

Japanese Gendered Language, Idols, and the Ideal Female Romantic Partner

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1. Introduction

Linguists have long studied and debated the nature of gendered language in Japanese: is it a language reality or does it exist only as a language ideal? Many studies have yielded results that indicate that gendered language is used less by Japanese speakers in average conversation than it is used in the media, suggesting that the use of gendered language is more of an ideal than a reality. When it is used in everyday speech, its use is usually connotational and not based on the speaker's gender. However, studies also show that the use or non-use of certain styles of speaking and gendered markers are used to cultivate identities in real life Japanese society. For example, Dubuc (2012) conducted a study of the language used by Japanese women in managerial positions, which revealed that these women carefully cultivated their language in a way that exerted the authority required by a manager in a business setting without overstepping the boundaries of how women are meant to speak according to Japanese social norms. Even if gendered language functions as a type of language ideal, it is evident by studies such as this that these language norms are prevalent factors that influence how language is viewed in real life social situations and within social hierarchies. As such, it is useful to investigate what gendered language ideals are present today. Though understudied in this field, the genre of idol music in Japan would make an excellent and insightful place to further investigate the implications of the gendered language features present in the media.

Scholars have identified gendered markers in Standard Japanese as far as pronouns and sentence final particles as depicted in the chart below, taking in part from SturtzSreetharan (2004), Hasegawa (2015), and Shibamoto-Smith (2004). This chart categorizes the pronouns and sentence final particles examined in this study. The three primary glosses are: 1) neutral, meaning that the marker does not denote any particular gender, 2) masculine, meaning that the

marker denotes masculinity and is meant to be used primarily by men, and 3) feminine, which denotes femininity and is meant to be used by females.

Table 1. Sentence final particles and pronouns by gender.

Sentence Final Particles and Pronouns by Gender				
Strongly Masculine	Moderately Masculine	Neutral	Moderately Feminine	Strongly Feminine
ぞ(zō)	だよ(da yo)	よね(yo ne)	もん/もの (mon/mono)	かしら (kashira)
ぜ(ze)	かい(kai)	ね(ne)	の (no)	のね (no ne)
な(na)	もんな(mon na)	よ (yo)		のよね (no yo ne)
よな (yo na)	だろう(darou)	かな (kana)		わ (wa)
君 (kimi)		でしょ (desho)		わね (wa ne)
俺 (ore)		あなた (anata)		わよ (wa yo)
僕 (boku)		私 (watashi)		

1.1 Romantic Language Ideals: Romance Novels and Female Idols

Societal ideologies and norms are usually substantiated by the media that the people of that society consume. It is through media that these norms reach the members of a culture, perpetuating certain attitudes and behaviors. As such, the media is important to perpetuating how gendered language is “meant” to be used by men and women in Japan. Shibamoto-Smith (2004) conducted a study that explored specifically how language was used by the male and female protagonists in Japanese romance novels in the 1980s and 1990s. Shibamoto-Smith found that not only did the protagonists intensify their use of gendered language, especially in romantic contexts, but that this use of gendered language was the primary factor that indicated their attractiveness as potential romantic partners to one another. In essence, as a cultural model for romance, the romance novels of this period showed that increased gendered use was the most appropriate way to indicate one’s potential as a romantic partner.

It would be of value to continue this type of analysis and examine what kind of cultural models of romance are being represented in modern day media, as studies of this type have been largely neglected since Shibamoto-Smith's. The idol music scene in Japan is an optimal place to look for what kind of cultural models of language are being used to represent the ideal female heteroromantic partner in modern day Japanese media. Idols are typically young and accessible Japanese female performers who fans can interact with with relative ease. They are often thought of as representing the ideal female due to their media representations. However, idols lack a great deal of autonomy in the way that they are represented in the media; everything from the songs they sing, the way that they dance, and the image that they portray is decided by their agencies, usually run predominantly by males (Aoyagi 2005). These agencies aim to market these idols to heterosexual men, and purity and passivity seem to be running themes in what producers feel is important for an idol to embody (Aoyagi 2005). Their sexuality is commodified through photobooks and music videos where they are at times scantily clad, and yet their purity is maintained via the "love ban," which prohibits most female idols from dating while under contract (Kiuchi 2017).

These agencies do not decide these ideals on their own; they closely watch the buying habits of dedicated fans (called idol otaku, or wota) to help determine what direction the idols they produce should go in (Aoyagi 2005). In this manner, the ideals of the society, or at the very least the subset of society that follow idol activities, are directly substantiated by the music they help shape. This is evident in the agency from which the songs in this study were chosen, UP FRONT PROMOTION. On their weekly YouTube show "Hello!Station," which promotes the idols under their idol branch, Hello!Project, there is evidence of this agency using idols to pander

to the ideals of their male fans. In each episode, there are usually two clips of different idols under the company looking into the camera and reciting lines such as:

え？迷惑なんかじゃないよ！困った時は、もっと私に頼ってよ。

Huh? It's not annoying! When you're having a hard time, you can lean on me more.

Messages such as this are often accompanied by shy looks, and the girls who say the lines often gesture and look at the camera as if they are speaking to the viewer in person. This line in particular is meant to fabricate a bond between the idol and the viewer, and maintains the illusion that idols are accessible to their fans as romantic partners.

While idols are not a recent phenomenon by any means (Aoyagi's fieldwork was done in the 1990s, for example), they have recently been riding a wave of popularity thanks to idol group AKB48's rise to popularity in 2010 (Kiuchi 2017). In 2010, one of AKB48's singles sold over a million copies, and their sales have emulated that ever since (Kiuchi 2017). The recent popularity of idols, coupled with their typical association with the ideal female romantic partner, makes their music, and specifically the lyrics of the songs they sing, an excellent example of what kind of romantic linguistic ideals are being portrayed today.

1.2 Music, Gender, and Desire

Though idol music has scarce been studied academically, music itself has been shown in the literature to be a valuable locus through which the concepts of identity and desire are represented. By examining the different ways in which these concepts manifest in various genres of music, idol music can be justified as a valuable source through which to look at issues of desire and gender.

As a locus through which desire is represented, music is able to represent the desires of various agents. In the literature, there are two primary agents whose desires are expressed through music. First are the artists themselves. Artists use music as an avenue through which to fulfill their own desires. This involves a strong level of agency on the part of the artists in question; these artists have primary control over the identity that they portray in their music and it is through this self-directed identity that the artists fulfill their desires.

One example of this is female rappers in the American gangsta rap genre. Haugen (2003) conducted an insightful study of female gangsta rappers who utilize language to shape their identities in what is a highly masculine genre of music. In a genre saturated with violent images of illegal activity and objectifying rhetoric about women, the female artists discussed in the article appropriate this masculine imagery to take their place in the genre while still managing to cultivate unique, individual images. While Mia X touts herself as “un-ladylike,” Lady of Rage aims to reinvent femininity on the backdrop of gangsta rap (Haugen 2003). These female artists subvert the imagery prevalent in the genre, which prominently features derogatory language and ideas about women as sexual objects, by using the same language used by male rappers to give themselves power as female artists. They rap about manipulating men through sex and doing illegal activities in order to fulfill their desires to be powerful women, as well as to take control in a genre that commonly objectifies them.

Another example of this is the representation of masculinity by heavy metal artists. Male heavy metal artists use a combination of language and imagery to cultivate and fulfill their desires. Heavy metal performers often sing of masculine freedom and power, all the while dressed in spandex and tight clothing (Walser 1993). Their song lyrics traditionally reject women, and the lyrics in tandem with depictions in music videos paint women as challenges to

the masculine power and freedom that are held dear to the speakers of these songs (Walser 1993). Meanwhile, heavy metal videos are frequently about the performance of the song, complete with synched, powerful performances and phallic gestures in tight clothing that give off an air of homoeroticism (Walser 1993). In this way, they take on an identity through their music that is living their desires to be free of the responsibilities of life and relationships.

The second agent whose desires can be fulfilled through music is society. In this type of representation of desire, the artists who perform the music often lack the autonomy of those previously described. Their image is cultivated not individually, but rather by a production agency. These agencies often have the goal of representing a type of person through the artist that will satisfy the desires and expectations of the consumers of the music.

Existing in the same Japanese culture as idol music is enka music: classical Japanese music wrought with patriotic gendered clichés (Yano 2002). Enka music is perhaps the pinnacle of societal desires being fulfilled through music. It is heavily associated with patriotism and national pride in Japan and it is highly produced by production agencies rather than the artists who perform it (Yano 2002). As such, the representations of artists in enka music must fulfill the traditional national ideals of Japan; this creates a split in how female and male enka artists are represented (Yano 2002). For example, in enka music, women typically sing of sadness and lost love, totally passive and helpless in their turmoil, while men sing of serving their nation and growing from a boy to a man, longing not for a lost romance, but for their mother and for their hometown (Yano 2002). This fulfills the desires of a traditional Japanese society in which women are passive and homebound and men dutifully serve their country and their family (Yano 2002). Those who consume enka music are presumed by these production agencies to hold these traditional values and so the songs sung by male and female artists rarely deviate from this

formula. As such, in the world of enka, the desires of a traditionalist are being fulfilled by the artists' representations.

As such, the desires of both the artists themselves and of the consumers of their music have the potential to be represented through music. Regardless of this distinction, gendered identity seems to be a recurring theme that is consistently transmitted to the listener through the lyrics and performances of the music. The implications of this for the investigation of idol music are twofold. First, this means that gendered identities are portrayed to the audience regardless of the autonomy or agency of the artist in the representation of that identity. Second, idol music has value in revealing the desires of the audience that consumes it, as music has the potential to represent those desires.

1.3 The Current Study

This study aims to explore how the lyrics present in idol songs, and particularly those that depict love and romance, play into modern day cultural models about love and femininity. In other words, what kind of romantic language use is being perpetuated and substantiated as the norm in the lyrics of songs sung by idol groups in Japan? In addition, this study will explore how songs that depict speakers with different attitudes about love affect the use of gendered language features in the lyrics, similarly to how Shibamoto-Smith (2004) looked at how gendered language differed in different sub-genres of romance novels.

2. Methods

2.1 Materials

For this study, eight idol songs released under UP FRONT PROMOTION between the years 2015 and 2018 were analyzed for gendered marker usage. UP FRONT PROMOTION manages an idol branch called Hello!Project which includes Morning Musume, an idol group

that has been founded by its original members in 1997, and its sister groups. At the time of writing, all of the current members of Hello!Project are females below the age of 24 (“HELLO!PROJECT SINCE1998”). These songs were chosen because Hello!Project is a long-standing idol agency with mid-range popularity, based on their groups’ average sales and rankings as reported by Oricon (Appendix 1). Hello!Project has various idol groups under its umbrella and serves as a consistent source from which to draw material for the purposes of this study. The reason songs by AKB48 were not analyzed is because all of their songs are written by one person, and this study aimed to look at overall writing patterns in idol love songs, not just the writing patterns of one lyricist. The songs have been taken from 2015 to 2018 to keep them as recent as possible.

All of the songs that were selected are related to love in some capacity. Additionally, the songs feature different types of female speakers, or narrators. Four songs were written by male song writers, while the remaining four were written by female song writers, although all of the speakers of the songs are female, and all of the songs are performed by female idol groups. As the aim of the songs was the same whether written by male or female writers, which is to depict love and to appeal to male audiences, we did not necessarily predict different use of gender markers across male and female writers. Nonetheless, we compared the two writer groups to verify this point.

Though the songs are all about love, the speakers or narrators of the songs differ in their attitudes towards love. Comparing the use of gendered markers by speakers with different attitudes will demonstrate how language is used to portray girls with different feelings and emotions about love and with different levels of “ideal” qualities. Table 2 lists the songs analyzed along with the idol group who sang the song, year of release, the sex of the lyricist, and

the speaker type, to be described below. The sex of lyricist is based on how the lyricist is presented to the public, as we cannot make assumptions about the gender identity of the lyricists.

Table 2. Songs analyzed in this study.

Song #	Song Title	Idol Group	Year of Release	Lyricist Sex	Speaker Type
1	Wonderful World	Juice=Juice	2015	Male	Positive-Passive
2	冷たい風と片思い / A Cold Wind and An Unrequited	Morning Musume '15	2015	Male	Negative-Passive
3	I need you ~Ferris Wheel in the Night Sky~	Tsubaki Factory	2018	Male	Positive-Passive
4	邪魔しないで Here We Go! / Don't Bother Me Here We Go!	Morning Musume '17	2017	Male	Negative-Assertive
5	初恋サンライズ / First Love Sunrise	Tsubaki Factory	2017	Female	Positive-Passive/Assertive
6	愛はまるで静電気 / Love is Like Static Electricity	C-ute	2016	Female	Positive-Passive
7	わかっているのにごめんね / Even Though I Know, I'm Sorry	Country Girls	2015	Female	Negative-Assertive
8	夢幻クライマックス / Dreamlike Climax	C-ute	2016	Female	Positive-Passive

2.2 Analysis

Each song was analyzed for its use of neutral, feminine, and masculine markers, specifically looking at first and second person pronouns and sentence final particles. These categories were taken from SturtzSreetharan (2004), Hasegawa (2015), and Shibamoto-Smith (2004). These types of markers were gleaned from the song lyrics and percentages of each category (neutral, feminine, and masculine) were calculated for each song. Additionally, percentages of the gender categories were calculated for all of the songs written by male lyricists and songs written by female lyricists in total. Following this quantitative analysis, a qualitative analysis was conducted based on the distribution of markers present in each song.

Before linguistic analysis was conducted, the content of the lyrics was analyzed to determine how the song depicts the speaker of the song in terms of her attitude toward love and/or her current romantic situation. Based on the tone of the content of the lyrics, the speakers were categorized on two dimensions: 1) Positive or Negative and 2) Passive or Assertive. Whether a speaker was Positive or Negative was determined by the speaker's overall feelings about the relationship, as detailed in the song. If the speaker had warm, happy views about an upcoming, current, or past relationship, she was coded as having a Positive attitude. If she had angry or sad emotions towards an upcoming, current, or past relationship, she was rendered Negative. Passive or Assertive qualities were based on how much "power" the speaker took on in the relationship, based on the content of the lyrics. If she was submissive in her actions, she was considered Passive. If she took charge of the relationship or of her feelings and acted upon that, she was considered Assertive. These dichotomies were based on content alone and were performed before linguistic analysis of the song was conducted.

The quantitative and qualitative analyses of the gendered markers in each song and of the speakers of each song were used to draw conclusions about which types gendered language marking patterns are used in idol love songs and by which speakers. The speaker type and the pattern of language use in each song were juxtaposed, as were the gendered marking patterns in songs with similar types of speakers. By comparing the results in this manner, potential language trends and romantic language ideals could be identified.

3. Results

3.1 Quantitative Analysis

3.1.1. Male Lyricists vs Female Lyricists

Tables 3 and 4 represent the total number of gendered markers used, separated by gender of songwriter.

Table 3. First and Second Person Pronouns

	Songs Written by Males	Songs Written by Females	Total
私 (N)	4	14	18
あなた (N)	13	16	29
Total neutral markers:	17 (100%)	30 (88%)	33 (89%)
君 (M)	0	4	4
Total masculine markers:	0 (0%)	4 (12%)	4 (11%)
Category Total:	17	34	37

Here, it is apparent that no explicitly feminine pronouns were used. Additionally, the masculine pronouns were only utilized by the female lyricists.

Table 4. Sentence Final Particles

	Songs Written by Males	Songs Written by Females	Total
ね (N)	5	22	27
よ (N)	7	18	25
よね (N)	5	2	7
かな (N)	0	2	2
でしょう (N)	0	2	2
Total neutral markers:	17 (47%)	46 (57%)	63 (54%)
だろう (M)	4	0	4
な (M)	4	0	4
ぞ (M)	0	2	2
Total masculine markers:	8 (22%)	2 (2%)	10 (8%)
の (F)	7	14	21
のか (F)	1	0	1
のよ (F)	0	5	5
なの (F)	1	8	9
もんね (F)	0	1	1
わ (F)	1	3	4
わね (F)	0	1	1
かしら (F)	1	0	1
Total feminine markers:	11 (31%)	33 (41%)	44 (38%)
Category Total:	36	81	117

In Table 4, it is clear that female lyricists used more neutral and feminine markers than were used by the male lyricists. The information from both tables is consolidated in Figure 1, below.

Figure 1. Feminine, neutral, and masculine pronouns and sentence final markers used in songs written by males and songs written by females.

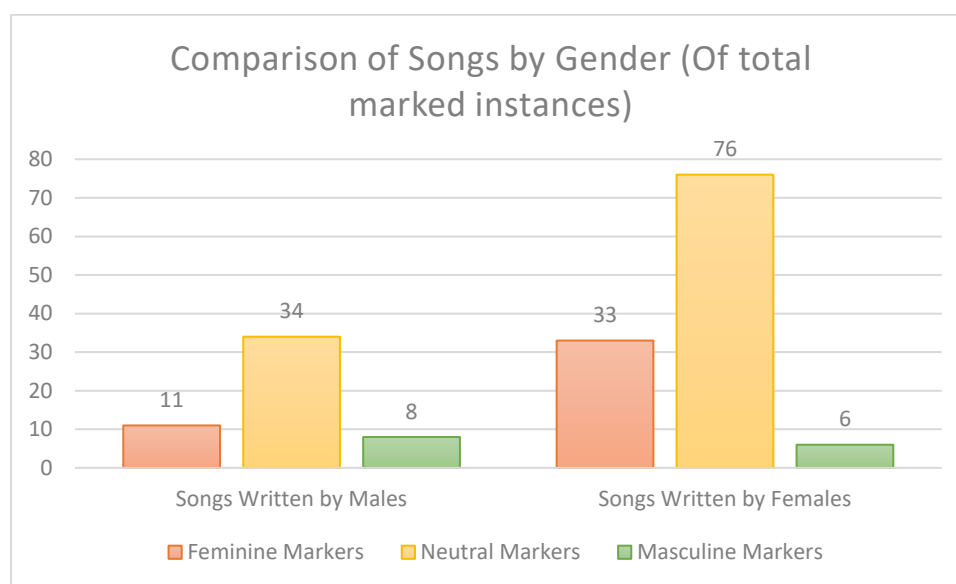


Table 5. Total vs Actual Marked Spots in the Lyrics

	Song Written by Males	Songs Written by Females
Total possible marking slots	111	184
Actually marked slots	53	115

Based on Figure 1 and Table 5, it is possible to see the quantitative measurement of how masculine, neutral, and feminine markers were used, both in terms of the total number of slots that could have been marked by SFPs and pronouns, as well as within the slots that were marked. Out of the total number of possible slots where a gendered marker could have been inserted, the male song writers marked 53 of them, or about 47%. Meanwhile, the songs written by females had approximately 184 slots and about 115, or 63%, were marked. This is about a 16%

difference between the male and female lyricists. Additionally, of the total slots, male writers marked 34 (30%) neutral, 11 (10%) feminine, and 8 (7%) masculine. Female writers marked 76 neutral (41%), 33 (18%) feminine, and 6 (3%) masculine.

While this suggests that female lyricists are prone to marking more of the possible gendered marker slots, it is also of note that one of the songs written by a female lyricist, “Wakatteiru no ni Gomen ne,” featured a much higher number of neutral and feminine markers than any of the other songs in the sample, which likely contributes to the seemingly higher proportion of marking by female lyricists. Moreover, proportionally, the number of neutral, feminine, and masculine markers used across songs by both genders of lyricists is only off by a couple of percent when one considers only the slots that were actually marked. Based on this data, it seems that, though it appears that female writers marked their potential slots slightly more frequently, the proportions of the markings that are present are more or less the same between the two groups of writers.

As a result of this quantitative analysis, the distinction between male and female lyricists was rendered inconsequential and a quantitative analysis based on the type of speaker of the song was conducted with disregard to the gender of the lyricist of each song. Table 6 represents how the speakers of each song were coded based on the analysis.

3.1.2. Speaker Attitude

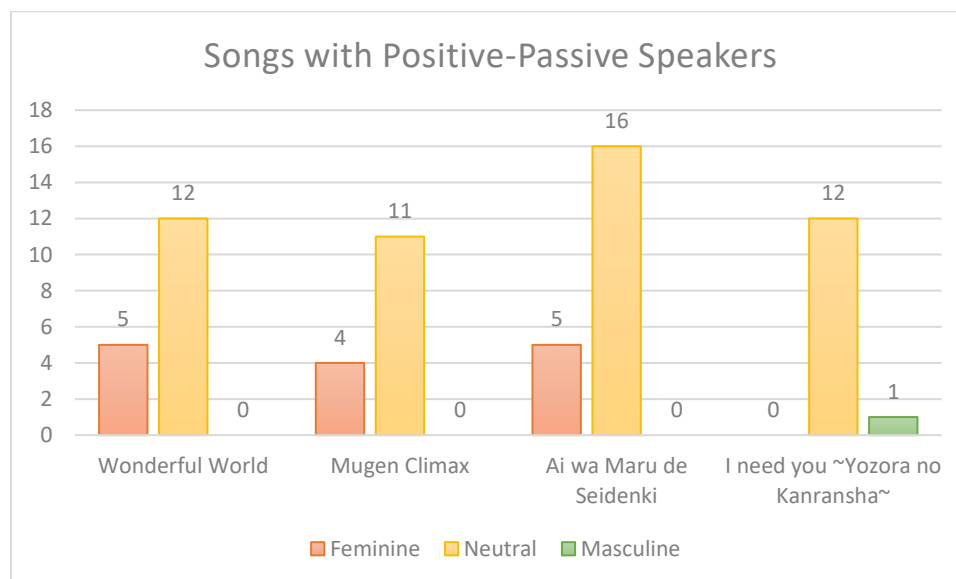
	Passive	Assertive
Positive	Wonderful World I need you ~Yozora no kanransha~ Ai wa Maru de Seidenki Mugen Climax	Passive-Assertive: Hatsukoi Sunrise

Negative	A Cold Wind and An Unrequited Love	Jamashinaide Here We Go! Wakatteiru no ni Gomen ne
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There was determined to be five (5) Positive-Passive speakers, one (1) Positive-Passive/Assertive speaker, one (1) Negative-Passive speaker, and two (2) Negative-Assertive speakers. There was one song in which the speaker was deemed to be primarily passive but exhibited enough “assertive” tendencies in the lyrics, such as taking subtle charge in the courtship between her and her love interest, to be distinct from the Positive-Passive category.

3.1.3. Songs with Positive-Passive Speakers

Figure 2. Feminine, neutral, and masculine pronouns and sentence final markers used in songs with “Positive-Passive” speakers

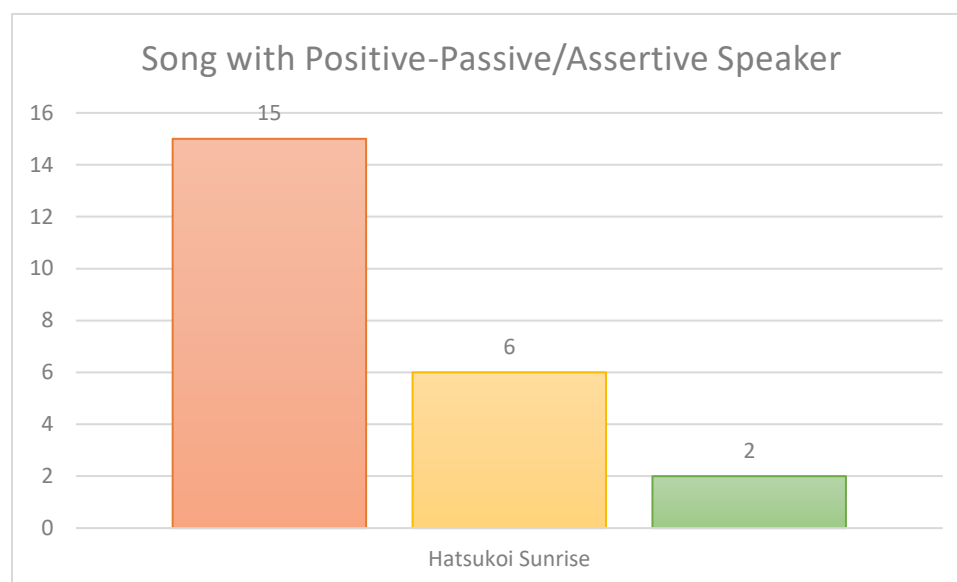


There is a very clear trend in three out of the four songs that were deemed to have “Positive-Passive” speakers. In three of the four songs above, the most frequent markers are neutral markers, ranging from 12 to 16 neutral markers in each song, followed by 4 or 5 feminine

markers, and no masculine markers. In the fourth song, there are mostly neutral markers (12), with one (1) masculine marker being the moderately-masculine marker, “darou.”

3.1.4. Song(s) with Positive-Passive/Assertive Speaker(s)

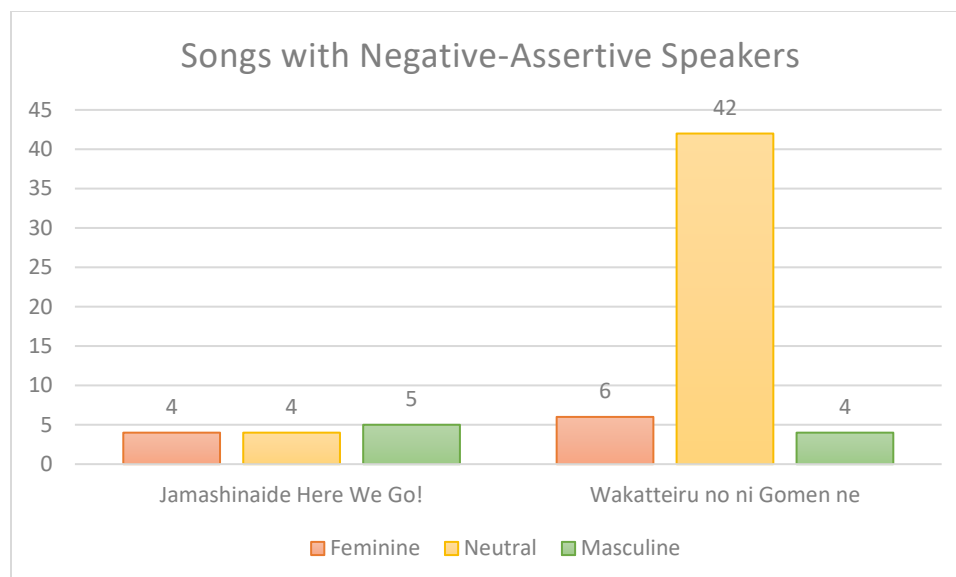
Figure 3. Feminine, neutral, and masculine pronouns and sentence final markers used in songs with “Positive-Passive/Assertive” speakers



This song features the highest proportion of feminine markers (15) of all the songs, followed by a few neutral markers (6), and two (2) masculine markers. This functions almost as an inverse of the proportions of feminine and neutral markers noted in the Positive-Passive category and indicates some marking distinction between the two groups, at least based on this limited sample.

3.1.5. Songs with Negative-Assertive Speakers

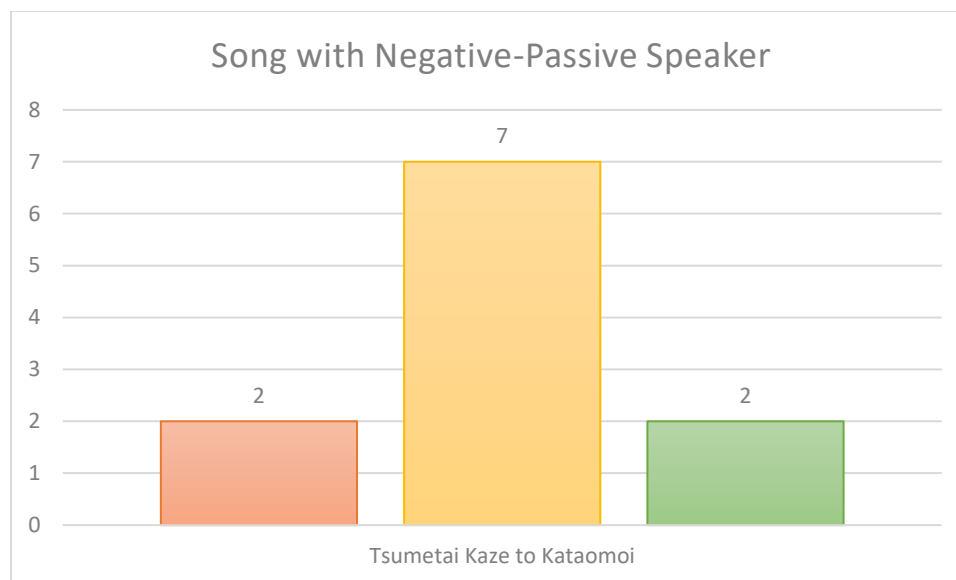
Figure 4. Feminine, neutral, and masculine pronouns and sentence final markers used in songs with “Negative-Assertive speakers



The trends in the Negative-Assertive songs were quite distinct from both of the Positive groups. In one song, there was an equal proportion (4 and 4) of feminine and neutral markers, with a slightly higher number (5) of masculine markers. In the other, the general trend of the highest frequency of markers being neutral continues, with 42 neutral markers, but the feminine and masculine markers are equally miniscule at 6 and 4, respectively. The number of markers in this song is much higher than any of the other songs in the data set, which skewed the numbers a bit during the gender of lyricist comparison.

3.1.6. Song(s) with Negative-Passive Speaker(s)

Figure 5. Feminine, neutral, and masculine pronouns and sentence final markers used in songs with “Negative-Passive” speakers



The final song in the sample was found to be Negative-Passive. In this song, the neutral markers stand taller than the others at 7, with feminine and masculine markers coming in equal at 2 and 2 each. This differs from the trends of the Positive groups, as well as from the other Negative group.

4. Qualitative Analysis

4.1. Positive-Passive Speakers

The songs with Positive speakers are where one would find romantic cultural models for gendered language use, as the Positive speakers are the most "ideal." These are speakers who are truly in love and happy with their lover or love interest. In 3 of the Positive songs, the speaker thanks her lover for bringing her happiness. Interestingly, all the Positive speakers are also primarily Passive, suggesting that passivity in action is linked to the ideal female. The songs with Passive-Positive speakers seemed to follow a certain trend of gendered marking, with the exception of the fourth song in the graph, "I need you ~Yozora no Kanransha~." Based on the sheer similarity in marking patterns in 3 out of 4 Positive-Passive songs (and 3 out of 5 of the total Positive songs), the data suggests a romantic language ideal. Thus, the language ideal for

female heteroromantic partners appears to be to use mostly neutral markers, some feminine markers, and no masculine markers. Investigating how and where these markers are used is also important to identifying the whole of the romantic language ideal; what kind of neutral markers should be used and with what utterances are these different categories used?

Of particular note is that most of the neutral markings used in these songs are the markers “ne” or “yo ne,” which have been identified as notably softer endings than the more assertive “yo” in Japanese linguistics literature (Kim, 2008). An example from “Wonderful World” exemplifies the use of “yo ne” as well as a general representation of the Positive-Passive speakers’ attitudes:

1. この世界は/素晴らしいよね/なんて大きな愛に包まれているの!?

This world is/wonderful, isn't it? (yo ne)/How much love is it covered in (no)!?

In this example, the speaker is speaking about how wonderful the world is because of her lover, who is referred to only as neutral “anata” throughout the song. Here we see that “yo ne” was used to express the speaker’s confident feeling about how wonderful the world is, as opposed to using “yo,” which may feel a bit more direct or less soft. There is also the use of the feminine marker “no” to express her strong feeling about how much love exists in the world.

Out of all the Positive-Passive songs, plain “yo” is used only once. The one use of plain “yo” in the Positive-Passive songs was found in “Ai wa Maru de Seidenki,” as seen below:

2. 忘れないでいてね/おねがい、約束よ

Don't forget me, okay? (ne)/Please, it's a promise (yo).

This use of “yo” is clearly one of emotional insistence. The speaker does not want her lover to forget her even if/when their relationship comes to an end. The song centers around the idea that the speaker’s lover has helped her grow as a person and put up with her despite her faults. The lyrics feature the speaker expressing a great deal of gratitude towards him. This “yo” is insistence born from an emotional attachment of the speaker to her lover.

As for the feminine markers present in this group of songs, they are on the whole used to express some great emotional feeling or opinion related to the romance in the song. One example of this can be seen above in Example 1 using the feminine marker “no.” Another example from “Mugen Climax” shows a similar usage of the feminine “wa”:

3. だからDestinyを超越して/同じ地球踏んでいられるわ

“Because destiny transcends time/We can walk the same earth (wa)”

This song is a bit different from the others in this group in terms of content. The relationship between the speaker and her lover has ended, but she still clings to their connection and wishes to be figuratively connected even as she moves forward with her life. She still views her partner positively, and it seems that she was once indebted to her lover, who taught her many things. This line shows heightened emotions, as she emotionally insists that even though they have separated in their relationship, the speaker and her former lover will always be connected by destiny. To round off this exemplification of the use of feminine markers in this group, here is a final example from “Ai wa Maru de Seidenki” that exhibits similar emotional insistence using the feminine “no yo”:

4. 他にはないのよ/ただただあなただけ

There's no one else (no yo)/It's just, just, only you

The obvious exception to these trends is the final song in this category, “I need you ~Yozora no Kanransha~” in which no feminine markers were used and there was the use of one masculine marker, “darou.” This song’s content centers around a specific event: the day that the speaker’s lover confessed his love to her. She recounts her memories of that day primarily in the past tense. The use of neutral markers in this song was the same as seen in the analysis of the other songs above; “ne” and “yo ne” were the only neutral sentence final particles used in the song, as well as the neutral pronoun “anata.” An example can be seen below:

5. 想いはあなたから口にしてよね

I want you to be the one who talks about the feeling (yo ne)

The differences here, then, are the lack of feminine markings, as well as the use of a single masculine marker. The use of the masculine marker can be seen in context below:

6. いざ観覧車に乗り込む時は/少しだけ足がすくんだ/何故だろう/予感がしてた

When we were about to hop in the Ferris wheel/we both cringed a bit/I wonder why (darou)/ I had the premonition

This song takes place primarily in the past tense, and the music video goes as far as to depict the members of the idol group as being on a date with the viewer, as they orient towards the camera and interact with it as they would with a person. These clear indications that this is a

narrative story, rather than the open-ended expression of feelings evidenced in the other three songs in this category (and, indeed, most of the other songs in the sample as a whole) seem to be the reason why there is an overarching lack of gendered markers. The use of “darou” does not seem to bear any suggestions in the context in which it is used; perhaps because the rest of the song is written in plain form, the plain for “darou” was chosen over its polite and more neutral form, “desho.”

Overall, as this is the group that fits most into the “ideal female heteroromantic partner” category, it seems that soft neutrality with a bit of femininity is being portrayed as a language ideal for young girls in love.

4.2. Positive-Passive/Assertive Song

This speaker was determined to be Positive-Passive/Assertive because, while the content of the lyrics suggests that the speaker is waiting for her love interest to take action and begin a relationship with her, it is also suggested that the speaker is taking subtle action to express her interest, as well as to build up the courage to be the one to confess to her love interest. A couple of example lines can be seen below:

7. おろしたての8cmヒール履いた今日は/かかとより背伸びして君の愛に触れたい

I wore my brand new 8cm heels today/And I want to stretch higher than these heels to feel your love

8. 少しずつ臆病な私卒業したい

I want to graduate little by little from being a coward

The most interesting thing about this song is that it is the only one of the sample where the highest number of markings were feminine. Many of these feminine markers are used in lines

that discuss the speaker's feelings about the situation or else indicate the speaker's desire to feel the emotions of love, just as they are used in the Positive-Passive group.

9. ドキドキのその先を感じたいの

I want to feel what lies beyond this pounding heartbeat (no)

10. 甘酸っぱい味はどんななの？

What does a bittersweet flavor taste like (nano)? [In reference to love]

Interestingly, of the three spoken lines in the song, the only one marked with a feminine SFP is also the only one directed towards her love interest:

11. 「本当は...私のすべてを見せたいの。」

“To be honest...I want to show you everything about me (no).”

Taking these factors together, it is clear that feminine markers are highly associated with emotional passion in this song, similarly to the Positive-Passive group. Interestingly, in this spoken line, we see explicit use of the feminine form in a heteroromantic courtship setting. This is indicative that, in sharing her emotions, a female heteroromantic partner should (or, at the very least, could) use a feminine marker to highlight her romantic interest.

The song's use of neutral markers is a bit different than that of the Positive-Passive group; other than neutral first-person pronoun “watashi,” all of the neutral markers are “yo,” and all of them indicate some kind of assertiveness. They are all used in terms of a hypothetical

confession (“Suki yo”/“I love you (yo)”) followed by a quick dismissal to herself that it is no good for her to confess her love, also marked with “yo.”

Finally, there were two instances of the use of masculine second-person pronoun “kimi,” whereas in the Positive-Passive group only neutral “anata” was used as a second-person pronoun. Though this may be indicative of the “assertive” nature of the speaker, as both instances are in lines that discuss the speaker’s wish for her love interest to notice her feelings, it could also be said that it is a necessity of the rhythm of the song. The use of “kimi” in Positive-Passive or Positive-Passive/Assertive songs would need be investigated further to draw conclusions on this.

4.3. Negative-Assertive Songs

The Negative speakers are those who are “less ideal,” in that they are unhappy in some way with the relationship. The Negative-Assertive speakers had markedly different marking patterns than were present in either of the Positive groups discussed above. In one song, there was equal feminine and neutral markings, at 4 each, and 5 masculine markings. In the other, there was a remarkable number of neutral markers (42) and equally miniscule feminine and masculine markers, at 6 and 4, respectively.

In the first of the two songs, the speaker has left a relationship that she was once submissive in, but she has since become assertive in a sort of strong, independent rebirth. She scorns her ex-lover and previous relationship. The use of masculine markers makes sense in the context of the song; the speaker frequently uses “darou” to mark her disbelief or disgust at the conditions of her previous relationship:

12. 思ったことを口にした/世界がぱっと広がった/今まで何やってたんだらう

When I said what was on my mind/Suddenly the world opened up/What have I been doing until now
(darou)?

Many of the masculine markers in the song are used in this way. Though most of the feminine markers are used to express emotional passion, as in the Positive groups, the use of the highly feminine marker, “kashira,” in this song was quite interesting:

13. 今夜の涙の種類/ねえ、なんだと思う？/ねえ、分かるかしら？/わかるわけもないか

The kind of tears tonight/Hey, do you know what kind?/Hey, do you understand (kashira)?/You have no idea

It seems that, in Example 13, the speaker is using the ideal of sweet, hyperfeminine language use by a female heteroromantic partner to be sarcastic towards her oblivious and uncaring former partner. She uses “kashira” followed quickly by a harsh statement of dismissal, showing how a girl scorned in love might mock the idea of using such feminine language with her ex-lover.

The second of the two songs in this category is quite unique in that its lyrics function almost as a play or production; a narrative is actively acted out throughout the progression of the lyrics. Because of this, two of the four masculine markers used by this speaker can be disregarded; they are in fact spoken by the male love interest character in the “story.” The other two, however, are quite exemplary of the assertiveness of this speaker:

14. もう油断ばっかしてちゃ誰かのもとへ行くぞ

Hey, if all you do is neglect me/I'll leave you for someone else (zo)

In this example, the speaker is making a threat to her boyfriend; she is so dissatisfied that the idea of leaving him crosses her mind and she wants him to be aware of that. Right after this line in the song, the speaker takes it back in a kind of back and forth with herself about her feelings in the relationship.

The neutral markers used in this song feature an almost equal use of “ne” and “yo,” as well as frequent use of “anata.” This is perhaps representative of the back and forth that the speaker feels internally as she complains about her lover’s lack of care. Interestingly, even though the speaker is unsatisfied with her partner, she does not call him the masculine second pronoun “kimi” which might have served to indicate some level of assertiveness.

Finally, the feminine markers used in this song are also a bit misleading. Out of 6, three of them are used in a lighthearted spoken narrative by a member of the idol group who is well known for being overly cute. Of the remaining three, another was used in a speaking line of a member who is gossiping about the couple in the song. The final two are both the feminine but slightly assertive “no yo,” both of which are used in hypothetical discussion with the speaker’s partner.

15. よく私を見てよ/もっとジッと/前髪少し切ったのよ？

Take a good look at me/More intensely/Did I cut my bangs a little bit (no yo)?

Overall, in this song we see a bit of an interplay between the ideal language used by the Positive-Passive group, as well as the language trends of the angry speaker in the other Negative-Assertive song.

4.4. Negative-Passive Speaker

Finally, the Negative-Passive speaker in the group showed a trend of using mostly neutral markings followed by equal amounts of feminine and masculine markings. Most the neutral markers (6 out of 7) are the more assertive sentence final particle “yo.” The speaker of this song is unrequitedly in love with someone and much of the “yo” markers are used in instances that seemingly beg for the attention of her love interest.

16. 急に寂しくなった/胸が苦しくなった/Ah 気づいてよ

I suddenly became lonely/My heart was in agony/ Ah, please notice me (yo)

The use of both the masculine and feminine markers was quite minimal (2 and 2 each) and therefore difficult to draw generalizations from. All of the uses do, however, seem to be linked to some sort of strong emotion, though the types of emotion marked by each type of marker were not markedly different.

5. Discussion and Conclusion

Overall, looking at the use of gendered markers in various idol love songs in conjunction with the type of speaker in each song, a potential romantic language ideal for female heteroromantic partners was identified. The speakers identified as Positive are the most “ideal” speakers in that they are presented as being happy in the romantic situation of the song, as well as satisfied and in love with their partner or potential partner. As such, ideals for female heteroromantic partners were identified in the lyrics of songs with Positive speakers.

Both the categorization and marking patterns of the Positive songs were indicative a specific ideal of female partners: they are meant to be passive in their actions and this passivity should be reflected in their speech, as well. This was evident in the overarching trend in the use of

gendered language features in the Positive songs. In short, the use of soft, passive neutral markers with a sprinkling of feminine markers to highlight romantic interest seems to be ideal, at least based on this data set.

The language trends of the Negative songs serve to further substantiate this point. Though the Negative songs cannot be neatly categorized as having an overarching gendered marking trend, of more importance is that none of the marking patterns in the Negative groups mimicked that of the Positive groups. That is, the “less ideal” Negative speakers used entirely different gendered markings patterns in the song lyrics than were used in the lyrics with the more “ideal” Positive speakers. The overall implication of this is that there is a difference in gendered marking when writing a female speaker who is optimistic about love versus writing a female speaker who scorns or feels scorned by her lover and/or relationship. The trend found in the Positive groups, then, is not just a convention of writing idol songs, but rather this language use is tied to the speaker’s identity as an ideal female partner.

In sum, the romantic language ideal for female heteroromantic partners in this sample of idol songs is to be soft and feminine in language use; the neutral markers should be soft, and there should be a sprinkling of feminine markers to highlight romantic interest and feminine desirability. Female partners who are more Negative and/or Assertive, and by extension less ideal, are highlighted as such by writing them to not be as feminine or soft; in other words, they are differentiated by not fitting the romantic language ideal.

Though this sample is limited, the implications of this study are quite telling in that the cultural models of romantic language ideals have clearly evolved since Shibamoto-Smith’s 2004 study. Though increased use of gendered markers seemed to have been the ideal in the 1980s and 1990s, that is not suggested to be the case in this song sample. With three Positive songs having

nearly identical marking patterns that were not replicated by any of the Negative songs, it seems clear that the trend here is not a mere coincidence, but that this trend is associated with the ideal female speaker in the songs.

The implications of this for real life language users could be twofold. First, the males who consume idol music might perpetuate these ideals onto existing or potential romantic partners and expect the females in their lives to be passive and soft both in action and in language. Second, females who consume idol music and/or the partners of idol fans may face the pressure to fit this ideal mold. Research on if and how these ideals affect the real-life relationships and identities of idol fans and their romantic partners would be quite intriguing.

Further research looking at a bigger sample of idol songs, as well as at different eras of idol music and different idol agencies would help expand this research to show any larger marking trends, as well as if and how the ideals presented in idol music have changed over time. It would be interesting to see if the gendered marking trends in the idol music of the 1980s and 1990s mirrored those found in Shibamoto-Smith's study. It is the goal of this researcher to expand this research in the future in order to frame the idol music genre as a type of cultural model in Japan, and especially as one for female heteroromantic partners.

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Appendix 1: Sales and Rankings of Hello!Project Group Singles 2015-June 2018

The following table was compiled based on Oricon's sales reports of all CD singles released by Hello!Project groups between 2015 and June 1, 2018. The sales weekly ranking is from the single's first week of sales. This, taken with the comparison to AKB48 and The World Standard indicate Hello!Project's consistency at a mid-range popularity level.

	2015			2016		2017	2018	
Group Name	1 st Week Sales (1 st Week Rank)							
Morning Musume ('15, '16, '17, '18)	101,275 (2)	141,038 (2)	143,030 (1)	113,961 (2)	97,818 (1)	79,206 (2)	111,049 (2)	TBA
C-ute	60,689 (3)	69,952 (2)	N/A	59,522 (2)	58,277 (2)	66,470 (2)	Disbanded	
ANGERME	43,104 (2)	42,663 (2)	39,787 (2)	52,682 (2)	31,468 (3)	45,101 (3)	N/A	44,677 (2)
Juice=Juice	34,127 (1)	N/A	N/A	41,745 (3)	32,242 (5)	32,788 (3)	N/A	51,782 (2)
Country Girls	45,032 (3)	30,087 (5)	N/A	41,557 (2)	25,150 (4)	29,053 (5)	N/A	N/A
Kobushi Factory	34,639 (3)	N/A	N/A	33,903 (1)	39,662 (3)	22,493 (4)	N/A	29,947 (3)
Tsubaki Factory	Not yet debuted					35,241 (3)	34,744 (5)	68,266 (2)

For comparison, below are AKB48 (a high-range popularity idol group) and The World Standard (a low-range popularity group)'s sales between 2015 and June 1, 2018.

AKB48				
Year	1 st Week Sales (1 st Week Rank)			
2015	860,269 (1)	1,472,375 (1)	1,187,633 (1)	813,044 (1)
2016	1,133,179 (1)	1,331,907 (1)	1,100,332 (1)	1,120,070 (1)

2017	933,969 (1)	1,217,244 (1)	1,036,551 (1)	1,048,400 (1)
2018	1,028,653 (1)	TBA	TBA	TBA

The World Standard			
Year	1 st Week Sales (1 st Week Rank)		
2015	<i>Not yet debuted</i>		
2016	<i>Too low to be reported (25)</i>	N/A	N/A
2017	<i>Too low to be reported (48)</i>	<i>Too low to be reported (19)</i>	<i>Too low to be reported (19)</i>
2018	TBA		

Appendix 2: Song Lyrics

“Wonderful World” by Juice=Juice (2015)

この世界は

スバラしいよね

なんて大きな愛に包まれているの？！

あなたがいれば

あなたを想えば

それだけでここは Wonderful World

もしもあなたと出会わなかったら

今ごろ私何してるかな

フターの日常フターの幸せ

どれもねありきたりなの

フターってさ人それぞれあるけれど

あなたに出逢えたから

この世界は

スバラしいよね

なんて大きな愛に包まれているの？！

あなたがいれば

あなたを想えば

それだけでここは Wonderful World

急に降り出す雨って好きじゃないけど

時々ステキな忘れもの

七色の虹がくっきり見えたら

全てはうまくいくわ

夢ってさ届かないものだったけど

あなたに出逢えたから

この世界は

美しいよね

なんてまぶしい光にあふれているの？！

2人の愛が

大地を照らす

人生は快晴です！

You say you love me.

And I say I love you.

いつまでも Only you

この世界は2人のもの！！

“Tsumetai Kaze to Kataomoi” by Morning Musume '15 (2015)

目を見られると心まで

見られるようで

知らない間に前髪がね

長くなっていった

大声出して笑ったの

久しぶりだな

心の底が軽くなった

帰りたくないな

片思いしていること

気づかれてないはずだよ

褒められたくて夢中で

背伸びしてたけど

冷たい風が頬

そっと触った時

急に寂しくなった

胸が苦しくなった

Ah 気づいてよ

電話が急に鳴った時

逆に不安よ

直接何を話すのか

言葉がわからない

離れ離れになるなら

一人ぼっちで居れるよ

究極の選択だけは

絶対したくない

冷たい風の中

歩いて帰るけど

声が聞きたくなかった

ギュっとされたくなかった

Ah 気づいてよ

冷たい風の中

歩いて帰るけど

声が聞きたくなかった

ギュっとされたくなかった

Ah 気づいてよ

“I need you ~Yozora no kanransha~” by Tsubaki Factory (2018)

「ねえ、私のことどう思ってる？」

「あなたに訊きたいことは、ただそれだけ。」

「なのに今日も、言葉は遠回り。」

「あなたも同じ気持ち？教えて、ねえ？」

もうすぐで閉園の時刻

二人は海辺に臨んだ

虹色の時計を見上げた

いざ観覧車に乗り込む時は

少しだけ足がすくんだ

何故だろう

予感がしてた

夜の遊園地 無数の光の粒が

宝石みたいにキラキラ揺れてた

今 恋がゆっくりと回り出したら

この夜に満開の花が咲く

想いはあなたから口にしてよね

「I need you...」

Oh 世界中が輝くような LOVE

もうすぐで頂上の地点

ソワソワし出したあなたは

窓の外 ずっと見つめてた

そんな弱気なあなたの背中を

押すように隣に行った

恥ずかしいね

顔が赤くなる

ミニチュアの街を 見下ろす空の上は

三日月に指が届きそうな距離

今 恋がゆっくりと回り出したら

この夜に満天の星が降る

私をまっすぐに見つめて言ってよね

「I need you...」

Oh 世界中が羨むような LOVE

今そっと地上に舞い戻る頃

やっとあなたが言った「好きです」が

一生懸命すぎて 不器用すぎて

笑って 笑って 泣いた

今恋がゆっくりと回り出したら

この夜に満開の花が咲く

今度は夜空の上で抱きしめて

「I need you...」

「I need you...」

「I need you...」

Oh 世界中が輝くような LOVE

“Jamashinaide Here We Go!” by Morning Musume '17 (2017)

今さら慌てた顔をしないで

もう遅いよ

もっともらしい顔をして

愛の定義なんて語ったって・・・

決心した私には少し遅かったようね

邪魔しないで Here We Go!

愛の意味も今要らない

知りたくもない

やっと明日は笑えるの

心から

思ったことを口にした

世界がぱっと広がった

今まで何やってたんだろう

ALL I DO

自分の夢の責任者

自分だってことを

ようやくわかった気がする

翼を広げるには

そう場所も取るし

そう助走もいる

さあ 少し離れて

邪魔しないで Here We Go!

優しいキスも今要らない

無駄はやめて

ご機嫌ばっか取らないで

遅いから

すべきことをやるのが

こんな気持ちいいなんて

今まで何やってたんだろう

ALL I DO

自分の過去の責任も

自分だってことを

目をつぶってたのは確かね

今夜の涙の種類

ねえ なんだと思う？

ねえ わかるかしら？

わかるわけもないか

邪魔しないで Here We Go!

愛の意味も今要らない

知りたくもない

やっと明日は笑えるの

心から

ああ この解放感

誰にもわからないだろうな・・・

束縛されて、それが愛だなんて思ったりして

ふふふ

若かったな

邪魔しないで Here We Go!

優しいキスも今要らない

無駄はやめて

ご機嫌ばっか取らないで

遅いから

愛の意味も今要らない

知りたくもない

やっと明日は笑えるの

心から

“Hatsukoi Sunrise” by Tsubaki Factory (2017)

(サンライズ…)

洗いざらい さらけちゃって

古い世界 飛び出ちゃって

(サンライズ…)

A Lie The Lie

さらけちゃって Fly 世界 飛び出ちゃって

帰り道で偶然に 触れた指が熱い

良い子だけでいたくない イケナイ子にもなりたくない

おろしたての 8cm ヒール履いた今日は

かかとより背伸びして君の愛に触れたい

心ごと、体ごと、恋したら女の子は

綺麗まとえる？

気のない振りして悔やんでウラハラなの

好きよ…ダメよ…簡単じゃないの

「こんな気持ち…初めて」

サンライズ 何かが始める予感

熱く鼓動かき鳴らしてゆく

サプライズ 見つめるたび色づく

青い季節（とき）を鮮やかに咲かせたい

「好き」じゃ足りない 気持ち、何なの？

ドキドキのその先を感じたいの

初恋サンライズ

(サンライズ…)

洗いざらい さらけちゃって

古い世界 飛び出ちゃって

(サンライズ…)

A Lie The Lie さらけちゃって

Fly 世界 飛び出ちゃって

言葉交わせば街中きりりスローモーション

つまんない子に見えない？軽いこにも見られてない？

少しずつ臆病な 私、卒業したい

こんな葛藤乗せて風がブランコ揺らす

恋盛り、悩み盛り、いつだって女の子は

真剣勝負なもの

万国共通かも？きっかけあげたい

なのに…怖い…単純じゃないの

「きっと…これが恋…」

サンライズ ときめきこだます鼓動（ベル）

すぐに君に悟られてしまいそう

サプライズ 優柔不断な昨日

澄んだ空の色へと染め変えたい

甘酸っぱい味はどんななの？

高鳴る胸の理由、試したいの

初恋サンライズ

気のない振りして悔やんでウラハラなの

好きよ…ダメよ…簡単じゃないの

「本当は…私のすべてを見せたいの」

サンライズ 何かが始まる予感

熱く鼓動かき鳴らしてゆく

サプライズ 見つめるたび色づく

青い季節（とき）を鮮やかに咲かせたい

「好き」じゃ足りない 気持ち、何なの？

ドキドキのその先を感じたいの

初恋サンライズ

(サンライズ…)

洗いざらい さらけちゃって

古い世界 飛び出ちゃって

(サンライズ…)

A Lie The Lie さらけちゃって

Fly 世界 飛び出ちゃって

“Ai wa Maru de Seidenki” by C-ute (2016)

Ah きっかけだなんてもう 思いだせないほど

さりげなくて 頼りなくて

よく考えたけれど まあナンセンスな議論

奇跡と呼ぶしかないみたいね

乾いた心すれ合い

瞬く間に惹かれ合い

ほらね 気持ちが+へなだれていく・・・

こんな不器用な私を

見つけ出してくれてありがとう

愛はまるで静電気

時にはピリッと叱ったり

永くて身近くて恋しくて

他にはいないのよ ただただ、あなただけ

Ah 時が経つほどに 大人になるたび

こわれそうで 不安定で

思い出の重み 耐えられないとき

あなたがいたから光っていられた

夜空を流星が切る

どこかであなたも見てる？

そりゃね ことばじゃ白々しくなるけど・・・

こんな不器用な私を

見守っていてくれてありがとう

愛はまるで静電気

互い繋げるテレパシー

黙っても隠しても通じちゃう

どこにもいないのよ ただただ、あなただけ

木枯らしにかじかみ出した指先

透きとおった季節の気配

あなたというあたたかい存在

私が思い出になる前に

あなたに早く会って伝えたいの

あんな小さかった私を

見つけ出してくれてありがとう

愛はまるで静電気

時にはピリッと叱ったり

永くて身近くて恋しくて

他にはいないのよ ただただ、あなただけ

視えない運命の糸

たぐり寄せてくれてありがとう

たとえ偶然だったとしても

たとえほんの一瞬でもいいの

明日も明後日もずっとずっと

忘れないでいてね おねがい、約束よ

“Wakatteiru no ni Gomen ne” by Country Girls (2015)

「・・・え？ごめん、怒ってる・・・・・・？」

「もう！あなたって、なんにもわかってない！」

またまた何回目よ

またまた何回目よ

またまた何回目よ 何回目

あなたは少し鈍感

円周率は言えるのに

記念日だとか

「君が好きだ」とか

恋愛だけ苦手科目

あなたは少し単純

メールの流れまでワンパターン

乙女心は

次々変わるのよ

答えはひとつじゃない

一緒に放課後デートをすれば

帰り道そっけなく「またあした」

手を繋ぐことくらいなら

男なら 今は

してくれたっていいでしょ

「ごめんね」?

わかっているのなら

行動で示してよ

私は待ってる ほら、ほら、ほら

もう油断ばっかしてちゃ

誰かのもとへ行くぞ

ああ、なんて嘘よ、本気にしないでよね

ごめんってば・・・

「付き合ってるの!? 嘘でしょ〜？」

「なんか、意外な組み合わせだね・・・」

「若いっていいわねえ〜！」

何をしてもカワイイんだもんねえ〜。

あったあった、私にもそんな頃あったわ〜！」

あなたはとても真面目で

不器用でマイペースだね

だけど一途で

影の努力家

私だけが知っている

あなたは優しくて

眼鏡の奥の瞳がきらり

乙女心は

すべて見抜いている

他のコは気づかない

そんなあなたのことが好きだけど

よく私を見てよ もっとジッと

前髪少し切ったのよ？

"彼氏"なら みんな

気づいてくれるんだよ？

ごめんね

わかっているけれど

注文つけていなきゃ

私をもたない ほら、ほら、ほら

もうわがままなんだけど

無茶ばっかを許して

ああ、なんでいつも、あなたを責めちゃうかな

ごめんってば・・・

わかっているのなら

行動で示してよ

私は待ってる ほら、ほら、ほら

もう油断ばっかしてちゃ

誰かのもとへ行くぞ

ああ、なんて嘘よ、本気にしないでよね

ごめんってば・・・

またまた何回目よ

またまた何回目よ

またまた何回目よ 何回目

「君の気持ちに気づけなくてごめん・・・」

「ううん。私も、あなたのことわかっているのに、ごめんね・・・」

「そしてなんだかんだ許してしまうのでした。めでたし、めでたし」

“Mugen Climax” by C-ute (2016)

さよなら 甘い街 私をくれた人

泣き癖 笑いあい 理屈のない喜び

曖昧 未完成の 過ち悟ったけど

それは恋の季節 閃きは戻らない

シナリオ通りのカルマ 飛び越えてきた人生

望みがなくなって 愛だけ残ったの

それぞれの幸せ振りかざしても

倒れないふたりで立っていようね

鮮やかでいてね そのままでいてね

消えない幻

夢幻クライマックス 最後の夜

エンドレスを刻め 斬新に

抱きしめても壊れないくらい

強くなりすぎたから

あなたはわかんない おかえりからの孤独

それでも無神経に 季節が巡っていく

いつも褒めてくれた叱ってくれた

きっと楽になるし寂しくなるね

忘れないでいてね 憧れていてね

朽ちない面影

だから ディスティニー 時を越えて

同じ地球踏んでいられるわ

魂だけ側においてね

強く生きていけるの

夢幻クライマックス 最後の夜

エンドレスを刻め 斬新に

抱きしめても壊れないくらい

強くなりすぎた・・・

「・・・さみしい」

だから ディスティニー 時を越えて

同じ地球踏んでいられるわ

魂だけ側においてね

強く生きていこうね