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JAPANSKA

# Song images and linguistic components in Japanese

- analysis of the lyrics in AKB48 songs-

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**Abstract**

This thesis is about the song image and linguistic components of the popular female Japanese idol group AKB48. As a first step, six typical AKB48 songs that can be classed either as SOFT and HARD images according to the text were chosen. Thereafter a linguistic analysis was carried out using three parameters (1) *yakuwarigo* i.e. first and second person pronouns as well as sentence final elements as postulated by Kinsui (2003), (2) sentence type such as imperative, request, and confirmation form, and finally (3) the lexicon type such as, *wago*, *kango*, *gairaigo*, onomatopoeia, and English. The results showed a clearly separate use of *yakuwarigo* and sentence types but not lexicon types in accordance to the song image. SOFT image songs had 1st and 2nd person pronouns as *watashi*, *anata/boku*, *kimi/-wa*, *-yo* while HARD image songs had *yakuwarigo* as *ore*, *omae/-ze*, *nee*. SOFT image songs had sentence types of gentle request while HARD image songs had many direct imperatives like *ike* ‘go!’. Lexicons classification as NJ, SJ, FL was found to be inadequate to relate to the song image. Instead, it was the semantic (meaning) classification that seemed relevant. Thus, HARD songs had vocabularies such as *baka* ‘fool’, *kenka* ‘fight’, *naguru* ‘beat’ while SOFT songs have *hatsukoi* ‘first love’, *hohoemu* ‘smile’ *omou* ‘think of (you)’. In other words, the three linguistic parameters are clearly differentiated in a mutually exclusive way to create a SOFT vs. HARD image of a given song.

**Keywords:** Japanese, song image, *yakuwarigo*, sentence types, lexicon, AKB48,

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# 1. Introduction

Language is the primary tool used for communication worldwide, and one way to be able to communicate with people the world over is through learning a new language. However, apart from that, it is also being said that the sole thing that can cross borders and overcome language barriers is through using music as a mean of communication. Bearing that thought in mind, it makes one wonder what importance song lyrics hold to the public audience.

AKB48 is a Japanese female idol group, so the public will already have an image of them without even having to pay attention to their music because there exists a stereotype. Due to that AKB48 tend to get misinterpreted through the perception of mass media because of that there exists a close tie between television and popular songs. However there is more to this group than what meets the eye, that makes them unique compared to other idols groups. The aural and visual elements have become inseparable in the perception of much of popular music in Japan. However if you were to discard those elements focus on only the lyrics, and regard it as a piece of literature instead, I believe that there can be educational findings in this type of source material.

This thesis will try to identify what type of characteristics that can be found in the vocabulary, as well as the expressions in the lyrics from AKB48's discography. Then further analyze what the relationship is between the image of the song and its linguistic (lexical) components. Since there has been very little to hardly any research about viewing lyrics from a linguistic perspective, this became the biggest contributing factor into pursuing a linguistics study, and using songs as the primary material compared to the common usage of literature. Furthermore the type of research that has been done on songs is very limited to the subject when language mixing occurs, i.e including English words in a Japanese song. The linguistic purpose when researching songs where language mixing occurs, is to find out what part of the sentence has been switched into English, and if it works grammatically while translating the whole song into English, or reverting the word into Japanese. Whereas, the focus of this present thesis is the linguistic perspective of the lyrics, in consideration to song image, regardless of the perspective of language mixing. Ideally I would like this thesis to become an inspiration or guideline for future students to pursue a research of using non-literature material as a base, and to encourage further research within the subject.

## *1.1 Background*

AKB48, short for **A**kihabara48 is a popular female Japanese idol group from 2006 produced and

created by Akimoto Yasushi. Their concept is coined as *ai ni ikeru aidoru*, 'idols you can go and meet', thus opportunities are created where you can meet them in a close atmosphere. This allowing close contact between the fans and the members themselves through handshake events or performing in their small 200 seat exclusive theater settled in Akihabara, Tokyo. Due to their popularity and a record of 20 consecutive 1 million selling singles (Oricon, 2014), the girls of AKB48 are presented as *kokuminteki aidoru*, 'national idols', meaning celebrities whom the all the Japanese citizens know and love. (Galbraith, W Patrick; Karlin, G Jason, 2012:1-20)

## 1.2 Related theories and previous studies

Earlier research of analyzing song lyrics has previously been done, however not in a large scale, thus it's still a very undiscovered field of research in the approach that this present thesis is taken. The previous studies can be of such as the phenomenon of language mixing in Japanese pop songs. Loveday (1996) did a sociolinguistic research that focused on understanding how recently the Japanese language had been modified through the influence of the English language. Loveday (1996:124-126) discusses that the reason to the increasing usage of English words is of practical reasons, that it can be sung more quickly than Japanese, which tends to have more syllables, and in comparison English is more easily sung thus why it's used more frequently, and that it's possible to further develop emotional expression through using English where it's hard to express it in Japanese (1996:131). However this thesis will not only be limited to katakana words and English in Japanese songs. Instead a broader approach will be taken and different categories will be used while analyzing the different language components appearing in the lyrics - with katakana and English words being two of them. Apart from lexicon this thesis will deal with sentence types and Kinsui's well claimed theory (2003) of about role language (*yakuwarigo*) while analyzing the different components in the lyrics from a linguistic perspective.

## ***1.3 Aim and research questions***

The ultimate purpose of the present thesis is to examine the relation between the image of the song text and its linguistic components. However, the scope is limited to the songs for a single group called AKB48.

Specifically, the following three questions are set as research questions:

1) What kind of role language is used, i.e. 1<sup>st</sup> person and 2<sup>nd</sup> person pronouns, as well as sentence final particle?

- 2) What type of sentences are used, i.e. declarative, interrogative, imperative, request etc.
- 3) What lexicons are being used (*wago*, *kango*, *gairaigo*, English, and onomatopoeia)?

## **2. Linguistic components**

### **2.1 Yakuwarigo**

Kinsui Satoshi (2003:205) defines role language (*yakuwarigo*) as follows:

*When a specific expression (diction, phrase, intonation, etc.) can donate to an image of a linguistic ideology (age, gender, occupation, social status, personality, etc.), respectively whenever an image of a particular person can donate to an image of the style of speech that particular person would be the most likely of using, that style of speech is called role language. (translation by the present author)*

Kinsui's theory of role language, as described above, implies that there lies a corresponding association between one's personal characteristics and a certain style of speech. Furthermore, Kinsui accentuates that role language is not commonly used and can only be fully applicable to virtual language and not on the differences between everyday male and female language. This does not imply however that daily usage of role language does not exist, but rather one does not encounter someone under normal circumstances who speaks in a stereotypical manner accordingly to their ideological roles or traits at all time like its executed in fiction. One's choice of words and speaking manner will change depending on the social situation in order to make the impression one wishes to be perceived by others (Kinsui 2003:128).

The general differences between masculine and feminine speech can be identified by looking at the sentence types and is the most apparent in the first and second person pronoun and its final sentence elements. By Kinsui's (2007) definition, how to distinct female from male speech or vice versa can be the most easily be defined by examining the degree of politeness as well as the direct or indirectness of the speech. Japanese language is distinctively a very indirect language, but according to Kinsui, male speech is more direct compared to feminine speech which is much more indirect and polite. What Kinsui purports by indirect and direct speech is that women for example would not point out things in a direct manner, but rather talk around the subject itself, instead of mentioning their true intentions. Furthermore, heavy usage of slang words in addition to prolongation of certain words are qualities that can easily be associated with male speech styles (Kinsui 2007b:9-11).

## 2.2 Sentence types

This present thesis deals with many different sentence types while analyzing the contents of the lyrics to further grasp an understanding of the linguistic components and its relation to the song image. The most standard of sentence type being declarative sentences, used when you want to make a statement of a kind, interrogative sentences when you inquire to seek information, imperative sentences when you wish to express your desire or wish but making a command, and volitional sentences where a suggestion is made through a request. These are the most ordinary sentences types but irregularities might occur. Furthermore, each of these sentence type can differ in politeness, intimacy, and gender. It is often combined with the *yakuwarigo* parameter ‘sentence final expression/particle’, which are certain endings to words that are used specifically by males and females of different age categories and social statuses. See below for example of the verb *iku* ‘to go’.

<u>Sentence types</u>	<u>neutral</u>	<u>polite</u>	<u>feminine</u>	<u>masculine</u>
Declarative	<i>iku</i>	<i>ikimasu</i>	<i>iku-wa</i>	<i>iku-ze</i>
Interrogative	<i>iku?</i>	<i>ikimasu-ka?</i>	<i>iku-no?</i>	<i>iku-ka?</i>
Imperative/request	<i>ikinasai!</i>	<i>ittekudasai!</i>	<i>itte!</i>	<i>ike!</i>

## 2.3 Lexicon type

Japanese has a complex lexicon system in which the use of the lexicon can differ greatly depending on what kind of text it is. Much of the information in present section is beholden to Yamaguchi (2007:40-71). Here the definition and differentiation when it comes to the categorization of the vocabulary in the modern Japanese lexicon shall be presented.

Native Japanese Words (和語 *wago*), shortened NJ, are words that were made in Japan before kanji became being actively borrowed from the Chinese language. NJ words written in kanji are commonly read with *kun*-reading and are most easily differentiated from SJ words because of its accompaniment by okurigana. NJ words can also be written without kanji and instead entirely in hiragana. Expressions for body parts and weather expressions are known to be *wago*. Also it is assumed that everyday conversation consists largely of *wago*.

Sino Japanese Words (漢語 *kango*), shortened SJ, are words that originated from the Chinese language. SJ words are read with on-reading, which is the old Chinese pronunciation that's been slightly adjusted to the Japanese phonetic system, and commonly consist of two kanji, but there are

cases when it's a single kanji as well. SJ have many homophones, meaning that if there is one word that has the identical pronunciation but the definition is different, then it's likely to be *kango*.

Foreign

loanwords (外来語 *gairaigo*) shortened FL, applies to words of non-Chinese origin that have been imported into the Japanese lexicon, mainly from English and other languages in Europe such as Portuguese, most of these loanwords are written in katakana. In Japanese, the three types of lexicons are differentiated according to the context. In her "study of beauty terminology" in Japanese, Otani Kayoko (2007) cites an example of 'hair' which can be (1) 髪の毛、(2) 毛髪、(3) ヘア。The first is NJ that has the easiest understanding of the object and has a wider usage, the second is SJ which is used mainly in a scientific and technical writing, and finally the third is FL which is a terminology used exclusively by beauticians. Otani argues that when a clear differentiation is formulated according to the context where the word in question is used, the term will survive in Japanese lexicon. In addition to the three lexical types above, further two types of lexicon are examined. They are onomatopoeia and English. Japanese is rich in onomatopoeia but it is not clear if the use of onomatopoeia can be related to the image of a song. As for the use of English, it is well known that Japanese popular songs have an increase use of English (Loveday 1996).

### 3. Material and procedure

The primary resource material that will be used for classifying the Japanese lexicon is the framework done by Yamaguchi Toshiko found in "Japanese Linguistics: An introduction" (2007). The lexicon in the lyrics will be analyzed according to Yamaguchi's framework by using the following categorization of the Japanese vocabulary divided into mainly three categories, Native Japanese (NJ), Sino Japanese (SJ) and Foreign Loanwords (FL). In addition, the use of English words and onomatopoeia will be examined in the present study and onomatopoeia will be treated as sub-category of *wago*. Kinsui (2003)'s theory of Role language (*yakuwarigo*) will be used as a reference to identify how the usage of first and second person pronouns as well as sentence final particles can contribute into to creating an image of a different personality through vocabulary. Two types of songs that are easy to differentiate will be studied. Songs that are studious and rough types: HARD while the other type of songs are more feminine and give a more gentle impression: SOFT. Three songs that can clearly be classified to each category will be subjectively chosen and then further analyzed.

Firstly, a brief



insight into the group AKB48, their songs as well as their producer and lyricsist Akimoto Yasushi will be of importance; for it would only seem appropriate to provide the reader with a general knowledge in order to create a more concrete image of the type of songs and lyrics that will be analyzed. Looking at what purpose Akimoto Yasushi had in mind while writing the lyrics will hopefully answer questions that may or may not arise during the thesis, and will be able to serve well enough as a stable base of knowledge, which will be of a great assistance for us all the way throughout the thesis to the actual analysis process of the lyrics.

For the purpose of this thesis a pattern to follow for the classification while analyzing the different expressions and vocabulary as well as identifying the different sentence types for the role language will be of importance. Therefore to help with the categorization of the Japanese vocabulary, Yamaguchi Toshiko's book "Japanese Linguistics: An introduction" (2007) and Kinsui's theory on role language will be used as a base for the definition.

During the analysis process extracts from the lyrics will be analyzed accordingly to these guidelines and will be fundamental when drawing conclusions of how the the choice of lexicon, role language and sentence types affects the image of the song, or, how it can contribute to the image of the song. This is done in order to determinate whether there is an existing relationship between the image of the song and its language components. The lexicon will be categorized accordingly to the vocabulary strata it belongs to - Native Japanese words, Sino-Japanese words, Foreign loan words, English words, or onomatopoeia. Sentence types (imperative/prohibited/volitional form etc) likewise role language and its components that are crucial to identifying the role language and persona that is being portrayed in the song will be looked at. All of the examples mentioned above will be thoroughly explained and the contents will be analyzed by separately looking at the role language, sentence type and lexical type, together with the extracted part of the lyrics and a translation provided.

### ***3.1 AKB48 songs***

Despite AKB48 being a female idol group does not mean that all their written from a woman's perspective. A variation of different male characters make appearances through the usage of male speech in their songs. Their producer and lyricist Akimoto Yasushi claims that the reason why the style, formation and image change with each single is because that AKB48 has no set target audience. He claims that concentrating on the marketing or target audience is not needed because the sound is never consistent. Even though AKB48 was initially created because there was one type

of audience that would enjoy this form of entertainment, he now writes the lyrics so that they can be enjoyed regardless of age or gender group. (Uno Tsunehiro 2011:76)

When people get immersed into something it spreads naturally because it appeals to people, however the opinion will differ depending on the individual who listens to their music. Males might visually be attracted to them and imagine them to be their girlfriends, and in contrary the females audience might get inspired by the AKB48 members because they might be around the same age as the members themselves, whereas the older audience can perhaps find themselves wanting to support the girls who are striving for their dreams. (2011:77)

Akimoto Yasushi states that his primary inspiration while writing songs is ongoing issues in the society. In the beginning when AKB48 was formed, he wrote a song about the at the present time issue of suicide among junior high school kids. Depicting the reality that the world is facing and then adapting it to song lyrics to then convey the message using music as a medium, it can make people can become aware of the issue because they can resonance with the music. AKB48's songs can be categorized into three different types of songs. Songs about love written from a female as well as a male point of view, songs that eulogies youth - usually written in a male perspective with a strong message and songs about self-reflection. (2011:78-79)

### **3.2 Setting images SOFT vs. HARD**

Japanese is a language in which age, sex, profession etc. are well reflected. According to Kinsui's theory of *yakuwarigo* (2007), such characteristics are typically portrayed and most well represented in the choice of 1<sup>st</sup> and 2<sup>nd</sup> person pronoun as well as the sentence final element.

This section will then explore how and if this is applicable to the role language in AKB48's songs. While analyzing the first and second person pronoun, which appear in the selected songs, to help to determine who they are by looking at the first person pronoun "I"; *ore*, *watashi*, *boku* and *atashi*, and second person pronoun "you"; *omae*, *anata*, and *kimi* and how that can be connected to the context of the song will be taken into consideration. First and second person pronouns often come as a pair, in particular in the case of *ore* in first person and *omae* as a second person pronoun, however irregularities do occur, in terms of the second person pronoun in contrast to "I", as an example, the of the usage *anata* and *kimi* is more difficult to define, for the reason that it has to do with what level of familiarity the person "I" has in relation to the person "you".

The songs in the following section, altogether six in total, have been chosen depending on the subjective impression that has been made and then been categorized into HARD: studious and

rough type, and SOFT: gentle, girlish and feminine.

## 4. Results and discussion

### 4.1 前しか向かねえ (Mae shika mukanee)

#### 4.1.1 yakuwarigo

おまえと出会い

*omae to deai*

Meeting **you**

俺が恋して

*Ore ga koishite*

When **I** was in love

俺たちは知った

*Oretachi wa shitta*

**We** knew that

永遠に続くわけじゃねえ

*Eien ni tsudzuku wake jyanee*

It will not last forever.

The 1<sup>st</sup> and 2<sup>nd</sup> person pronouns used in this song are *ore/oretachi* and *omae*. Furthermore, a form called *onkakei* (音化形) is frequently used in this song, *jyanee*, *mukanee*. Accordingly to Kinsui's (2007: 97-107) description he refers to it as a common trait for masculine speech or language. It's a assimilation where /nai/ becomes /nee/, this can also be applied to *jyanai* in the same manner, and it becomes *jyanee* as demonstrated above.

Looking deeper into the context of the song, it is heavily focused on the person I and how he feels about his current situation in life, and his friend's ("you") existence is also of high importance. It can be determined that these two are likely to be high school students, drawn from that they have been together for years and that they are entering a new stage in life. This would perhaps be either the progression of graduating high school and an entering university, or the working life. This talk of the future seems unclear to them, to the extent that they fear what is to come. However they are also aware of how important this progression in life is - that they have to grow up. Because life is not all about fun and games, and that they have to start looking at life in a more serious fashion than they have done previously up until now.

#### 4.1.2 sentence type

永遠に続くわけじゃねえ

neg+onka form

*Eien ni tsudzuku wake jyanee*

It will not last forever.

しがみつくな

IMP

*shigamitsuku na*

Don't cling onto that

カッコつけさせてくれ

request/informal

*Kakkotsuke sasete kure*

Let me be a show off

*Mae shika mukanee* has direct imperative and request such as *shigamitsuku na* 'don't cling to that' and *sasasete kure* 'let me do it' is common for male speech, in particular young males. The examples of sentence types might be few in numbers, but the type of language enhances a clear image of a strong and masculine guy. (See Appendix 39-34 for complete lyrics)

#### 4.1.3 lexicon

As for lexicon, there is no particularly dominant lexicon types in terms of NJ, SJ, and FL. However, it should be noted some words that may be associated semantically to the hard image, they are: 反抗 'opposition', 破れた 'shattered', 汚い 'dirty', 叫び 'shout', 大声 'in a loud voice'. English WOW was frequently used.

NJ: 出会い; 日々; 知った; 今; 楽しく; 続く; 前; 向かう; 歩いた; 道; 新しい; 引く;
振り向う; 風; 吹いてる; 破れた; 立ち; 汚い; 叫び; 染みた; 恋する; 夜; 頃; 言葉; 大声;
SJ: 青春; 人生; 大事; 未来; 永遠; 最後; 世界; 反抗
FL: ブランコ
English: WOW (x7), YES!
Onomatopoeia: -
Yakuwarigo: おまえ; 俺; 俺たち, わけじゃねえ
Sentence type: ; しがみつくな(imperative); カッコつけさせてくれ(request) わけじゃねえ(negation)

## 4.2 ロックだよ 人生は・・・ (Rock dayo jinsei wa...)

### 4.2.1 yakuwarigo

ガンガン 行くぜ！俺たち！

*gangan ikuze! **Oretachi!***

Let's go! all of us! (we)

出番だ！若者！

*Deban da! **Wakamono!***

It's our turn now! Young people!

In *Rock dayo jinsei wa* there was only 1<sup>st</sup> person plural form *oretachi* ‘we (male)’. In this case, *oretachi* would solely be used by a person referring to himself as *ore* in first person. Interesting use is the word *wakamono* ‘young man’ and from that we can tell that this song is dealing with people in the prime of their youth. The title is cleverly used, for when you look at the song, it is as rebellious as the rock genre, and stereotypically how fans of the rock genre tend to be portrayed as. Concerning the final sentence particle *ze*, it is exclusively used by men and it puts an emphasis of the sentence which it precedes, relatively it has the same function as *yo* in standard Japanese, the only distinction being the gender specificational usage.

### 4.2.2 sentence type

ドンドン進め！

IMP

*Dondon susume!*

Steadily walk on!

拳振り上げ飛び跳ねろ！

IMP

*Kobushi furiage tobihanero!*

Raise your fists in the air, and jump up and down!

大人になんかまかせられねえ

PAS+NEG+onka form

*Otona ni naka **makaserarenee***

We cannot leave that to the adults to take care of!

くさいものにも蓋をするなよ

IMP

*Kusai mono ni mo futa wo suru **na yo***

Don't try to cover up all the fishy stuff.

*Rock dayo Jinsei* is heavily inflected with grammatical features like imperative form, which is a grammatical form that is affiliated with giving orders, warnings or advice - *susume* 'move forward', *suru na yo* 'don't do it', *tobihanero* 'jump!' etc. Due to the nature of the song, this direct and strong figural of speech i.e, *susume*, *tobihanero* is skillfully applied. The assimilation form is further enhancing the male speech pattern where *nai* becomes *nee* in spoken language by men, *makaserarenee*.

#### 4.2.3 lexicon

Like the first song, this song could not be characterized lexically by only looking into the classification such as NJ, SJ, and FL. When the contained words are examined closely, however, it is full of hard vocabularies like *utsu* 'shoot', *kobushi* 'fist', *naguru* 'beat', *dobunezumi* 'dirty rat', *sensoo* 'war', *baka* 'fool', *kenka* 'fight', and *misairu* 'misile'. Even the onomatopoeia are such heavy sound imitation as *gangan*, *dondon*, and *dokan*.

NJ: 行く; 進む 終わる; 撃ち; 若者; 祭り; 飛び跳ねる; 拳; 大人; 振り上げ; 目; 日本; 蓋; 見る, 殴る、どぶねずみ
SJ: 世界; 戦争; 馬鹿; 平和; 勲章; 喧嘩
FL: ミサイル;
English: Love (x2) ; Peace (x2)
Onomatopoeia: ガンガン; ドンドン; ドカン (x3)
Yakuwarigo: 俺たち; 若者; まかせられねえ
Sentence type: 進め(imperative); 飛び跳ねろ(imperative);; 蓋をするなよ(imperative); まかせられねえ(negation)

### 4.3 拳の正義 (Kobushi no Seigi)

#### 4.3.1 *yakuwarigo*

俺の正義だ

***Ore no seigi da***

This is my justice.

男はいつだって

***Otoko wa itsudatte***

**Men** are always

馬鹿だと言われても 止まらねえ

*Baka da to iwaretemo tomarane*

Even if I am called a fool I will not stop.

Like the two HARD songs described above, this song too, has *ore* as 1<sup>st</sup> person pronoun. In addition, it also has such use as *otoko wa* ‘a man is’ to make this song masculine. The most stereotypically portrayed is of the main character in Kobushi no Seigi - a delinquent. Apart from in the fictive world, you do not come across these type of men in the real world. Back in the times when the yakuza was at it's prime, power was the definition of manliness. However what differs the male character in this song from that definition, is that he is very weak, yet still strives on in his own way, he gets himself involved in fights despite the high probability of him getting beaten up. Though that is what makes him feel alive, and his will of not giving up could also be a sign of manliness. He might not be strong physically but he has a strong mentality, considering that he does not care if people call him an idiot or weakling, he still continues to do everything in his own flare. The copula *da* might not seem significant to the interpretation of male and female language as it's more commonly regarded as the short form of *desu*. However, as a matter of fact it is, because even though women can and often do leave out the *da* at the end of sentences or add another suffix to make it more gentle, like *yo*, *no* or *wa*, or a combination of them, while men rarely do so.

#### 4.3.2 sentence type

俺の正義だ

COP

*Ore no seigi da*

This is my justice

馬鹿だと言われても 止まらねえ

NEG+onka form

*Baka da to iwaretemo tomarane*

Even if I am called a fool I will not stop.

わかってはいたけど どうにでもなれ!

IMP

*wakatte wa itakedo dou ni demo nare!*

I knew it from the start but it doesn't matter!

*Kobushi no Seigi* includes abundantly impolite speech and strong expressions, like *da* in *ore no seigi da* which is fitting to the apparent delinquent setting of the main character in this song, like *Mae shika mukanee* and *Rock dayo jinsei*, this song has also a vast usage of imperative, *dou ni demo nare!*, and assimilation forms, *tomaranee*.

#### 4.3.3 lexicon

The lexicon contained this song share the same vocabularies as above songs like *naguru* ‘to beat’, *baka* ‘fool’, and *kobushi* ‘fist’, but otherwise it seems more neutral than the HARD song nr. 2 above.

NJ: 殴り; 行く; 馬鹿; 言う; 止まる; 拳; 負ける; 後; 引く; 勝つ; 空; 見上げる; 生きる
SJ: 正義; 勲章; 駐車場; 人数; 実感;
FL: スーパー; アスファルト;
English: WOW
Onomatopoeia: -
Yakuwarigo: 俺; 男; 止まらねえ ( <b>onka form</b> )
Sentence type: だ; 止まらねえ (negation); どうにでもなれ (imperative);

## 4.4 7時12分の初恋 (7ji 12pun no hatsu koi)

### 4.4.1 yakuwarigo

学生服のあなたがいる

*Gakusei fuku no anata ga iru*

There you are, the you in your school uniform.

私の秘密

***Watashi*** no himitsu

It's **my** secret

見とれていたの

*Mitoreteta **no***

I was watching

遅刻はできないわ

*chikoku wa dekinai **wa***

I cannot be late

In comparison to the HARD type of songs *7ji 12pun no Hatsu Koi*, has very much like *Kobushi*



*no Seigi* had, a clear stereotype, the main heroine in this song is the textbook example of a good girl, whom is exceptionally gentle, shy and the epitome of feminine. From the fact that the guy ("you") is wearing a school uniform, you can draw the conclusion that they would be middle, or high school students. However judging by the atmosphere that is this innocent love story, it would be of higher likeliness that both of them are primary school students. She sees the boy whom she likes at the station platform, and rides the same train that departs at 7:12AM every morning. The usage of *anata* showcases that there is a distance between them, that they do not know each other. This becomes clearer throughout the progression of the song where it becomes clearly explained to the listener that she does not know his name, or even what school he attends. Furthermore, the finale sentence particle *wa* here is not to be confused with the *wa* in the Kansai dialect, this *wa* is a feminine finale sentence particle that gives a distinctly soft effect. *No* is also a finale sentence particle that is exclusively used by females, and expresses emotions. To summarize, this song use *watashi* 'I', *anata* 'you' and the sentence final particle *wa* to show a young femininity.

#### 4.4.2 sentence type

すれ違う度ドキドキする

declarative (**feelings**)

Surechigau tabi **dokidoki suru**

Every time we pass each other by my heart starts to race

見とれていたの

declarative

Mitoreteita **no**

I was watching

ハートまで近づけない

**declarative+NEG**

Haato made **chidzukenai**

I can't get close to your heart

遅刻はできないわ

**declarative/intention**

chikoku wa dekinai **wa**

I cannot be late

The sentence types in *7ji 12pun no Hatsu koi* all indicate a declarative of personal emotions, and

are accompanied by feminine sentence final particles like *wa* and *no*. This is because declarative sentences are used when you want to convey any type of information or make a statement, both of these can be applicable to your own feelings. Take the second verse as an example, the *dokidoki suru* refers back to that despite not knowing her crush's name, or what school he goes to, every time they pass by each other, her heart starts to race - she is making a statement about how she feels hence this is a declarative sentence. The following sentences *mitorereita no* and *haato made chidzukenai* are also declaring that she was watching him and that she personally feels like she cannot get any closer to him (lit trans. his heart). However *chikoku wa dekinai wa* is not a declarative sentence in the same way, but can be better proposed as a intention or determination, that it will not be acceptable if she is late, presumably for school, despite that she would have wanted to not get off the train before his stop, to find out what school he attends. This song also contains many negation forms but they are expressed in gentle and feminine manner.

#### 4.4.3 lexicon

There is no hard vocabulary in this song. Instead it contains *namae* 'name', *surechigau* 'pass-by', *warau* 'smile' *hatsukoi* 'first love', *gakusei huku* 'student uniform', *gakkoo* 'school', *suteki* 'lovely', *himitsu* 'secret', and *haato* 'heart'. The image of a young student in love clearly emerges from the set of vocabularies. Even the onomatopoeia in this song is *dokidoki* which is used in describing how one's heart beats.

NJ: 朝; 斜め; 前; 見かける; 名前; すれ違う; 度; 笑う; 顔; 遠く; 私; 初恋; 近づく;
SJ: 駅; 学生服; 学校; 素敵; 秘密; 時; 分; 満員; 電車; 遅刻;
FL: ハート
English: -
Onomatopoeia: ドキドキ
Yakuwarigo: あなた; 私; 見とれていたの; 遅刻はできないわ
Sentence type: 近づけない(negation)

## 4.5 Everyday, カチューシャ (Everyday, Kachuusha)

### 4.5.1 yakuwarigo

君がふいに振り返って

*Kimi ga fui ni furikaette*

**You** suddenly turned around

僕たちは友達のまま

*Bokutachi wa tomodachi no mama sa*

**We** are still only friends

僕の手には届かないくらい

*Boku wa te ni wa todokanai kurai*

It's like you are out of the reach of **my** hands

もっと 好きになるよ

*Motto suki ni naru yo*

I fall more in love with you

*Everyday, Kachuusha* is written from a male perspective, however whereas masculine speech is supposed to be direct, the language here has nuances that are slightly more indirect, which is how Kinsui (2007b:9-11) explains to be the characteristic for feminine speech. The first person pronoun that is being used is *boku* which has a more gentle and down toned speaking pattern than the one of *ore*. Not to the extent of it being girlish, but enough for this song to serve as a comparison to the rougher image type of songs. *Everyday, Kachuusha* is about two childhood friends - a boy "I" and a girl "you". Together they go on a trip to look for summer when the signs of the seasons changing from spring to summer start to unveil. The context of the three softer slightly feminine songs are all heavily concentrated around feelings and stereotypically as a male being open about ones emotions is a sign of weakness. However, in this song the guy slowly starts to recognize his own feelings towards his female childhood friend and realizes how she has grown up into this beautiful woman. It makes him feel distant to her despite the long history they share with one another. He feels that his feelings are out of reach for her to be able to notice him, which means that he has no intention of telling her how he feels. Which is an uncommon trait of Japanese males when it's still the norm that the guy is the one whom shall confess to the girl how he feels, and girls often patiently wait even though the feelings might be mutually shared. The *sa* can be compared to the filler word in the English language - *like* which is prevalent among youths, however in Japanese *sa* is primarily used by teenage boys, the final sentence particle *da* is also only used by males.

#### 4.5.2 sentence type

君を誘いたい

##### **wish**

*Kimi wo sasoitai*

I want to ask you out

誰よりも早く夏を探すんだ

##### **will/determination**

*Natsu wo sagasunda*

We are looking for summer earlier than anyone else

僕たちは友達のままさ

##### **confirmation**

*Bokutachi wa tomodachi no mama sa*

We are still only friends

なぜか何も言えなくなるよ

##### **declarative**

*Nazeka nanimo ienaku naru yo*

For some reason I become incapable of saying anything at all

もっと 好きになるよ

##### **declarative/confirmation**

*Motto suki ni naru yo*

I fall more in love with you

*Kimi wo sasoitai* is a good example of the type of language in this song, if this were to be rephrased in a more direct manner it would likely to become "I will ask her out" or even "I am asking her out or I asked her out", instead of merely expressing the wish of wanting to ask her out. However *natsu wo sagasunda* refers to that they are determined to find summer before anyone else, which showcases a strong and firm will. *Bokutachi wa tomodachi no mama sa* cannot be fully explained by simply looking at the form thus you have to further pry into the semantic meaning behind the sentence. It's partly about him confirming that even though they are both close to one another, their relationship has not progressed any further beyond friendship, this is despite knowing each other for so many years. The following *nazeka nanimo ienaku naru yo* and *motto suki ni naru yo* are likewise declarative sentences that expresses his feelings, not in that sense that he will say them out loud but instead he silently declares them to

himself. The particle *yo* is often used when sharing new information, and emphasizes the speaker's assumption or intention which in this case is when he starts to realize his feeling towards the girl, and despite not being able to say anything at all, still his feelings grow stronger.

#### 4.5.3 lexicon

This song too, is rich in vocabularies for young love in summer. It is indicated by *masshiro* ‘pure white’, *umizoi* ‘along the sea’, *shiokaze* ‘sea breeze’, *oikakeru* ‘run after you’, *natsu* ‘summer’, *kaze* ‘breeze’, *omou* ‘think of you’, *nagai kami* ‘long hair’, *tomodachi* ‘friend’, and so forth. By reading the lyrics, one can imagine a young boy who is starting to fall in love with the girl who has always been just a ‘friend’.

NJ: 昨日; 眩しく; 照りつけ始めじめる; 真っ白; 今; 着替える; 君; 誘いたい; 海沿い; 空いてる; 乗る; 潮風; 追いかける; 誰; 早く; 夏; 探す; 心; 隣; 同じ; 外す; 振り返る; 風; 中; 微笑む; 言う; 想う; 外す; 長い; 髪; 解く; 手; 届く; 好き; 友達
SJ: 太陽; 国道; 景色; 年間; 僕;
FL: Tシャツ; バス; カチューシャ (x3); ガール;
English: Everyday (x3);
Onomatopoeia: -
Yakuwarigo: 君; 僕たち; 僕; 夏を探すんだ; 友達のままさ; 言えなくなるよ; 好きになるよ
Sentence type: 誘いたい (wish);

## 4.6 恋するフォーチュンクッキー (Koisuru Fortune Cookie)

### 4.6.1 yakuwarigo

あなたのことが好きなのに

*Anata no koto suki nano ni*

Even though I like you

私にまるで興味ない

*Watashi ni marude kyoumi nai*

It feels like you have no interest in me at all

可愛いコたちがいるんだもん

*Kawaii kotachi ga irun damon*

There are other cute girls around

未来はそんな悪くないよ

Mirai wa sonna warukunai yo

The future doesn't look all that bad

The use of *yakuwarigo* in the song 7ji 12pun no hatsu koi is *anata, watashi*, and *-mon/-yo* as sentence final particle. If you compare how close the relationship between the guy and the girl are, they seem to be more affiliated with each other in Koisuru Fortune Cookie compared to 7ji 12pun no hatsu koi. Hence that she ("I") is reacting to the fact that the guy ("you") she is interested in does not seem to notice her existence, and does not seem to carry any peculiar emotions or interest towards her even though she has feelings towards him. In *Mirai wa sonna wakunai yo* we can see that the *onkakei* (ai->ee 'assimilation') is not being executed thus making the expression more gentle and neutral in comparison to the male language. Expressions that are exclusively used by females can be detected here as well, *damon* is a sentence finale particle that is used by females through which you express an excuse or make an explanation, it originates from *mono* and holds the same meaning and function as *kara* 'because'.

#### 4.5.2 sentence type

私にまるで興味ない

**declarative+NEG**

Watashi ni marude **kyoumi nai**

It feels like you have no interest in me at all

地味な花は気づいてくれない

**declarative+NEG**

Jimi na hana wa **kidzuite kurenai**

You won't pay attention to a plain flower

占ってよ

**request**

**uranatte yo**

Tell me my fortune

運勢今日よりもよくしよう

**request (volitional)**

Unsei kyou yori mo **yokushiyou**

Let's make our luck better than it was today

人生捨てたもんじゃないよね

### confirmation

#### Jinsei suteta mon jyanai yo ne

Life isn't all that bad right

あなたとどこかで愛し合える予感

### declarative

#### Anata to dokoka de aishiaeru yokan

I feel like we'll be able to love each other somewhere, somehow

Declarative sentences are the most common sentence type, and it's presented well in the following sentences in this song; *watashi ni marude kyoumi nai* 'You do not have any interest in me', *kawaii kotachi ga irun damon* 'There are other girls cuter than me', *jimi na hana wa kiduite kurenai* 'You won't look at a flower as plain as this', *mirai wa sonna warukunai yo* 'the future is not looking that bad', *odoroku kiseki ga okiru* 'A surprising miracle will occur', and *anata to dokokade aishiaeru yokan* 'I'm sure that we will be able to love each other somewhere, somehow'. *Uranatte yo* and *unsei kyou yori mo yoku shiyou* are both expressing requests, the latter is a volitional form as in where you express what you want in form of making a request, whereas *uranatte yo* can be compared to the imperative form but a more polite and feminine version of it, due to that it has an undertone that indicates a suggestion of what you want the other person to do for you, in this case being "please tell me my fortune". *Jinsei suteta mon jyanai yo ne* is a conformational sentence rather than simply being a question, and it's executed in a very cute manner with the *yo, yo ne* ending which is an added accent that is peculiar for feminine speech.

#### 4.6.3 lexicon

The lexicon contains in this song are on the same line as the two SOFT songs above; *suki* 'to like', *kawaii* 'sweet', *hana* 'flower', *koisuru* 'in love', *egao* 'smile', *aishiau* 'love each other', and so on. This song also contains more foreign loan words (FL) than other songs.

NJ: 好き; 何; 見る; 可愛い; 花; 流れる; 聴く; 知る; 間; 合わせる; つま先; 動き出す; 止める; 今; 気持ち; 占う; 恋する; 悪い; 呼ぶ; 笑顔; 捨てる; 驚く; 起きる; 愛し合える

SJ: 興味; 度目; 失恋; 準備; 地味; 未来; 運勢; 人生; 奇跡; 予感

FL: カフェテリア; リズム; カモン (x4); ベイビー; フォーチュンクッキー; ハート;

English: Yeah! (x6), Music, Hey! (x9)

Onomatopoeia: -

Yakuwarigo: あなた; 私; いるんだもん; 悪くないよ

Sentence type: 興味ない(negation); 気づいてくれない(negation); 今日よりもよくしよう(Let's);  
じゃないよね(confirmation); どこかで愛し合える予感(Noun final) 占ってよ(imperative, soft)

## 5. Conclusion

The results of the analysis presented in this thesis while doing the comparison between two different song types indicate a clear connection between *yakuwarigo* (role language), sentence type, and even the lexicon in relation to the image of the song. However, it should be noted that the initial hypothesis regarding the lexicon type was that SOFT image songs use more NJ words while HARD image songs use more SJ words. The results of the linguistic analysis have shown that the type of lexicon (SJ/NJ/FL, onomatopoeia, English) used in the song did not have any coherence to the image of the song such as SOFT vs. HARD. However, when the exact meaning of the vocabularies were checked, even the lexicon appeared to be closely related to the image of a given song. HARD songs used many negative loaded and rough vocabularies such as *baka* 'fool', *nageru* 'hit', *dobunezumi* 'dirty rat', *kobushi* 'fist' etc, whilst the soft type had positively loaded and warm words like *suteki* 'lovely', *hohoemu* 'smile', *haato* 'heart', *suki* 'like' etc.

Furthermore, another finding that resulted to be apparent within the lexicon, was the relation between the songs where English and/or FL were the most frequently used, and the year that they were released in. *Everyday Kachuusha*, *Koisuru Fortune Cookie* and *Mae shika Mukanee* which were respectively released in the year of 2011, 2013 and 2014. Even though the usage of English and FL has increased with the time, it's not an uncommon phenomenon for Japanese popular music, as postulated by Loveday (1996) . However, their lyricist Akimoto Yasushi still puts the relatability of the lyrics as a first priority, and uses very simple English in his songs such as *Everyday* and *Music* or filler words like *Hey*, *Yeah* and *Wow*. It is probably that Akimoto Yasushi is coming up with these characters and stories in his lyrics that can represent or correspond to people and their in the real life situations in order to reach out to the listener's feelings or worries, why is why one can assume why the usage of English is still very scare. Because AKB48 as group that is merely used a mean or tool to convey emotions or stories and become the source of solace to the listeners.

It's been stated by Kinsui (2003:128) that role language is only applicable to the virtual world



and cannot be applied to real life everyday language used by male or females, because it is not possible to fully speak in gender stereotypical speech. Hence this is why it was possible to do a lexical analysis of the role language in AKB48's songs, because lyrics are a work of fiction, even though the lyricist might have taken inspiration from real life situations or experiences, nothing can be established for sure as long as story of the background of the performer, musician or the lyricist is unknown and thus lyrics will remain as a work of art and fiction.

*Mae shika mukanee*, *Rock dayo Jinsei*, and *Kobushi no Seigi* - HARD, have a good and broad use of *onkakei*; ai->ee 'assimilation', as well as imperative and prohibiting forms, which are expressively strong, determined and very direct, compared to the indirectness of the language in the song. In *7ji 12pun no Hatsu koi*, *Everyday Kachuusha*, and *Koisuru Fortune Cookie* imperative form is never used even once, due to the indirectness of the language, beseeching forms could only be expressed in the form of a suggestion but never as a demand. Instead sentence types that addresses one's will, wish, or requests are more frequently used in the gentle and girlish songs in SOFT songs corresponding well to the image and setting. Furthermore apparent evidence of how different the language is in the HARD vs SOFT songs can also be clearly detected in the onomatopoeia.

The most frequent used sentence type in soft was of determinative forms which expresses personal feelings, which can also be taken note of in the onomatopoeia. *Dokidoki* that can be found in *7ji 12pun no Hatsu koi*, is the sound that the heart makes while beating in comparison to *dandan* or *gangan* in *Rock dayo Jinsei* which is the sound coming from an action that's being caused. Even here the difference between the two image types became evident, although both are sounds referring to actions, the beating of one's heart which is an action triggered by feelings often uncontrollable but very personal compared to the sounds of loud and determined footsteps or the firing of canons in *Rock dayo Jinsei*, which are actions done by command.

The observation made that male language is more direct which can be identified in the HARD type likewise the more indirect and emotionally expressive feminine language in SOFT type. The sentence types in the HARD songs are few in variation and many are imperatives like *susume* 'go!'; *tobihanero* 'jump!'. Whereas imperatives are few in soft songs and when used, it is gentle like *uranatte yo* 'please tell me my fortune'. SOFT songs have more variation in sentence types, it includes request, wish, confirmation and a

high usage of declarative sentence types.

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<p>前しか向かねえ</p>	<p><b>Gotta Face Forward</b></p>
<p>おまえと出会い          ずっとつるんで          青春の日々に          反抗してた          人生にとって          大事なことは          未来にあると  <u>俺</u>たちは知った</p>	<p>I met you          And we hung out together all the time          We rebelled          in the days of our youth          Because we knew          that the things that are          important in life          lies within our future.</p>
<p>今が楽しくても          永遠に続くわけじゃねえ          しがみつくな</p>	<p>Even if we are having fun now,          it's not gonna last forever,          so we can't keep on clinging onto that.</p>
<p>前しか向かねえ          最後まで          カッコつけさせてくれ          新しい世界に          ビビってるけど          もう後には引けねえ          歩いた道 振り向いたって          風が吹いてるだけ          WOW (WOW) WOW (WOW)          WOW (WOW) YES! WOW...</p>	<p>Gotta face forward.          At least in the end,          let me show off a little.          I'm afraid of what lies ahead,          but there's no turning back now.          Even if I look back at the path I used to          walk,          all I see now is the wind blowing.          WOW (WOW) WOW (WOW)          WOW (WOW) YES! WOW...</p>
<p><u>俺</u>が恋して          破れた夜は          ガキの頃のように          ブランコに立ち          汚い言葉          大声で叫び          そばにいてくれた          やさしさが染みた</p>	<p>That night that my love fell apart,          I was standing a top of the swing,          like I used to do all the time,          when I was a kid.          When I shouted out obscenities,          in a loud voice,          You were right there beside me,          and that kindness of yours,          pierced right through me</p>

<p>ロックだよ 人生は・・・</p>	<p><b>Life is Rock...</b></p>
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ガンガン 行くぜ！俺たち！ (Love&Peace)  
ドンドン 進め！向こうまで！  
(Love&Peace)

嗚呼 このままじゃ  
世界は終わるぜ！  
ミサイル撃ちまくり  
祭りみたいに  
ドカン！ドカン！ドカン！

出番だ！若者！  
拳振り上げ 飛び跳ねろ！  
大人になんかまかせられねえ  
目に見えぬこの戦争  
くさいものにも蓋をするなよ  
日本中 平和ボケ

Loudly (gangan) let's go! All of us! (Love & Peace)  
Steadily (dondon) walk on! To the other side! (Love & Peace)

Ah, just like this,  
the world is coming to an end!  
Missiles firing away,  
looking like fire works.  
They go off with a boom! boom! boom!

It's our turn! Gather up young people!  
Let's raise our fists in the air and jump up and down!

We let the adults take care of everything,  
in this unseen war.  
Don't try to cover up all the fishy stuff,  
All of Japan is in a foolish peace.

拳の正義

**Fists of Justice**

<p>WOW-  <u>殴りに行くぜ!</u>  <u>俺の正義だ</u>  馬鹿だと言われても  <u>止まらねえ</u>  <u>殴りに行くぜ!</u>  拳の勲章  男はいつだって  <u>やられりゃやるだけ</u></p> <p>スーパーの駐車場  どぶねずみ  人数は負けても  <u>後に引けねえ</u>  素手と<u>根性</u>じゃ  喧嘩には勝てないと  わかってはいたけど  <u>どうにでもなれ!</u></p> <p>アスファルトに  <u>倒され</u>  空を見上げりゃ  生きてる実感</p>	<p>WOW-  I strike on! With my fists  Even if I'm called a fool,  I won't stop, this is my justice.  I strike on! With my fists of justice  Men just keep on deceiving each other.</p> <p>At the parking lot by the super market.  There are rats to be seen,  they might be losing in numbers but,  they won't pull back.  With these bare hands of mine and my  willpower,  I'll win the fight.  And even I knew the outcome from the start.  it doesn't matter to me!</p> <p>Onto the asphalt  I'm knocked down  As I look up to the sky above me,  I feel alive.</p>
<p>7時12分の初恋</p>	<p>First love at 7:13AM</p>

朝の駅で  
斜め前に  
いつも見かける  
学生服のあなたがいる

学校とか  
名前さえも  
わからないけど  
すれ違う度  
ドキドキする

いつか 笑った顔が  
とても素敵で  
見とれていたの  
遠くで・・・  
私の秘密

7時12分の  
初恋は  
ハートまで近づけない  
満員電車  
7時12分の  
2両目で  
あなたしか見えなくなる  
遅刻はできないわ

At the train station in the morning  
Off to the side in front of me,  
I always notice you standing there,  
You in your school uniform.

I don't know what school you go to,  
or even your name but,  
Each time we pass each other by,  
My heart starts to race.

That I one day,  
from far away,  
saw that amazing smile of yours...  
It's a secret of mine.

First love,  
at 7:12 a.m.  
I can't get in reach of your heart  
Even on a fully crammed train.  
At 7:12 a.m.  
I can only see you,  
with these two eyes of mine.  
But I can't be late.

Everyday, カチューシャ

Everyday, Headband Girl



太陽が昨日より  
眩しく照りつけ始めたら  
真っ白なTシャツに  
今すぐ着替えて  
君を誘いたい  
海沿いの国道を  
まだまだ  
空いてるバスに乗り  
潮風を追いかけて  
誰よりも早く  
夏を探すんだ  
  
心の隣で  
同じ景色見ながら  
何年間も  
僕たちは  
友達のままさ  
  
カチューシャ 外しながら  
君がふいに振り返って  
風の中で微笑むだけで  
なぜか何も言えなくなるよ  
こんな想っているのに...  
カチューシャ 外しながら  
長い髪をほどくように  
いつのまにか大人になって  
僕の手には届かないくらい  
もっと 好きになるよ  
Everyday, Everyday, Everyday  
カチューシャガール

When the sun starts shining  
Hotter than it did yesterday,  
I will immediately change into a white t-shirt  
And feel like inviting you out.  
We ride on a bus that's still half-empty,  
On the state highway, chasing after the sea  
breeze by the coast.  
We are out looking for summer earlier than  
anyone else.

While looking at the same scenery  
You are right next to my heart,  
We have been friends for so many years,  
Like this, unchanging.

As you take off your headband  
You suddenly turn around and face me  
Just by seeing you smiling in the wind  
I for some reason become unable to say  
anything at all.  
Even though I love you this much...  
As you take off your headband  
And let your long hair down,  
Before I even knew it, you had become an  
adult.  
So much that I can't even reach you  
And I fall even more in love with you  
Everyday, Everyday, Everyday  
Headband girl.

恋するフォーチュンクッキー

Fortune Cookie in Love

あなたのことが好きなのに

私にまるで興味ない  
何度目かの失恋の準備  
Yeah! Yeah! Yeah!

まわりを見れば大勢の  
可愛いコたちがいるんだもん  
地味な花は気づいてくれない  
Yeah! Yeah! Yeah!

カフェテリア流れるMusic  
ぼんやり聴いていたら  
知らぬ間にリズムに合わせ  
つま先から動き出す  
止められない今の気持ち  
カモン カモン カモン カモン ベイビー  
占ってよ

恋するフォーチュンクッキー!  
未来は  
そんな悪くないよ  
Hey! Hey! Hey!  
ツキを呼ぶには  
笑顔を見せること  
ハートのフォーチュンクッキー  
運勢  
今日よりもよくしよう  
Hey! Hey! Hey!  
Hey! Hey! Hey!  
人生捨てたもんじゃないよね  
あっと驚く奇跡が起きる  
あなたとどこかで愛し合える予感

Even though I like you,  
you don't seem to have any interest in me at all,  
I prepared myself to have my heart broken, like  
so many times before.  
Yeah! Yeah! Yeah!

Because there are many much cuter girls  
than me, if you just take a look around.  
So there's no way that you would notice a  
plain flower like me.  
Yeah! Yeah! Yeah!

While casually listening to the music being  
played in the cafeteria,  
I without even realizing it start to tap my  
feet to the beat,  
I can't stop, the feelings that I'm holding,  
Come on come on come on come on, baby  
tell me my fortune!

Fortune Cooke in love!  
The future doesn't look all that bad  
Hey! Hey! Hey!  
To get some of that luck, you just have to  
show your smile.  
Heart-shaped Fortune Cookie  
let's start by making our luck better than it  
was yesterday  
Hey! Hey! Hey!  
Hey! Hey! Hey!  
Life isn't all that bad  
A surprising miracle will come when you  
least expect it.  
I feel like we'll be able to love each other  
somewhere, somehow