

The thesis deals with the language practices of French-speaking reggae singers. The work investigates how Jamaican musical inspiration came to the French scene, and which phonetic, morphosyntactic and especially lexical devices are found there. An inseparable object of research, equally undescribed, was the vernacular of francophone reggae fans.

The empirical part investigates a random sample of French reggae (approx. 50 thousand words). The songs differ geographically, chronologically (1979-2010) and musically (roots, raggamuffin, dancehall). The research not only focuses on popular and colloquial French, slang, urban language, musical influence or poetry, but also on the coherence between themes and functions fulfilled by francophone reggae. A list of neologisms shows preferences in lexicogenic processes. Furthermore, the method includes a web survey answered by 189 French-speaking reggae fans, who represent the 'new speech' community.

As a result, the hypothesis of a new vernacular, independent from rap, is confirmed. The specific hybridity is defined by code switching and more than a hundred English and Jamaican borrowings, which are commonly used by the fans.