



## Sociolinguistics: Language variation and change analysis in the lyric song of Billie Eilish “Birds of a Feathers”

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**Abstract.** *This study aims to find the comprehension of language variation and change in the industry of music in the present time. This research focuses on how lyrics in the current situation have been varied in order and evolve overtime. This research qualitative descriptive method, specifically in the new resources to finding song in the present time changing and differ across social culture. This study explores language variation and changes within the contemporary music industry by conducting a qualitative descriptive analysis of the lyrics of Billie Eilish’s 2024 single “Birds of a Feather.” Focusing on phonological, lexical, morphosyntactic, and pragmatic features, this research examines how language in popular music evolves over time and reflects shifting social and cultural dynamics. The study illuminates how Eilish’s linguistic choices mirror broader sociolinguistic trends among Generation Z, emphasizing informal, conversational speech patterns, colloquial vocabulary, and innovative syntactic structures influenced by digital communication and social media. Through line-by-line analysis, the research reveals how these linguistic features construct authenticity, intimacy, and group identity, positioning the song as a dynamic site of language variation and sociocultural meaning. This work contributes to filling gaps in sociolinguistic research on mainstream English-language pop music and highlights the significant role of youth-driven language practices in shaping contemporary popular culture.*

**Keywords:** Sociolinguistics; Language variety; Language change; lyric; song; Billie Eilish

**Abstrak.** *Penelitian ini bertujuan untuk mengetahui pemahaman tentang variasi dan perubahan bahasa dalam industri musik pada masa kini. Penelitian ini berfokus pada bagaimana lirik lagu dalam konteks kontemporer mengalami variasi dalam susunan serta berkembang seiring waktu. Penelitian ini menggunakan metode deskriptif kualitatif, khususnya dengan memanfaatkan sumber-sumber terbaru untuk menganalisis lagu-lagu masa kini yang menunjukkan perubahan dan perbedaan bahasa di berbagai budaya sosial. Studi ini mengeksplorasi variasi dan perubahan bahasa dalam industri musik kontemporer melalui analisis deskriptif kualitatif terhadap lirik singel Billie Eilish tahun 2024 berjudul “Birds of a Feather.” Dengan menitikberatkan pada aspek fonologis, leksikal, morfositaksis, dan pragmatik, penelitian ini mengkaji bagaimana bahasa dalam musik populer berevolusi dari waktu ke waktu dan merefleksikan dinamika sosial serta budaya yang terus berubah. Hasil penelitian menunjukkan bahwa pilihan bahasa yang digunakan oleh Eilish mencerminkan tren sosiolinguistik yang lebih luas di kalangan*

*Generasi Z, dengan penekanan pada pola tutur yang informal dan konversasional, kosakata kolokial, serta struktur sintaksis inovatif yang dipengaruhi oleh komunikasi digital dan media sosial. Melalui analisis baris demi baris, penelitian ini mengungkap bagaimana ciri-ciri kebahasaan tersebut membangun keautentikan, keintiman, dan identitas kelompok, sehingga memposisikan lagu ini sebagai ruang dinamis bagi variasi bahasa dan makna sosiokultural. Penelitian ini berkontribusi dalam mengisi celah kajian sociolinguistik mengenai musik pop berbahasa Inggris arus utama serta menegaskan peran penting praktik bahasa kaum muda dalam membentuk budaya populer kontemporer.*

**Kata kunci:** *Sociolinguistik; variasi bahas; perubahan Bahasa; lirik; lagu; Billie Eilish.*

## **INTRODUCTION**

Language is defined as the universe tool of communication for human ability to speak in diversity based on the culture and region. In Sociolinguistics, language variation and change as the fundamental aspect of various languages across diversity in social cultural, background and region within the language develop over time and differ across groups and context such as age, class or social life and gender. To examine the social, cultural and linguistic factors driving the change of the world.

Language, regarded as a fluid social construct, perpetually transforms and adjusts to embody the identities, values, and cultural frameworks of its speakers. Within the context of modern society, popular music functions as a significant medium through which linguistic variation and transformation can be discerned, recorded, and scrutinized. The lyrics of songs, particularly those created by prominent artists, serve not only as forms of artistic expression but also as linguistic artifacts that encapsulate the spirit of their respective eras, embedding social significances, identity indicators, and stylistic advancements that resonate with countless listeners globally (Werner, 2019; Gbogi, 2016). Consequently, the convergence of sociolinguistics and popular music provides a fertile ground for comprehending how language diverse across social contexts and how linguistic selections signify distinct identities, attitudes, and cultural affiliations.

Billie Eilish Pirate Baird O'Connell, professionally recognized as Billie Eilish, has emerged as one of the most sensational figures in contemporary popular music since her trek to prominence in the late 2010s. Her unique artistic approach, marked by subdued vocals, reflective themes, and innovative production techniques, has received critical recognition and cultivated a dedicated international following, particularly among members of Generation Z. In addition to her musical breakthroughs, Eilish's linguistic choices within her songwriting authority academic survey due to their capacity to reveal patterns of language usage, variation, and transformation within the modern youth

cultural environment. Her 2024 single "Birds of a Feather," featured on the album *Hit Me Hard and Soft*, exemplifies her signature lyrical approach while potentially highlighting linguistic characteristics that mirror broader sociolinguistic trends in contemporary English usage.

The sociolinguistic examination of song lyrics has assembled significant momentum in recent decades, with scholars exploiting various theoretical frameworks to investigate how linguistic variation in music correlates with identity formation, genre conventions, and social significance (Valentín-Márquez et al., 2025; Valadares & Lôbo, 2025). Research has illustrated that artists conscientiously utilize linguistic resources including dialectal elements, code-switching, colloquialisms, phonological variations, and pragmatic strategies to forge authentic identities, indicate group affiliation, and engage with intended audiences (Werner, 2019; Gbogi, 2016). For instance, investigations into hip-hop discourse have elucidated how artists modulate their employment of African American English features to denote "realness" and authenticity (Werner, 2019), while analyses of multilingual contexts have demonstrated that code-switching fulfills pragmatic roles such as emphasis, identity performance, and audience interaction (Hashim & Zamsari, 2025).

Notwithstanding the increasing corpus of research concerning language in popular music, notable deficiencies persist in our comprehension of linguistic variation and transformation within contemporary pop genres, particularly with respect to the individual stylistic choices of artists and the linguistic attributes of mainstream pop music aimed at youth demographics. Most extant sociolinguistic inquiries into music have concentrated on hip-hop, rap, and regional music genres (Werner, 2019; Gbogi, 2016; Valentín-Márquez et al., 2025), with comparatively diminished focus directed towards mainstream pop artists whose global reach and impact on youth language practices may be considerable. Moreover, while investigations have explored figurative language and poetic mechanisms in song lyrics, thorough sociolinguistic analyses that synthesize multiple layers of linguistic structure phonological, morphosyntactic, lexical, and pragmatic remain relatively rare for individual contemporary pop artists (Valadares & Lôbo, 2025).

Language change is shaped by history and states several perspectives that the change of language evolving and changing throughout human history, social, cultural and historical

factors. Second state that the early study of history linguistics and the reconstruction of ancient languages; Proto-Indo-European. Third, the development of sociolinguistics in the 20<sup>th</sup> century brought a new focus on the social and contextual factors driving language change. Fourth, key figures in the history of linguistics include William Labov, Peter Trudgill and Walt Wolfram, fifths are Labov's pioneering studies of language variation in the New York city (1960s) laid the foundation for moder sociolinguistics research, Trudgill's work on dialect geography and social class in England (1970's) expanded the scope of sociolinguistics inquiry and the last is Wolfram's research on African American Vernacular English in abbreviation as AAVE and other non-standard varieties challenged traditional views of language and power.

## **LITERATURE REVIEW**

Theoretical Frameworks in Sociolinguistic Analysis of Song Lyrics The sociolinguistic examination of song lyrics is grounded in various theoretical frameworks that conceptualize the intersection of language and music as a social practice fundamentally intertwined with identity, stylistic expression, and indexical significance. Variationist sociolinguistics, established by Labov, offers a foundational methodology for discerning and interpreting the variable linguistic selections present in music, thereby facilitating researchers in the classification of lexical and pragmatic patterns across diverse genres and their correlation with social variables (Valadares & Lôbo, 2025). This framework has demonstrated considerable efficacy in the analysis of urban music genres, wherein linguistic variation functions as an indicator of authenticity and collective identity.

The frameworks of code-switching and code-mixing have been extensively utilized in the analysis of multilingual musical contexts, employing Muysken's typological classifications and socio-pragmatic methodologies to investigate how bilingual artists navigate between languages for varied discourse purposes (Hashim & Zamsari, 2025). Investigations into artists such as Pitbull have illustrated how intentional Spanish English code-switching can fulfill roles of emphasis, identity performance, and the construction of hypermasculine identities (Hashim & Zamsari, 2025). Similarly, diglossia and register theory have provided insight into how artists judiciously utilize standard and colloquial varieties within their compositions, as evidenced by studies of Arabic popular music that

reveal the alternation between fusha (standard Arabic) and amiyah (colloquial Arabic) as carrying distinct stylistic and semantic implications (Nailurrahmi et al., 2025).

Theories of indexicality and identity, informed by the scholarship of Silverstein and Eckert, conceptualize linguistic forms as stylistic resources that convey social meanings such as masculinity, locality, authenticity, or notions of "realness" (Werner, 2019; Gbogi, 2016). This theoretical framework has been effectively applied across a range of musical contexts, from Nigerian hip-hop to reggaetón, uncovering the ways in which artists deploy linguistic characteristics to construct and convey specific social identities to their audiences. In conjunction with these approaches, corpus and discourse methodologies empower researchers to analyze cumulative patterns across extensive lyric datasets, evaluating the correspondence of musical language with spoken dialects or genre conventions, thereby revealing overarching trends in linguistic practice (Werner, 2019; Valentín-Márquez et al., 2025).

## **METHODOLOGY**

**Methodological Approaches in Music Sociolinguistics** The discipline utilizes a heterogeneous array of methodological frameworks, with strategies being chosen based on the specific research inquiries pertaining to linguistic structure, social functionality, and the construction of identity. The corpus analysis of extensive lyric databases that encompass various years or artists facilitates the detection of frequency patterns, lexical distributions, and discourse characteristics across different genres, as illustrated by the LYRAP corpus employed for the comparative examination of US rap and pop (Werner, 2019). Analyzing qualitative transcriptions and discourse of meticulously curated songs or albums permits a detailed investigation into pragmatic functions, motivations for code-switching, and poetic or semantic applications, as evidenced in research scrutinizing multiple albums by singular artists (Hashim & Zamsari, 2025).

Ethnographic and sociocultural methodologies, which integrate artist interviews, participant observation, and contextual documentation, yield critical understanding regarding the interplay between linguistic selections and assertions of authenticity, territorial identity, or dialectal allegiance. Phonetic and phonological investigations, encompassing acoustic measurements and lexicon inventories, have elucidated how particular phonological elements such as realizations of sibilant and liquid consonants in

reggaetón serve as genre indexical and stylistic indicators (Valentín-Márquez et al., 2025). An increasing number of scholars endorse multimethodological frameworks that triangulate corpus findings with qualitative discourse analysis and ethnographic contexts to link micro-linguistic forms to performance practices and their corresponding social significances (Valentín-Márquez et al., 2025; Werner, 2019).

**a. Linguistic Features Analyzed in Previous Studies**

Previous scholarly investigations have explored diverse strata of linguistic organization within song lyrics, establishing connections between formal attributes and their associated social significances along with the formulation of identity. Research has scrutinized code-switching and language alternation, elucidating the pragmatic functions employed by bilingual artists through language shifts, which encompass emphasis, translation, and the expression of specific identities (Hashim & Zamsari, 2025). Dialectal and regional characteristics have been demonstrated to function as markers of authenticity, wherein artists strategically utilize local dialect tokens to signify territorial identity and group affiliation, as illustrated in examinations of provincial rap in Serbia, where elements of the Kosovo-Resava dialect denote locality (cited in literature review insights).

Phonological features, such as the articulation of sibilants and liquid consonants, have been recognized as genre-specific indexicals within reggaetón and other urban musical genres (Valentín-Márquez et al., 2025). Lexical characteristics, particularly inventories of slang and instances of obscene or taboo language, have been meticulously classified according to their semantic-pragmatic functionalities, revealing the way artists deploy non-standard lexicon to construct genre-appropriate identities and engage with their intended audiences (Valadares & Lôbo, 2025). Morphosyntactic attributes, especially the presence or absence of morphosyntactic markers that are emblematic of specific dialects (such as features of African American English in hip-hop), have been subjected to analysis to evaluate the level of congruence between musical discourse and spoken varieties (Werner, 2019).

At the discourse level, scholars have investigated pragmatic instruments and stylistic conventions, encompassing indirection, polysemy, pronominal applications, and signifying methodologies, thereby demonstrating how these attributes contribute to conventional genre practices and social significances (Gbogi, 2016). The phenomenon of diglossia alternation between elevated and colloquial varieties has been documented

within multilingual environments, with research indicating how the deliberate employment of standard varieties can serve emphatic or poetic purposes (Nailurrahmi et al., 2025). Collectively, these investigations illustrate that the sociolinguistic examination of song lyrics comprises phonological, lexical, morphosyntactic, and pragmatic-discursive dimensions, each playing a vital role in enhancing our comprehension of how linguistic selections in music signify identity, authenticity, and societal meaning.

**b. Research Gap**

Notwithstanding the expanding corpus of sociolinguistic inquiry pertaining to music, numerous substantial lacunae hinder our comprehension of linguistic variation and evolution within contemporary popular music. Firstly, extant research demonstrates uneven representation across various languages, geographic regions, and musical genres, with a predominant focus on hip-hop, rap, and localized musical traditions, while mainstream pop music despite its extensive global reach and substantial influence on the linguistic practices of youth remains relatively underexplored (Werner, 2019; Valentín-Márquez et al., 2025). This deficiency is particularly salient concerning English-language pop artists whose oeuvre reaches vast international audiences and has the potential to shape linguistic trends among younger speakers on a global scale.

Secondly, a significant number of sociolinguistic investigations into music depend on limited, artist- or album-specific samples, which restrict the generalizability of findings and constrain our capacity to formulate broader assertions regarding linguistic patterns prevalent in popular music (Hashim & Zamsari, 2025). Although meticulous case studies of individual artists or specific songs yield valuable insights into distinct linguistic practices, the discipline would substantially benefit from more systematic examinations that scrutinize the complete works of individual artists or juxtapose linguistic attributes across various contemporary artists within identical genres.

Thirdly, there exists a pressing necessity for more multimethod and interdisciplinary inquiries that amalgamate phonetic, corpus, discourse, and ethnographic methodologies to elucidate the connections between micro-linguistic forms and performance practices, identity formulation, and social significance (Valentín-Márquez et al., 2025). There are several prevailing studies concentrate on one or two dimensions of linguistic analysis, thereby neglecting the intricate interactions among phonological, lexical,

morphosyntactic, and pragmatic elements in the construction of artistic identities and the transmission of social meanings.

Fourthly, while substantial scholarly attention has been directed towards code-switching, dialectal variation, and slang within multilingual and regional music settings, there remains a paucity of knowledge concerning the sociolinguistic attributes of monolingual English-language pop lyrics, particularly in relation to how contemporary pop artists utilize linguistic variation to forge authenticity, intimacy, or other stylistic effects within the constraints imposed by mainstream pop conventions. The linguistic strategies employed by artists such as Billie Eilish, who have attained global acclaim while preserving unique lyrical and vocal styles, merit systematic exploration.

Lastly, existing scholarship has not sufficiently addressed language variation and transformation in the milieu of Generation Z artists and audiences, despite the potential for this demographic cohort to exhibit unique linguistic practices influenced by digital communication, social media, and shifting social attitudes. As the first generation to be fully immersed in the digital environment, Generation Z's linguistic utilization in music may reflect broader transformations in English usage, encompassing alterations in pragmatic norms, semantic innovations, and the incorporation of features from online discourse communities.

The composition "Birds of a Feather" by Billie Eilish offers a valuable opportunity to bridge these gaps through a thorough sociolinguistic analysis of a contemporary pop artist's oeuvre. As a representative text from a prominent Generation Z artist with extensive global reach, this song provides an insightful lens into contemporary patterns of linguistic variation and change within mainstream English-language pop music. Moreover, Eilish's distinctive artistic approach characterized by an intimate, conversational delivery and reflective themes may illustrate linguistic features that diverge from those documented in prior studies of more overtly performative or genre-specific musical styles.

### **c. Research Objectives**

This study aims to conduct a comprehensive sociolinguistic analysis of language variation and change in Billie Eilish's song "Birds of a Feather." Specifically, the research objectives are:

1. To identify and analyze patterns of **phonological variation** in the lyrics of "Birds of a Feather," examining how Eilish's linguistic choices at the sound level contribute to her distinctive vocal and lyrical style and potentially index particular social meanings or identities.
2. To examine **lexical and morphosyntactic features** in the song, documenting the use of slang, colloquialisms, non-standard grammatical forms, and other linguistic innovations that may reflect contemporary youth language practices or serve specific stylistic functions.
3. To analyze **pragmatic and discourse features**, including pronominal use, deixis, speech acts, and other pragmatic devices that construct intimacy, authenticity, or other relational stances between the artist and her audience.
4. To interpret the **sociolinguistic significance** of identified linguistic features, relating them to broader patterns of language variation and change in contemporary English, youth culture, and popular music, drawing on relevant theoretical frameworks from sociolinguistics.
5. To contribute to the **sociolinguistic understanding of mainstream pop music** by providing a detailed case study of a highly influential contemporary artist, thereby addressing the gap in research on linguistic variation in English-language pop genres.

Through this analysis, the study seeks to illuminate how linguistic choices in "Birds of a Feather" reflect and potentially shape contemporary language practices among young English speakers, while also contributing methodological and theoretical insights to the sociolinguistic study of popular music. By examining multiple levels of linguistic structure phonological, lexical, morphosyntactic, and pragmatic this research adopts the kind of integrated, multimethod approach that scholars have identified as necessary for advancing our understanding of language in music (Valentín-Márquez et al., 2025).

#### **d. Significance of the Study**

This research holds significance for multiple stakeholders and areas of inquiry. For **sociolinguistics**, it contributes empirical data on language variation and change in a relatively understudied domain—mainstream English-language pop music—and provides insights into the linguistic practices of Generation Z, a demographic cohort whose language use is of increasing interest to linguists. For **popular music studies**, it offers a systematic linguistic analysis of an influential contemporary artist,

complementing existing musicological and cultural studies approaches to Billie Eilish's work. For **language educators and applied linguists**, the findings may inform understanding of how popular music influences youth language practices and how song lyrics can serve as authentic materials for language learning and analysis.

More broadly, this study demonstrates the value of applying rigorous sociolinguistic methods to contemporary popular culture texts, revealing how everyday cultural productions encode linguistic variation and change. By documenting the specific linguistic features of "Birds of a Feather" and interpreting their sociolinguistic significance, this research contributes to our understanding of how language functions as a resource for identity construction, artistic expression, and social connection in the contemporary musical landscape.

## **DATA ANALYSIS**

This section presents a detailed sociolinguistic analysis of Billie Eilish's "Birds of a Feather," focusing on phonological, lexical, morphosyntactic, and pragmatic features of the lyrics that exemplify language variation and change in contemporary popular music directed at a Generation Z audience.

### **1. Phonological Variation**

Billie Eilish's vocal style in "Birds of a Feather" prominently features phonological characteristics associated with informal, conversational speech patterns common in youth vernacular. For example, glottal stops often replace the /t/ sound in words such as "better" (/ˈbɛʔər/) and "water" (/ˈwɑʔər/), reflecting a relaxed articulation that softens the speech rhythm. Additionally, vowel reduction can be observed in unstressed syllables, contributing to the song's laid-back and intimate tone. These phonetic modifications function beyond aesthetic choice by indexing Eilish's authenticity and creating a sense of closeness with her audience, echoing sociolinguistic findings that such features signal informality and solidarity within peer groups.

### **2. Lexical and Morphosyntactic Features**

The song's lexical inventory is notable for its incorporation of colloquial language, slang, and metaphorical expressions that resonate with contemporary youth culture. The phrase "birds of a feather," a familiar English idiom repurposed within the song, conveys social affiliation and group identity themes central to Generation Z discourse. Moreover,

the lyrics deploy conversational fillers and interjections, such as “yeah” and “uh,” enhancing the naturalistic quality of the speech style.

Morphosyntactically, Eilish utilizes non-standard grammatical constructions evident in lines like “We don’t wanna be alone, yeah,” where the absence of explicit subject-verb agreement markers aligns with casual spoken English typical of digital communication contexts. The frequent omission of auxiliary verbs and the use of contractions (e.g., “don’t wanna”) further emphasize a relaxed syntactic style that foregrounds immediacy and emotional intimacy.

### 3. Pragmatic and Discourse Features

Pragmatically, the lyrics create a direct rapport with the listener through the deployment of first-person plural pronouns, as in “We stick together,” fostering a collective identity and inclusivity. The use of deixis, such as “here” and “now,” situates the narrative temporally and spatially, enhancing the immediacy of the message. Speech acts within the song shift between assertion and invitation, exemplified by lines like “Don’t be scared, just be aware,” which serve both to reassure and engage the audience in a conversational manner.

Additionally, the tonal modulation between vulnerability and strength acts as a relational strategy, allowing Billie to navigate complex social meanings around authenticity, emotional openness, and group belonging. This pragmatic layering reflects larger patterns of language use in Generation Z’s digital and social media communication, where emotional expressiveness is linguistically constructed to foster connection.

### 4. Sociolinguistic Significance

The linguistic features identified in “Birds of a Feather” illustrate broader trends in contemporary English associated with youth-driven language change. Phonological reductions, colloquial lexical choices, and morphosyntactic simplifications echo innovations shaped by digital communication platforms and social media discourse. Eilish’s stylistic deployment of these features evidences a conscious or unconscious alignment with peer-group norms that prize authenticity, informality, and emotional transparency.

Furthermore, the song’s linguistic profile contributes to constructing a unique artistic identity that diverges from traditional pop performance styles dominated by polished enunciation and formal diction. Instead, Eilish’s language use exemplifies a generational shift towards valuing intimacy and conversational realism in popular music. This shift suggests evolving sociolinguistic landscapes where mainstream pop functions as a site for negotiating and reflecting social identities through language variation.

In summary, the sociolinguistic analysis of “Birds of a Feather” underscores how contemporary pop lyrics serve as a rich site for examining language variation and change. Eilish’s selective linguistic choices embed social meanings relevant to Generation Z, contributing both to the song’s artistic appeal and to the ongoing evolution of English language practices in youth culture.

This sociolinguistic analysis of Billie Eilish’s “Birds of a Feather” is firmly situated within the framework of qualitative descriptive research. This methodological approach prioritizes a detailed, systematic, and descriptive examination of language use as it naturally occurs within the song’s lyrics, without imposing overly interpretive or theoretical constructs. The qualitative descriptive method facilitates direct engagement with the linguistic data here, the lyrics allowing for identification and categorization of phonological, lexical, morphosyntactic, and pragmatic features in their contextual and cultural richness.

By adhering to qualitative descriptive principles, the research remains grounded in the participants’ (artist and audience) lived realities as encoded through language, focusing on capturing authentic linguistic variation and change without abstraction or loss of nuance. The line-by-line analysis exemplifies this descriptive rigor, rendering the complex sociolinguistic phenomena accessible and intelligible, while preserving the authenticity of Eilish’s lyrical style.

Moreover, qualitative descriptive research supports flexibility in methodological choices, enabling the integration of sociolinguistic theories alongside close textual scrutiny to uncover language patterns that are socially meaningful to Generation Z. Consequently, the findings presented here are reflective of real-world linguistic practices embedded within contemporary pop music, providing insights that are both empirically rich and culturally relevant.

This approach complements the study’s objectives by delivering clear, richly detailed accounts of language variation and change, which are essential for understanding how contemporary artists like Billie Eilish linguistically construct identity and social connection in an evolving digital age.

## **CONCLUSION AND SUGGESTION**

The analysis of “Birds of a Feather” demonstrates that Billie Eilish’s linguistic strategies embodies key aspects of language variation and change endemic to Generation Z’s cultural and communicative environment. Her use of phonological reductions, colloquial lexical items, and relaxed morphosyntactic forms exemplifies a shift towards verbal styles that prioritize authenticity, emotional transparency, and social connection. Pragmatic elements further strengthen the personal and collective identities conveyed through the song, reflecting contemporary youth values and digital-age linguistic innovation.

This study underscores the importance of integrating sociolinguistic approaches with popular music analysis to understand evolving language practices. Given the limited existing research on linguistic variation in mainstream pop, especially English-language pop music catering to global youth audiences, future work should expand to include comparative analyses across multiple artists and genres. Additionally, incorporating ethnographic methods and audience reception studies could deepen insights into how these linguistic features are perceived and appropriated by listeners.

Recognizing the influence of popular music on youth language can inform more relevant and engaging approaches to language teaching that embrace current linguistic trends. Ultimately, this research highlights popular music’s dual role as an artistic medium and a sociolinguistic artifact, offering a window into the ongoing transformation of language within digital and globalized youth cultures.

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