

Abstract

The presented work deals with the strong personality of Czech folk music - Karel Kryl. It investigates the differences in the poetry of his lyrics and poems, and its development in the years 1968 - 1989.

The first chapters outlines the situation since the sixties of the 20th century around the sung poetry and songsters to the present. Karel Kryl is compared with the Czech singer, he differed from them not only his work, but also his live, beliefs and appearance.

His poetics is developed over twenty years, both in songs and in poems. This period is divided into four stages at the songs, according to which they are assigned to each of poetry collections. By 1971, one can speak only about the songs, because Karel Kryl has not paid poems in this period. At this time, the young author wrote a texts, in which disagreed with the occupation troops of the Warsaw Pact, the texts are uncompromising. Due to emigration in 1969, he began the songs express longing for home. Kryl speaks for all and all. The second stage of Kryl's production is between 1972 - 1975 - "happy period", especially the theme of love appears, the song (more than in poetry) the Bible theme here together in poems and songs. Primal screams took turns telling silence. After 1975, the author resorted for humor to in all his work, but it has a very tightly. Texts and poems though not the best content, but they excel in formal techniques. Until 1981, also appears serious work. A year later Kryl returns to love poetry and songs, and after 1985 comes the so-called realistic creation and reconciliation. Kryl reconciled with a stay in exile and dealing with global problems.

Poems differ from the songs, because they are more autobiographical and subjective and more sophisticated linguistic resources, irregular composition is difficult to think. The songs are more objective, explicit, they contain a variety of language tools, but they are already understood from listening songs. They have a regular song form, more transparent symbolism and they are for a greater number of listeners.

Poems and songs include many common ideas, Kryl cares about their language skills in them. Typical for them is a rich vocabulary, imagery, contemporary and historical figures, current space-time, short verses, lyrical remote rhymes and intertexts connection. In the all Kryl's work is evident, that he likes a fiddling with words, trying to use the literary theoretical knowledge, he sought not only the content but also an interesting form. Everithing is demonstrated by the numerous examples of his work.