's a Bloody Mary morning...

Our golden jet is airborne
And flight Fifty cuts a path
Across the mornin' sky
And a voice comes on the speaker
Reassuring us flight Fifty
Is the way to fly

And a hostess takes our order
Coffee tea or something stronger

⁵ Willie Nelson - Bloody Mary Morning Lyrics. *Metrolyrics* [online]. [cit. 2019-04-12].

Dostupné z: <http://www.metrolyrics.com/bloody-mary-morning-lyrics-willie-nelson.html>

To start off the day
Well it's a Bloody Mary morning
Cause I'm leavin' baby somewhere in LA
It's a bloody mary morning...

Obyčejná štreka⁶

Je to jen obyčejná štreka, která čeká na člověka, jako jsem já,
věky věků pořád spěchá, jako nespoutaná řeka někam dál.

Nejsem z těch, který se válej, z těch,
kterejm vrchní vrchovatě nalejvá.
Jsem stejnej, jak jsem bejval,
jezdím, jak chci a ne, jak někdo zakejvá.
Každý ráno, když vstanu a při snídani pomaloučku procitám,
jen ta obyčejná štreka se mnou stále ještě pořád počítá.

Taky já měl, a ne jednou chuť, přestoupit na jinej kolotoč,
ale brzy jsem se přesvědčil o tom,
že vlastně není vůbec žádný proč.
A tak, jak jsem si sám ustlal, žádněj komfort,
ale až do rána klidně spím,
je to obyčejná štreka, když se člověk sám před sebou nestydí.

Je to jen obyčejná štreka, která čeká na člověka, jako jsem já,
věky věků pořád spěchá, jako nespoutaná řeka někam dál.

Why Do I Have to Choose⁷

Why do I have to choose to see everybody lose
To walk around and sing the blues well darling I refuse
Love is hard to find love of any kind
And a love like yours and mine creates its own design
So why do I have to choose see everybody lose
To walk around and sing the blues well darling I refuse

And when I think of her and then I think of you

⁶ Obyčejná štreka. *Pisničky akordy* [online]. [cit. 2019-04-12]. Dostupné z: <https://pisnicky-akordy.cz/michal-tucny/obycejna-streka>

⁷ Willie Nelson - Why Do I Have To Choose Lyrics. *Metrolyrics* [online]. [cit. 2019-04-12]. Dostupné z: <http://www.metrolyrics.com/why-do-i-have-to-choose-lyrics-willie-nelson.html>

The love is not the same but either love is true
Why do I have to choose to see everybody lose
To walk around and sing the blues well darling I refuse

Až zastaví náš vůz⁸

Až zastaví náš vůz, tak ohlédnout se zkus,
za námi je cesty kus, smutná je jako blues.
Ty znala's každou show, co v nás v městě jsou,
měla's duši toulavou a image kouzelnou.

Každý z nás má na tom díl, že ztratil se nám cíl,
já jsem blázen byl, že jsem dřív tě nepochopil.
Už mně mizíš, mizíš každým dnem,
i když stále s tebou jsem, dál už spolu jdem.

Až zastaví náš vůz, tak ohlédnout se zkus,
za námi je cesty kus, smutná je jako blues.
Ty znala's každou show, co v nás v městě jsou,
měla's duši toulavou a image kouzelnou.

The Times They Are A-Changin'⁹

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you is worth savin'
Then you better start swimmin' or you'll sink like a stone
For the times they are a-changin'

Come writers and critics
Who prophesize with your pen
And keep your eyes wide
The chance won't come again

⁸ Až zastaví náš vůz. *Písničky akordy* [online]. [cit. 2019-04-12]. Dostupné z: <https://pisnicky-akordy.cz/fesaci/az-zastavi-nas-vuz>

⁹ The Times They Are A-Changin'. *Bob Dylan* [online]. [cit. 2019-04-12]. Dostupné z: <https://www.bobdylan.com/songs/times-they-are-changin/>

And don't speak too soon
For the wheel's still in spin
And there's no tellin' who that it's namin'
For the loser now will be later to win
For the times they are a-changin'

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt
Will be he who has stalled
There's a battle outside and it is ragin'
It'll soon shake your windows and rattle your walls
For the times they are a-changin'

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is rapidly agin'
Please get out of the new one if you can't lend your hand
For the times they are a-changin'

The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is rapidly fadin'
And the first one now will later be last
For the times they are a-changin'

Časy se mění¹⁰

Sem pojd'te blíž lidé dny i týdny jdou
A mraky se toulají a vlny se dmou
A spustí se déšť na čtyřicet dní
Prší a záchrany není
Musíš plavat nebo skončíš jak těžký kamení
Každý ví časy se mění.

Jsi básník a píšeš o tajemství snů
A vidíš tak dál, až do konce dnů
Bydlíš v propasti slov a na poušti vět
Znáš podstatu lidského dění
Jednou jsi ztracen zítra patří ti svět
Každý ví časy se mění.

Jsi politik jsi státník jsi císař a stát
Víš kolik je zemí tak tolik je vlád
A kolik je států tak tolik je měn
A peníze znamenají jmění
Ten kdo je má může být zítra okraden
Každý ví časy se mění.

Tátové a mámy přistupte blíž
Jsme vaše děti a s dětmi je kříž
Zlobíme od mala nechcem jít spát
Teď ke spaní vhodná chvíle není
Je za pět minut dvanáct a čas nechce stát
Každý ví časy se mění.

Jsme mouchy nic víc a pavouk je čas
Ten do sítě vteřin teď polapil nás
Je jemná jak mech a tenká jak vlas
A nikde z ní úniku není
Do denního spěchu zní přísloví hlas
Každý ví časy se mění.

¹⁰ Časy se mění. *Písničky akordy* [online]. [cit. 2019-04-12]. Dostupné z: <https://pisnicky-akordy.cz/golden-kids/casy-se-meni>

Like a Rolling Stone¹¹

Once upon a time you dressed so fine
You threw the bums a dime in your prime, didn't you?
People'd call, say, "Beware doll, you're bound to fall"
You thought they were all kiddin' you
You used to laugh about
Everybody that was hangin' out
Now you don't talk so loud
Now you don't seem so proud
About having to be scrounging for your next meal

How does it feel
How does it feel
To be without a home
Like a complete unknown
Like a rolling stone?

You've gone to the finest school all right, Miss Lonely
But you know you only used to get juiced in it
And nobody has ever taught you how to live on the street
And now you find out you're gonna have to get used to it
You said you'd never compromise
With the mystery tramp, but now you realize
He's not selling any alibis
As you stare into the vacuum of his eyes
And ask him do you want to make a deal?

How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

You never turned around to see the frowns on the jugglers and the clowns
When they all come down and did tricks for you
You never understood that it ain't no good
You shouldn't let other people get your kicks for you
You used to ride on the chrome horse with your diplomat

¹¹ Like A Rolling Stone. *Bob Dylan* [online]. [cit. 2019-04-12]. Dostupné z:
<https://www.bobdylan.com/songs/rolling-stone/>

Who carried on his shoulder a Siamese cat
Ain't it hard when you discover that
He really wasn't where it's at
After he took from you everything he could steal

How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

Princess on the steeple and all the pretty people
They're drinkin', thinkin' that they got it made
Exchanging all kinds of precious gifts and things
But you'd better lift your diamond ring, you'd better pawn it babe
You used to be so amused
At Napoleon in rags and the language that he used
Go to him now, he calls you, you can't refuse
When you got nothing, you got nothing to lose
You're invisible now, you got no secrets to conceal

How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

Jako solnej sloup¹²

Kdysi jsem tě vídal vohozenou fajn
šla jsi pyšně jako krásná laň, je to tak...
myslela jsi, že ti všechno patří
a smála jsi se do všech stran
tvým životem byl jenom flirt
a všechno byl jen povedenej žert
všichni muži chtěli tě mít
každej chtěl jen s tebou být
ale najednou musíš pochopit, co je to za potíž

¹² Solnej sloup. *Písničky akordy* [online]. [cit. 2019-04-12]. Dostupné z: <https://pisnicky-akordy.cz/petr-kalandra/solnej-sloup>

Teď už to víš
teď už to víš
co je to sama být
mít na ulici byt
nemocet se ani hnout
stát jako solnej sloup

Kdysi jsi chodila do školy - all right, miss lonely
a tak jsi mohla znát jen jak je to snadný žít
ale tak bejt bez domova sám
to tě v ní nikdo z tvejh učitelů nemoh naučit
divila ses jen jak tuláci
můžou sami bez domova být
a najednou musíš s nima žít
kdo ti to moh líp vysvětlit jenže
kdo vyplní prázdnotu v očích tvých a ukáže ti, kde nalézá se zdviž

Teď už to víš
teď už to víš
co je to sama být
mít na ulici byt
nemocet se ani hnout
stát jako solnej sloup
Všichni se snažili jen tě pobavit
a toužili stát se loutkou v rukou tvých
ale neviděla jsi jak zraňuješ
když za lásku dáváš jen svůj přezírajej smích
jezdila jsi ve skvělým bouráku, kterej řídil diplomat
to bylo něco jinýho než v chladu pod stromama stát
ale jak ti bylo toho rána, když přestala jsi se smát
když nechal ti jen trochu peněz a lístek v cizí řeči na rozloučenou snad
když neměla jsi co dát, tak sebral se a šel pryč

Teď už to víš
teď už to víš
co je to sama být
mít na ulici byt
nemocet se ani hnout
stát jako solnej sloup

Princezničko zklamaná, všichni lidi pijou a pijou,
nic si z toho nedělej

máš ještě spoustu krásnejch dárků,
tak vem ten zlatěj prstýnek nebo ty hodinky a někomu to střel
a buď už jednou trochu veselejší
je tolik, tolik cizinců v zemi zdejší
a nebo to zkus, zkus se k němu vrátit
když už nic nemáš, nemáš co ztratit
nebo si radši najdi jinýho, a pak uvidíš

Teď už to víš
co je to sama být
mít na ulici byt
nemoct se ani hnout
stát jako solnej sloup
like a rolling stone...

Resumé

Tato práce si klade za cíl zkoumat americké Country a Folkové písně s ohledem na jejich české cover verze. Teoretická část představuje tyto dva žánry z amerického hlediska, tři vybrané interprety a české Country a Folk. Praktická část obsahuje analýzy dvou reprezentativních písní na každého ze zmíněných tří interpretů a jejich české cover verze. Obě části se soustředí především na běžná témata objevující se v těchto žánrech a jejich změnu během procesu přenosu z amerického prostředí do českého.

Anotace

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Katedra nebo ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Jana Kořínková, Ph.D.
Rok obhajoby:	2019

Název závěrečné práce:	Americké Country a Folkové písně a jejich české cover verze
Název závěrečné práce v angličtině:	American Country and Folk songs and their Czech cover versions
Anotace závěrečné práce:	<p>Tato práce si klade za cíl zkoumat americké Country a Folkové písně s ohledem na jejich české cover verze. Teoretická část představuje tyto dva žánry z amerického hlediska, tři vybrané interprety a české Country a Folk. Praktická část obsahuje analýzy dvou reprezentativních písní na každého ze zmíněných tří interpretů a jejich české cover verze. Obě části se soustředí především na běžná témata objevující se v těchto žánrech a jejich změnu během procesu přenosu z amerického prostředí do českého.</p>
Klíčová slova:	Hudba, texty písní, americké Country, americký Folk, české Country, český Folk, cover verze, Johnny Cash, Willie Nelson, Bob Dylan,

Anotace v angličtině:	The aim of this thesis is to examine American Country and Folk songs in their relation to their Czech cover versions. The theoretical part focuses on the introduction of these two genres in the American context, three representative musicians and Czech Country and Folk music. The practical part analyses two representative songs for each of the three artists and their Czech covers. Both parts are primarily focused on the most common themes present in the genres and their change with the shift from American environment to the Czech.
Klíčová slova v angličtině:	Music, song lyrics, American Country music, American Folk music, Czech Country music, Czech Folk music, cover versions, Johnny Cash, Willie Nelson, Bob Dylan
Přílohy vázané v práci:	Texty písní
Rozsah práce:	49 stran
Jazyk práce:	Anglický