

ABSTRACT

This thesis deals with the Mongolian pop music, especially rock music from the end of the 20th century. This era in Mongolia in history was significant by the downfall of the Communist régime and progressive transition of the country towards democracy and free market system. It is quite logical to conclude that the texts of popular music have reflected the Zeitgeist of Mongolia in and before the transition. The goal of this thesis is to analyse the lyrics of the bands as such as Honh, Haranga or interprets such as Badruugan in the most complex way and to understand them through a broader historical context, especially from the point of view of their reflexion of Mongolian traditional religious systems (buddhism, shamanism/tengrism) and important figures of Mongolian history (Chinggis Khaan).

KEY WORDS

Mongolian pop music