How women are portrayed in K-pop music videos: 
an example of how gender is constructed in media

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ABSTRACT:
The purpose of this thesis is to show how women are portrayed in Korean entertainment media, in order to give an example of how gender is constructed in media. To answer these questions the 10 most viewed music videos of the 5 most popular groups in South Korea have been analysed. The analysis of the material has been made with a conventional content analysis and Judith Butler’s theory in *Gender Trouble*.

The result shows that in the examined music videos the way women are behaving is limited to either “sexy” or “cute” acting, and the topic of the women’s songs are about men or their own appearance.

The thesis draws the conclusion that with a very limited way of acting the entertainment industry is actively creating and supporting narrow gender roles, which in turn can influence women and their belief of how they are supposed to be.

SAMMANFATTNING:
Syftet med denna uppsats är att visa hur kvinnor porträtteras i koreansk underhållningsmedia. Detta för att ge ett exempel på hur genus skapas i media. För att svara på dessa frågor har de 10 mest visade musikvideorna av de 5 populäraste grupperna i Sydkorea analyserats. Materialet har analyserats med en konventionell innehållsanalys och Judith Butlers teori i *Gender Trouble*.

Resultatet visar att kvinnorna i de valda musikvideorna är begränsade till att uppträda “sexigt” eller “sött”, och de ämnen kvinnorna sjunger om handlar antingen om män eller deras egna utseende.

Uppsatsen har kommit fram till att genom mycket begränsade möjligheter för hur man kan bete sig, skapar och upprätthåller underhållningsmedia en snäv syn på könsroller. Detta kan påverka kvinnor och deras bild om hur de tillåts vara.
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Introduction

Gender roles in society decide how a person is supposed to talk, dress and behave based on one’s assigned sex. Gender roles start in early childhood and are reinforced by schools, parents and media. There is a hegemonic view of gender, and there is pressure in society to conform to hegemonic gender identities and roles (Grinberg and Larned 2017). Gender roles exist in every society but they can be different depending on the society. In South Korea Confucianism has had a huge effect on Korean society and values. Gender roles have traditionally been shaped by the Confucian tradition and is still today affecting gender roles in South Korea.

Although Confucianism is still present in South Korean society, aspects that are contributing to the creation of normative gender roles are changing. In today’s modern societies media have a huge impact on people and many different aspects in society.

This is also the case for South Korea, where media is a huge part of everyday life. K-pop plays an influential role in Korean entertainment media and therefore has an impact on the society's perception, for example, about gender roles and body image. It is of relevance to study how women are portrayed in K-pop, since it illustrates how media contributes to construct a normative view on gender roles.

Purpose of study and research questions

The impact of media is often underestimated since media are typically used for entertainment purposes. Several decades of research indicate that media portrayal of women is narrow and shows a stereotypical image of women and femininity. The focus of female characters is physical appearance, sexual appeal and romantic success and stereotypical attributes and behaviours are often depicted. The body of a female in media is presented as an object (Ward and Harrison 2005: 3). Studies show that media appear to affect girls’ beliefs about how they should behave and look. Media also shape how girls perceive themselves and their futures. It is also possible that girls accept the objectification of women, which leads to girls feeling uncomfortable acting as sexual subjects (Ward and Harrison 2005:15-16).
Because the portrayal of women is so limited it leads to limited and stereotypical conceptions about gender roles. “Although showing a woman as a loving mother or a sexual being is not inherently problematic, it becomes a problem if they are almost always shown this way” (Ward and Harrison 2005: 3). A limited portrayal of women limits the perspective on women and normalises objectification. The concern is that if women are only allowed to have certain attributes and skills, “viewers will develop equally limited assumptions about the sexes” (Ward and Harrison 2005: 5). To show only one way of being becomes a problem. Although this is an issue for men too, there is “growing evidence that media use affects girls more than boys” (Ward and Harrison 2005: 4). This thesis will focus on entertainment media, as part of the broader media. The definition of media used in this thesis is as following:

The means of communication, as radio and television, newspapers, magazines, and the Internet, that reach or influence people widely (Dictionary.com)

The purpose of this thesis is to study how women are portrayed in K-pop music videos, focusing on behaviour and lyrics. It also aims to show an example of how gender is constructed and upheld in media. This will be made by a conventional content analysis to interpret the material. The material will also be analysed with Butler’s theory about how gender is constructed and sustained. The thesis seeks to illustrate how gender is constructed and maintained through media by interpreting the material with a conventional content analysis to see how women are presented and understanding the result through Butler’s theory.

The Korean text and names in this thesis are romanised according to the McCune-Reischauer romanisation system. The exception are the lyrics in Korean attached as appendices, because of the length of the lyrics. The English translation of lyrics used in this thesis are taken from websites on the internet.

The thesis intends to answer the following questions:
● How are women portrayed in K-pop music videos, focusing on behaviour and lyrics?
● How can this be interpreted by Judith Butler’s theory?

Material

The material that is going to be analysed in this thesis comprises music videos from the 5 biggest Korean girl groups during 2012-2015 (Sports Chosŏn 2015). The chosen music videos are:


The numbers in the parenthesis indicate how many million views the videos have on Youtube.com and the release year. The groups are chosen because they are the biggest and most popular ones in South Korea, during the period that this thesis is discussing. The popularity of the groups are based on “various factors such as music album sales, music scores (based on digital charts), YouTube views, music show wins, rankings on overseas iTunes charts, number of fan cafe members, and more” (Allkpop 2013).

The reason why the most popular groups are being analysed is that one can argue that the groups have the biggest impact on society and influence people the most. By getting a lot of exposure, the music videos can reach many people and create the majority’s understanding of what gender roles are or is supposed to be. This is important for the construction of gender roles. These songs are chosen because they have the highest number of views on Youtube for these groups.
**The chosen groups**

Girls Generation, also known as SNSD, is a South Korean girl group formed by SM Entertainment. They debuted in 2007 and are still active in 2018. In 2009 the group released the single “Gee” that was named the most popular South Korean song of the 2000s by the South Korean music streaming service Melon. As of 2012 they have sold 4.4 million albums and 30 million digital singles. In South Korea their popularity has gained them titles as "The Nation's Singers" and "The Nation's Girl Group" and internationally the group has been in the foreground of the Korean Wave. As one of the most popular groups internationally they are the first Asian girl group to have 5 music videos with over 100 million views on Youtube.

2NE1 was a South Korean girl group formed by YG Entertainment in 2009. The group was active until 2016 when they disbanded. Before the group disbanded it was considered one of the most successful girl groups in South Korea. The group has sold 66.5 million records and were one of the bestselling girls groups of all time. 2NE1 were also popular internationally and has been ranked “as one of the best K-pop girl groups of the past decade” by American music magazine Billboard.

A Pink is a South Korean girl group formed in 2011 by Plan A Entertainment (formerly known as A Cube Entertainment). The group is still active in 2018. A Pink has gained popularity since their debut and has up to date won more than 30 music awards and 32 music program awards. A Pink is not only popular and successful in South Korea, but they have also toured in Asia, mainly Japan, and North America.

Girl’s Day is a South Korean girl group formed by Dream Tea Entertainment in 2010 and they are still active in 2018. The group has to date received 21 awards and they have been nominated 46 times for various awards. In 2015 Girl’s Day ranked 13th by Forbes Korea on the list Korea Power Celebrity. The list ranks Korea's most powerful and influential celebrities in the nation, according to factors like personal achievement, influence, popularity and earnings.
SISTAR was a South Korean girl group formed in 2010 by Starship Entertainment. The group disbanded in 2017. SISTAR won a total of 98 awards from various award ceremonies and music shows, and they were nominated 74 times.

**Method of Material Collection**

To choose the material, the most popular girl groups in K-pop were chosen first. By searching for keywords “most popular”, “girl group”, “k-pop” on Google and comparing statistics from years 2012-2015 (Sports Chosŏn 2015), the girl groups that have consistently been on the top of the ranks or on their way to the top were chosen.

After choosing the groups the music videos were chosen. To access all the music videos the video-sharing website Youtube was used. By first searching for the 5 chosen groups and then choosing the most viewed videos the videos were chosen.

**Limitations of the Material**

The material is limited to the 2 most viewed songs per each of the 5 biggest girl groups in South Korea during recent years. The material is limited to music videos only, although it would have been interesting to look at other media like reality shows, commercials or Korean drama where the girl group members appear.

It would also have been interesting to include more groups in this study. The chosen material does not represent the whole music scene and there are exceptions to the chosen material. I am aware of the problem that the chosen material does not portray the full picture, since there are groups outside the mainstream. But since it is impossible to look at all the material and by choosing the most popular groups instead, it is plausible to assume that they reach many people and that they have an influence on women.
By choosing 10 music videos to analyse, instead of choosing fewer groups and only a few songs, it is possible to do an in-depth analysis but still have a relatively representative selection of K-pop girl groups and songs.

Problems with the Material

Because it is not possible to distinguish views per country for the music videos, it is not certain that the chosen videos are the most representative ones for South Korea. Since K-pop has spread internationally, it is possible that the views are mainly from other countries, which is a problem since the thesis examines how women in South Korea are affected.

Another possible problem is that the music videos are from different years, and there is a possibility that the development of the music industry in South Korea has an effect on the music videos. South Korea is a country where things develop at a fast pace, and this is the case for the music industry too. There could therefore be a problem with analysing the music videos on one and the same level. But even though the music industry has changed, this must not necessarily mean that the way women are portrayed in music videos has changed.

Another problem in this thesis is the Western viewpoint. Since our views, ideas and beliefs are affected by the context and society we grow up in, the way we understand the world depends on our background. There is a possibility that much of what is “read” into the material is influenced by a western standpoint. Notions like “cute” or “sexy” differ in different cultures. As a Swedish author looking at Korean material, there is a risk that the material is misunderstood. I am aware of the problem of analysing material from a different culture, but the thesis aims to keep this in mind to make an objective analysis as possible.

Theory

In Gender Trouble (Butler 1990), Judith Butler discusses gender and gender performativity. Gender norms are assigned to us from birth according to our sex. That men and women are
supposed to act in a certain way is a set of expectations that is defined by society. Based on one's gender, one is expected to behave and feel in a way deemed appropriate for one’s gender. Behaviours that are consistent with society’s expectation are considered normative, and behaviours that are considered conflicting are referred to as gender nonconformity.

Society assumes that gender is a result of biology. But gender is not part of our nature. We act it out.

*Gender is the repeated stylisation of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over the time to produce the appearance of substance.* (Butler 1990)

According to Butler, gender is constructed and rather a result of gender performativity. While gender performance means that we take on a role and act in a certain way as part of a roleplay, performativity is different. "There is no gender identity behind the expressions of gender; ... identity is performatively constituted by the very "expressions" that are said to be its results." (Butler 1990: 25). Something performative produces a series of effects. We act in a way that reinforces an impression of man or woman. We act as if being a man or a woman is an internal reality or fact, but it is in fact a phenomenon that is produced and reproduced continuously. Gender norms become established and policed. Masculinity and femininity are not inherent, but actively constructed and acted out. “Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed”.

Because gender is performative, it is not set in stone. Since it is a result of repeated actions, it makes us think that there is a natural inner truth to gender - as the pattern is repeated over and over again, it begins to be viewed as natural. But gender is a doing, not a being. The notion of gender can therefore transform over time. By exposing the fabrication that gender is, we can
become aware of and express our own gender identity however desired. Gender is what you do, not who you are.

**Method**

**Scientific Base**

This thesis is using a qualitative method based on a constructivist epistemology. According to constructivism knowledge and reality is a social construct, created by social actors perceptions and actions. Reality is constantly being constructed and reconstructed. Since reality is constantly changing, there is no phenomenon that is predetermined and everything is created in relation to a context. Even categories are not natural, but socially constructed, and cannot be seen as obvious knowledge. For example, the category “femininity” is socially constructed and it varies in different times and cultures. (Bryman 2008: 30-32).

By using a constructivist epistemology this thesis aims to show an example of how Korean women are portrayed in Korean entertainment media, which in turn can help us to understand how the notion of a woman is created.

**Choice of Method**

The qualitative method is chosen to be able to analyse the material in depth and obtain a deeper understanding of how the material may contribute to construct society. To do this a qualitative content analysis is chosen to analyse the material. Qualitative content analysis is often used for written text alone, but in the book *Att läsa och skriva – forskning och beprövad erfarenhet*, the writer Carolin Liberg argues for that text can also include other forms of media, like pictures and movies (Liberg 2007, p. 7). The qualitative content analysis will therefore be used for both lyrics and music videos.
The content analysis will be used to systematically read and observe the material and then to analyse the found patterns to find a meaning in the content of the material. Then, applying Butler’s theory in the thesis will make it possible to analyse the patterns even further.

A qualitative method is chosen over a quantitative method, for the reason that a quantitative method would not have been satisfactory and it would not have given enough to analyse in order to answer the research questions. A qualitative method will make it possible to analyse a smaller amount of material in depth, to get a deeper understanding that a quantitative method doesn’t necessarily allow.

**Critical Review of the Method and Scientific Quality**

Qualitative research has been criticised for being too subjective, since the scientist is interpreting the material and choosing what is important. Therefore it is hard to replicate a qualitative study. It is also hard to generalise a qualitative study since the phenomenon or case is studied within a context, according to critics. (Bryman 2008: 269-271)

With the criticism in mind, the thesis is aiming to achieve a paper of the highest scientific quality as possible. The goal has been to analyse the material as objectively as possible, although total objectivity is not possible. By presenting how the thesis has been written openly the aim has been to make the study replicable and the reliability high. The goal has not been to generalise the study, but rather to illustrate how a norm is socially constructed, which in turn can be a part of a broader context and be generalised. By showing how Korean women are portrayed in Korean entertainment media this gives an example of how gender is constructed in media. The study does not claim to reach a general conclusion, but instead show one piece of a bigger picture. With the bigger context being how gender is constructed in media, the study shows one example of how this is made in K-pop.
Analysis tools

To analyse the material the thesis will use a conventional content analysis. A conventional approach to a content analysis is used to describe a phenomenon. The researcher lets the categories emerge from the material whilst analysing it, instead of using pre-made or pre-existing categories (Hsieh and Shannon 2005). This is similar to many qualitative methods. By not using pre-made categories and letting categories form as the analysis is being made, it is possible to keep open to any possible findings or insights and get direct information from the material. A possible problem of using a conventional content analysis is to fail to understand the context fully, and therefore fail to identify key categories. If this is the case, the findings will not represent the data correctly. This can be avoided and credibility can be established by “peer debriefing, prolonged engagement, persistent observation, triangulation, negative case analysis, referential adequacy, and member checks” (Hsieh and Shannon 2005: 1281).

Analysing the material “starts with reading all data repeatedly to achieve immersion and obtain a sense of the whole as one would read a novel” (Hsieh and Shannon 2005: 1279). The next step is to read the material word by word to collect and develop codes, which is done by picking words that represent important thoughts or concepts. Then, an initial analysis is made by the first impressions. The codes found in the material are then sorted and organised into categories, subcategories and clusters, to make it possible to organise the findings. Finally, definitions for each category and code is developed and examples for each code and category are identified from the material to report the findings (Hsieh and Shannon 2005).

Earlier research

Earlier research about the portrayal of women in K-pop has mainly focused on looks and sexualization. In the article Hey ijen nal pwa pwa Mister, written in Korean, the author Kim Chŏngwŏn examines the visualisation and sexualization of K-pop girl groups in the 2000s. The writer claims that women in K-pop are objectified to increase profit, with or against their will. Visual media interprets the female body and women as sexual objects. This creates an
unequal relationship between the women and the viewers were the women are passively being looked at, which is especially problematic when young women under the age of 20 are sexualised (Kim 2011).

The article *Accelerated Lookism in Korean Culture focused on the Korean Pop Songs*, written in English by Lim In-Sook [Yim Insuk] studies how K-pop songs reinforces socially prevalent lookism, by admiring or ridiculing women’s looks. Although men have always sang about women’s beauty, a new trend has begun where men are openly ridiculing and expressing disgust towards ugly or fat women. The author argues that “both admiring and degrading women based on their looks deploy women as completely physical beings” (Lim 2008).

Research has also been done about K-pops’ influence on plastic surgery in South Korea. Yuqing Wang examines this in her MA thesis *Behind South Korean Cosmetic Surgery: It's Historical Causes and It's Intertwined Relationship with Korean Pop Culture*. She argues that “K-pop is the driving force for aesthetic surgery expansion” (Wang 2015: 64) since the perfect looks of K-pop stars are encouraging the expansion and growth of South Korean cosmetic surgery industry. (Wang 2015).

**Background**

*A brief introduction to K-pop*

This chapter will give a brief introduction to K-pop to offer a background to what K-pop is and how it started.
K-pop is a musical genre that originated in South Korea. It is characterised by audiovisual elements like a repetitive chorus and synchronised choreography. The genre emerged with one of the earliest K-pop groups, Seo Taiji and Boys [Sô T’aeji and Boys], in the early 1990’s.

During the 1980’s South Korea was dominated by ballads. This changed when “creative and new forms of pop music began flourishing, and dance music also enjoyed a great advancement in both quantity and quality. Together, this contributed to a golden age for the Korean music industry in the 1990’s” (Korean Culture and Information Service 2011: 63). As Seo Taiji and Boys quickly gained popularity other acts began to take after. Soon the music industry recognised Korean teenagers as a new audience and teen-centered pop music became the main focus during the 1990’s. This became the birth of idol groups. Entertainment agencies began developing “star-making systems” and the K-pop scene came to be dominated by boy and girl groups (Korean Culture and Information Service 2011: 64).

**K-pop’s Influence in Society**

K-pop is a massive industry in South Korea and it is spreading globally. In 2009 global sales were worth over $30 million in 2009, and according to a government website the figure doubled the following year (Williamson 2011). In 2013 South Korean pop-culture exports raised $5 billion (The Economist 2014). In 2012 “K-Pop videos were viewed nearly 2.3 billion times worldwide in the past year, breaking the previous year’s record of 800 million views by nearly threefold” (Kim 2012). The South Korean government promotes K-pop and uses it as a soft power tool globally. The spread of Korean culture promotes the country and Korean products. The success of Korean culture overseas is also raising tourism (Rousse-Marquet 2012).

The influence K-pop has domestically is also clearly noticeable. One example is plastic surgery that has become normalised because of K-pop and other Korean celebrities (Polygrafi
South Korea is called “the most surgically-enhanced nation on the planet” (Wang 2015: viii). The beauty standards that are set for Korean women by the entertainment industry are a “small V-line face shape, round forehead, double eyelids, tall nose bridge, beautiful smile/teeth, fair skin, thin body, bright and youthful makeup, coloured hair, coloured contact lenses and a cute, yet sexy look” (Nguyen 2015), and it is having a dramatic impact on Korea’s youth.

More and more K-pop stars talk openly about their surgery and “when one is constantly surrounded by this culture through the media, it is hard not to become a part of it” (Polygrafi 2013).

“According to a famous cosmetic surgeon from Grand Plastic Surgery, Dr Rhee, in the last five years, he has seen an increasing number of young people getting surgery. Ninety percent of the clinic’s clientele are under the age of 30 and of them, half are under 18.” He also points out that it is mostly by K-pop influence. Dr. Rhee says “K-pop stars and Korean celebrities have influenced the younger generation [to get plastic surgery]. For example, if you look at the before and after photos of K-pop stars you’ll see they have gotten prettier. When people see this change, they want to be pretty as well, they want to look as good as them” (Polygrafi 2013).

“Large scale media advertising in South Korea has been reinforcing the importance of appearance, molding Korea to an image-obsessed society” (Wang 2015: 39). Because every K-pop star on TV looks so pretty, they set a standard of what is beautiful that is followed by the Korean youth, particularly young women, since getting plastic surgery is mainly dominated by women (Polygrafi 2013).
Analysis

The analysis will look at how the chosen groups act, which appearance the women have and what the lyrics are about and what they suggest. The analysis of the behaviour will be made using a conventional content analysis. At first the music videos, lyrics and appearance will be described one by one, to immerse oneself in the material.

Then the main keywords and categories will be recognised. First, recurring words or behaviour will be noted, an initial analysis will be made and the result will be organised into categories. Then, an analysis and comparison between the material will be made under the titles “Behaviour” and “Lyrics”. Finally, the theory will be discussed.

SNSD

*I got a boy*

The video of “I got a boy” starts with the members of the girl group in a room. They are all performing different activities: talking to each other over tea, blow drying one’s hair, writing in a notebook, putting on perfume, trying on clothes and having a pillow fight. The mood is playful and cute, and resembles a sleepover with young girls. At 0:12 a man rings the doorbell and everything stops. The members hush at each other in a childlike, cute manner and when the man jerks the doorknob everyone throws what they are holding into the air and rushes to the door to peak at him. The camera zooms in through the peephole (0:25) and the viewer sees the members peeping through the hole, eyes wide in a doll-like manner and lips formed round. Their expressions are cute and surprised.

The scene changes to a dance scene. The members’ attitude changes to a sexy, cool one and in close ups of the members they wink at the camera (0:31, 0:47, 1:11, 1:46), act cute (1:32) or confident (0:33-0:35, 1:03). At 3:17 one of the members rubs her fists on her cheeks and shakes her shoulders in an act of “aegyo”. Aegyo literally translates to “love language” and is a display of affection usually expressed towards a partner or close friends. It is commonly expressed through cute gestures, facial expressions or a baby voice.
The viewer sees glimpses of the members on dates with men. First (1:20 - 1:22) a member is drinking tea with a man, looking at him dreamily. At 1:38 another member gets her nails painted by a man, resting her face on her hand and looking up on him with wide eyes. At 2:18 a member receives a big teddy bear from a man, she hugs it and looks up at him with a wide, cute smile. At 2:22 the next member receives a phone call, her face lights up in surprise and she rushes over to the door to open it and greet a man with a big doll like smile. At 3:27 a member is eating ice cream together with a man. The man reaches to clean off ice cream from her lips with his finger, and she looks at him with great surprise and then smiles. At 4:15 one member is walking with a man, feeding him cotton candy and laughs shyly covering her mouth. At 4:21 a member sits next to a man, too shy to look at him. He takes her hand and her eyes widen with surprise, still too shy to meet his eye. At 4:29 another member is walking with a man. Her shoelace comes undone and he bends down to tie it for her. She puts her hands together and glances around cutely. Finally at 4:40 a member points at her clock and bursts out in anger, and hits the man in front of her.

In the lyrics of the song the first verse starts with singing about another girl and judging her. They call her ridiculous and self-assertive, for changing her looks and behaviour for a boy. They then continue to sing about falling for a boy. They also express their wish to be saved by a boy.

Later in the song the members express their worry when a man wants to see them without makeup. They sing that they absolutely cannot show themselves without makeup in front of a man. The man they sing about is their “biggest interest” and they sing about making him jealous to pay attention to them.

Gee

The video “Gee” starts with the members being mannequins in a display window. At 0:28 they come alive and start exploring the store, as the viewers see close ups of the members behaving in a cute way. They wink at the camera (0:32), tilt their heads (0:34) and do various cute, childlike hand gestures (0:38-0:40). At 0:42 they notice the picture of a man in the store and gather around it. They act surprised and cute, cover their mouths and faces, act shy and
childlike (0:51). With exaggerated, cute gestures they express their crush on the man in the picture.

They move away from the picture to move around in the store, still acting with exaggerated, cute gestures singing about the man. They touch their faces in adorable manners and have wide eyed, cute, childlike expressions on their faces (1:41, 1:51). They sing about not knowing how to approach him as they cutely hit the wall with fists (2:05). The video cuts between dance scenes, close ups of the members acting cute and adorable and scenes showing members interacting with each other in a cute, exaggerated way.

In the lyrics of the song the members sing about falling in love with a man. They sing about how they are too shy to look at him and how their whole bodies are trembling. Their eyes are blinded and glittering. The members don’t know what to do because they are so shy and embarrassed. In the year 2010 when the song was released the members were aged 20-21 (born in the years 1989-90) but the lyrics make them seem much younger, innocent and childlike.

2NE1

I am the best

2NE1’s music video “I am the best” is one video that stands out a little from the rest of the material. It is powerful, yet in a sexy way. The members all have distinct characters that are allowed to act in different ways. Park Bom, the sexy and cute one, is seen caressing herself (0:40) but also innocently and doll-like winking and flirting with the camera (1:55-1:58). Sandara Park, the playful, silly one, (0:54-1:02, 2:02-2:09) is doing more silly facial expressions, whilst still looking beautiful, cute and perfect. CL, the cool, powerful one, is seen acting crazy, one of the few times from the material a woman is not acting in a cute or sexy way (1:02-1:09). In her next shot she is posing in front of a diamond, acting more cool and sexy in a powerful way (2:10-2:24). Minzy, the sexy, cool one, (1:10-1:23, 1:40-1:54) is shown touching herself and her lips, touching her face and winking to the camera.
From 1:24 to 1:39 the members are all sitting in chairs, flirting with the camera, touching their faces and looking at the camera with half closed eyes or with sexual, flirty expressions. It is the only video with a more powerful attitude, but the members still look sexy and beautiful at all times throughout the video, which conforms with the rest of the material.

In the lyrics of “I am the best” the members sing about being the best. They sing about being better than other based on their body, appearance and clothing style. They sing about how guys look at them and girls are following them to be like them. They are very confident about themselves, but their confidence is based on superficial factors and on how they look in the eyes of others.

Lonely

In “Lonely” the members walk around aimlessly throughout the whole video. They all have flat, beautiful facial expressions and they all look impeccable. The lyrics and theme of the video is sad and somber, but the sadness shown by the members is a very beautiful, composed one.

In the lyrics of the song “Lonely” the members sing about breaking up with a boy because they feel lonely with him. They fully take the blame. They sing that they are not worthy of the boy and that they are being selfish.

Apink

LUV

Apink’s music video “LUV” starts with close ups of the members (0:07-0:11). They all have a neutral facial expression and they look doll-like. The lyrics are expressing sadness over a lost love, and the facial expressions to show the pain are flat and composed to keep their beauty (0:25). This expression is shown in all close ups throughout the video, to keep a perfect, doll-like face barely no facial expression is shown. Even though the theme of the video is pain and sadness, this pain is only allowed to be shown with beautiful, unmoving faces to keep the beauty intact.
The viewer gets to see flashbacks of the members dating a man (0:16, 0:38, 1:05 and 1:26) where they are happy, but still with a composed, beautiful facial expression. By the end of the video (3:25) the members shed one, lonely tear and do not break the image of beautiful sadness throughout the video.

In the song the members sing about an old relationship that is over. The man in the relationship used to be everything to them. They only need him and he is the one who gives them strength. They sing about how they miss him.

Mr Chu
In the music video “Mr Chu” the mood is cute and childlike. It starts with closeups of the members winking, blowing kisses and smiling shyly at the camera (0:02-0:15). The following closeups are of members looking dreamy and shy, singing about a man. They keep blowing kisses and hearts (1:10) and express themselves shyly and in a cute manner.

At 1:24 a man walks pass the members and they get overly excited, acting like children and losing their minds. At 1:27 one of the members doesn’t know how to approach the man. She is shy in a childlike matter and she blushes in a cute way. A little later at 2:03-2:08 the members leave secret love letters and gifts, nervously and innocently.

The overall acting is very childlike, innocent and cute and the facial expressions throughout the video are flat and almost not moving, to keep the members’ faces beautiful or cute.

In the song the members sing about being in love with a man and how it is like a dream. They are blushing thinking about him and lose all their strength in their bodies. They sing about getting kissed on the lips sweetly and the lyrics are very innocent.

GIRL’S DAY
Darling
The music video “Darling” starts with the camera zooming in body parts of the members cleaning a car (0:00-0:08). It then continues with a playful, cute, flirty vibe. One of the
members blows kisses at the camera and plays with her hair (0:23-0:28), the next scene is of a member standing in the shower, winking at the camera and acting cute and playful. Another member is laying in bed, blowing kisses at the camera and forming hearts with her fingers directed at the camera (0:42-0:45).

The video is at first glance cute and playful, but with more or less obvious sexual undertones. At 1:11 one member is licking icing off her finger and looking into the camera with a flirty expression. Another member is at 1:25 dancing and spanking herself. At 2:48 a member has icing all over her lips that she licks off innocently looking into the camera. The car scene that continues throughout the video is focusing on close ups of the members’ body parts and the members spraying water on each other.

In the lyrics of “Darling” the women sing about falling in love with a man. They describe a very innocent love and sing about how they would not kiss a man before dating him. They want to lay on his lap only to fall asleep.

*Expect*

The music video “Expect” has a sexier tone than “Darling”, but it still has elements of cute acting (0:10-0:12, 0:16, 1:53). In close ups members look at the camera with innocent, puppy like expressions (0:36, 1:32, 2:32), whilst at the same time acting sexy and inviting. One member is at 1:01 seducing the camera and inviting the viewer with her finger. The dance is very sexual and focusing on sensual movements.

The camera continuously zooms in on sexualised body parts, like their behind, breast and legs, in both “Darling” (0:34, 1:51, 1:58, 2:01, 2:05 and 2:19) and “Expect” (0:53-0:55, 2:58).

In the lyrics the women sing about not being able to get over a relationship with a man. They are in pain and they try to leave him behind. But they also sing about how they will make him want to take them back by being cute and pretty. They cannot stop obsessing about him and they sing about how they are going crazy.
SISTAR

Alone

Sistar’s music video “Alone” takes place in an empty bar and a Vegas like place. The mood is sexy and sultry. The members are touching and caressing themselves (0:08, 0:58, 1:52) and in close-ups they look at the camera with half closed, passionate eyes (0:33. 0:40, 1:52, 2:17). In the second part of the video the members are down on the floor (1:47, 2:00, 2:08), touching themselves, playing with their hair and flirting with the camera. At 1:46 one of the members is suggested to be undressing.

The members’ facial expressions are barely moving, keeping their faces beautiful to look at. The minimal movement in their faces is seductive, flirty and sexy, and is supplemented with suggestive body language and dancing.

In the lyrics the women sing about how a man broke up with them and they are still not over it. They are alone, doing everything by themselves and cannot stop crying.

So Cool

The video “So Cool” is sexual in a more playful way. It takes place on a catwalk and in a dressing room. On the catwalk the members are walking and posing (0:02-0:14). The members are in one moment flirting with the camera with fingers in their mouths (0:11) and in the next moment acting in a more cute, childlike way (0:20).

The video is more playful, with the members smiling beautifully and doing silly things like athletics in ball gowns (1:58, 2:06, 2:17). These activities are still made with the members looking impeccably beautiful and flirting with the camera. Sexualised body parts are also zoomed in for the viewer to look at (0:07, 2:13). By the end of the video, the members are walking down the runway and posing in front of male judges who score them (2:37), most probably for their looks or sexiness since one of the judges is signalling to the members to give him a call (2:45).
In the lyrics the women sing about getting over a breakup with a man. Before they were angry about the breakup but now they are getting over it and being cool about it. They compare themselves to other girls and sing about how there is no other girl like them.

**Keywords**

For behaviour, the following keywords were found and organised into the following categories:

- **Cute acting** - aegyo, sexy cute, child-/puppy-/doll-like
- **Sexy acting** - sexy, flirty, sultry, suggestive, touching themselves (body, lips, hair, face)
- **Frozen face** - no facial expressions, stiff

For lyrics, the following themes were found and organised into the following categories:

- **Men**
  - falling in love - i got a boy, gee, mr chu, darling
  - breaking up - alone, so cool, expect, luv, lonely
  Being the best, confidence based on appearance

**Behaviour**

The three main categories that emerged from the material are “cute acting”, “sexy acting” and “frozen face”.

“Cute acting” is seen in six out of ten videos. The women wink innocently at the camera, they make cute gestures and blow kisses. Childlike behaviour appears repeatedly. The women act like children, in an exaggerated cute manner. Especially around boys, they lose their mind and suddenly do not know how to act. In the music video “Mr Chu” the women send secret love letters and the music video takes place in a middle/high school-like setting, even though
the women are aged 18-23 (born between 1996-1991) when the music video was released. In the music video “I got a boy” we see one woman being too shy to even make eye contact with the man she is on a date with.

There is also some childlike playfulness seen, with cute pillow fights, silly facial expressions, messing around, playing in a shower and doing sports in ball gowns. There are numerous displays of “aegyo”, where the members touch their faces, make cute gestures and have exaggerated cute manners.

Many times the women also look at the camera or the men in the videos with puppy- or doll-like expressions: big, innocent eyes and a tilted head.

“Sexy acting” is seen in five out of ten music videos. The women are touching and caressing their bodies, their faces, their lips and their hair in sensual manners. They are winking at the camera in a flirty, suggesting way and gazing at the camera with half closed eyes and a sensual expression. In the music video “Darling” one woman is licking off icing from her fingers and her lips whilst suggestively and in a flirty way looking into the camera. In “Alone” the women are down on the floor, rolling around and touching themselves whilst flirting with the camera.

There is also a combination between “cute acting” and “sexy acting”, seen in 3 of the videos. The women act mainly cute, playful and flirty but with sexual undertones.

“Frozen face” is seen in every video. Regardless of the feeling the women are conveying their faces are barely moving. In music videos “Lonely” and “LUV” they are singing about sadness and loneliness, but even as the women cry in “LUV” it is one single tear streaming down a frozen face. The only exception is two out of four members in the music video “I am the best”, where two women are wrinkling their faces in two scenes. Regardless if the women are acting cute, sexy, playful or sad, there is always a stiffness to the face to always look beautiful and flawless.
Lyrics

The most common theme for the lyrics in the material is men. In nine out of ten songs the women sing about men. They either sing about how they are falling in love with a man or about a breakup with a man. The only song that does not handle the theme “men” is about being the best.

Four of the songs that are about men are about falling in love. They all describe a very childlike love, by not being able to look at the man because they are so shy (Oh I feel so embarrassed, I can't look at you from “Gee”), making a man jealous to pay attention to them (I'm really angry, My boy doesn't look at me as a girl, What should I do when I feel hopeless? Should I make him feel jealous? What do I do? from “I got a boy”) and getting kissed on the lips sweetly (Mr. Chu, on my lips, Chu, sweetly, Chu from “Mr Chu”).

The songs also make it clear that the love they are experiencing is very pure, innocent and virgin-like. They sing about how they would never kiss a man before dating him (They say couples these days kiss before dating, But I'm naive and shy when it comes to people from “Darling”) and the only physical contact that is mentioned is laying in a man’s lap to fall asleep (I want to softly lay in your lap, And fall asleep from “Darling”) and being kissed on the lips sweetly (Mr. Chu, on my lips, Chu, sweetly, Chu from “Mr Chu”). Nothing close to sex or sexual attraction is mentioned and even though the women dance and act sexually for the viewers, they are not mentioning their own attraction to the man in a sexual way. Their words remain pure and innocent, but they are willing to act and look more sexual for the receiving part.

I'm in panic
He wants to see my bare face
I really like him
Would it be okay to show it to him?
Oh, never (That's right, that's right)
Let's keep what needs to be kept (Right, right)
Until you get all of his heart
In the song “I got a boy” the women sing about how they would absolutely not show themselves without makeup in front of the man. This implies that women need to look a certain way in front of men. They need to look pretty and beautiful and not show their “real”, natural faces, which may not be beautiful enough. They are not enough as they are.

Looking at how nine out of ten songs are about men, this paints the picture that all women are concerned with is men. All they are supposed to think and talk about is how they should look and act around or in front of men. It is sung that men are their biggest interest and they wish to be saved by a man.

Five out of the songs about men are about breaking up. In four of the songs the women are being broken up with and in one of the songs the women are the ones breaking up.

Three of the songs, (“LUV”, “Expect” and “Alone”) describe the women not being over the relationships. The man was everything for them, so now when he is gone there is nothing else. They miss him and cannot stop crying.

_Ooh Ooh Ooh, Ooh Ooh Ooh_,
_Ooh Ooh, Ooh Ooh, cutely_
_Ooh Ooh Ooh, Ooh Ooh Ooh_,
_Ooh Ooh, Ooh Ooh, prettily_
_I will make you come to me_
_Ooh Ooh Ooh, Ooh Ooh Ooh_,
_Ooh Ooh, Ooh Ooh, expect it_
_Because of you, because of you, I go crazy, wuh oh oh_
_Because of you, because of you, I go crazy, wuh oh oh_

In the song “Expect” the women are still obsessed with the man and it is making them go crazy. They plan to get him to take them back by being cute and pretty. A breakup is of course
not easy to experience, but the songs are describing women as if they do not have anything when they are not in a relationship with a man and in order to have a man next to them they need to make themselves look cute and pretty.

The song “So cool” describes how the women are getting over the breakup.

Cool cool cool..
There's no other girl like me
I feel so cool cool..
Even if you look here and there
Cool cool cool..
There won't be a girl like me

They sing about how their former boyfriend will never find a woman like them. In the music video the women pose in front of men who judge them for their looks and give them high points. This implies that they are still desirable by other men, so it is ok to move on from the old relationship.

The song “Alone” that is about a woman being the one breaking up with a man describes a relationship where she feels lonely with him.

Baby I'm sorry even now you're here I'm lonely
I'm so selfish, I ain't worthy of your heart
Wait here, and watch me walk away

I'm sorry, here's the ending to our story
When we're close I still feel like we're worlds apart
I can't stay, cause with you baby
I'm so lonely, lonely, lonely, lonely, lonely
Baby I'm so lonely, lonely, lonely, lonely, lonely
The women blame themselves, call themselves selfish and sing about how they are not worthy of him. Even though they are unhappy in the relationship, they assure the man that it is all their fault. They are the ones feeling lonely in the relationship, but it is still them being unworthy of the man who does not make them feel good. This implies that women are expected to sacrifice themselves, and when leaving a relationship that does not fulfil them or make them happy it is selfish.

This body is second to no one, Whoever looks at me can see I’m kind of fabulous alright, Even if you were me, you’d be envious of this body, alright

Whoever looks at me can see I’m kind of fabulous alright
Even if you were me, you’d be envious of this body alright

In the only song out of ten that is not about men, the women sing about how they are the best. They base this on their body, their appearance and their clothing style. They sing about how men look at them (so even if the song is not about men it is still mentioned how a woman is good if she gets male attention) and how other women want to be like them (Guys are turning around to look at me, Girls are following me from “I am the best”). This implies that the way a woman looks is most important. As long as her body and appearance is one that men desire and other women want to follow, they are the best.

Discussion

The analysis shows that the videos present a specific and arguably limited way in which women are acting, what they are talking about and what they are concerned with. They are either acting in a cute way, in a sexy way or a mix of cute and sexy. The topics of the songs are in the majority of the cases about men and the members romantic relationships with men.
According to Butler gender is not only performed, as a roleplay, but it is performative. This means that every time we are acting out our gender we are actively shaping our belief and understanding of what gender is. By always acting according to a narrow stereotype and only leaving space for a limited way of acting, the same gender norm is maintained. Especially when the most influential and visible culture that is reaching the most amount of people is always showing a similar way of acting, this leaves no or only small room for other forms of expression. Other forms of expression become abnormal and our beliefs become limited.

When there is no diversity or challenging views to the norm, this has consequences for women. When there is only one narrow stereotype of what women are supposed to act like, look like and talk about this limits people's view of women and what they are capable of. This can also limit women and their belief in themselves. The material discussed in this thesis gives the picture of a woman who is either acting sexy or cute, and her main interest is men. These are typical ways in which women repeatedly are depicted in entertainment media (Ward and Harrison 2005: 3). When this type of acting is the main way that is shown in media, this shapes the way girls and women believe they should act and what choices they should make. Whilst there is no problem for a woman to act in a sexy or cute way, or being concerned with boys, it becomes a problem when this is the only way that is shown. This limits women, people's conceptions about women and their lives and futures.

The theory used is not Korean, neither is the author of the thesis. There is therefore a possibility that the material has been analysed through a Western viewpoint. Even if this is the case, it is worth noting that the material shows that there is a very limited way of acting. Regardless of how we understand the way the women are acting, with no diversity a very narrow stereotype is created.

The material is limited, and there are likely exceptions to it, but since the most popular and arguable therefor the most influential K-pop groups are represented, it has the biggest influence in media and on women. There are examples in entertainment media where women are acting in another way or discuss other things than these videos present, which are
challenging the norm and hegemonic view of gender. But there is a danger in having the most influential media showing the same picture that is conforming to the hegemonic view. This does not leave space for other expressions.

Conclusion

Through analysing female K-pop videos this thesis has revealed that there is a typical way women act. They are either behaving in a cute or a sexy way, or even a mix between cute and sexy. They are concerned with their looks and their main interest is focused on men. According to Butler this can be understood as women reinforcing what the notion of woman is, and by doing so creating and upholding the gender roles that we have in society and not challenging them.

It is not necessarily problematic for women to act in a sexy or cute way, nor is it necessarily a problem as a woman to be concerned with men or their own looks. The problem is when there is not shown a more diverse picture, and the way women are represented becomes too narrow. This is not only a problem that leads to women being treated a certain way, but it can also affect the perception women have of themselves and limit them.

Further studies

In further studies, it would be interesting to include empirical examples of how women are affected. For example, it would be interesting to interview women and hear from them how they experience that entertainment media is influencing them.
References

Printed:

Online:


Appendix

Lyrics:
Ayo, GG!
Yeah yeah, 시작해 볼까?
어머! 왜 좀 빠라 애
무슨 일이 있었길래 머리 잘랐대 어?
어머! 또 애 좀 보라고
머리부터 발끝까지 스타일이 바뀌었어
왜 그랬대? 궁금해 죽겠네
왜 그랬대? 말해 와 와 좀
Hahaha! Eh let me introduce myself
Here comes trouble, whoo! 따라해

Oh oh oh eh oh (Eh eh eh eh)
Oh oh eh oh oh oh oh oh
너 잘났어 즐말
지가 원래? 웃겨
너무 쳐대 센 거 아니야?
나보고 평범하단다 애 (어)
그 남자 완전 맛에 들었나 와
말도 안 돼 말도 안 돼
너무 예뻐지고 Sexy해졌어
그 남자 때문에지?
물어볼 빼봤다니까 너 바꾼
화장품이 된지
사실 나 천 밖이
상처 입은 야수 같은 깃은 눈
 얘기만 해도 어질겠다니깐
너 잘났어 즐말
잘났어 즐말

Oh oh oh eh oh
(Here comes trouble, hey girl listen)
Oh oh eh oh oh oh oh
너 잘났다 즐말 (잘났어)
Oh oh eh oh (Hey)
Oh oh eh oh oh oh oh oh (Nananana hey)
너 잘났어 즐말
Ayo stop! Let me put it down another way

I got a boy 멋진 I got a boy 착한
I got a boy handsome boy 내 말 다 가져간
I got a boy 멋진 I got a boy 착한
I got a boy awesome boy 완전 반했나 와

아 내 왕자님
언제 이 몸을 구하러 와 주실 탄가요?
하얀 꿈처럼
날 품에 안아 올려 날아가 주시겠죠?

나 감작 멋뿐이야
그 사람은 내 민낯이 궁금하네
완전 밤에 들어
못 이긴 채 보여 줘도 괜찮아요?
Oh 절대로 안 되지 (그치 그치)
우리 지킬 건 지키자 (맞지 맞지)
그의 말을 모두 가질 때까지
이건 절대로 잊어버리지 말라구

Oh oh oh eh oh, oh oh eh oh
밤을 세도 모질라 다 다
Oh oh oh eh oh, oh oh eh oh
우리 최고 관심사다-다

내 말 들어봐 그 아이너네 알지?
좀 어리지만 속은 꽉 찼어
어릴 텐 오빠처럼 든적하지만
예교를 부릴 텐 넘 예뻐 죽겠어

Oh oh oh eh oh, oh oh eh oh oh
너 미쳤어 미쳤어
Oh oh oh eh oh, oh oh eh oh oh
너 미쳤어 미쳤어

난 정말 화가 나 죽겠어
내 남자들 여자로 안 보는걸
막연할 텐 어떡하면 내가 좋겠니?
질투라도 나게 해볼까? 속상해 어떡해 나?
말도 안 돼 말도 안 돼

Don't stop! Let's bring it back to 1:40
I got a boy 멋진 I got a boy 착한
I got a boy handsome boy 내 맛 다 가져간
I got a boy 멋진 I got a boy 착한
I got a boy awesome boy 완전 반했나 왜

언제나 내 걸엔 내 편이 돼 주고
귀 기울여 주는 너 너
난 이제로 지금 행복해
잘 될 거니까

I got a boy 멋진 I got a boy 착한
(아 내 왕자님)
I got a boy handsome boy 내 맛 다 가져간
(언제 이 몸을 구하러 와 주실 텐가요?)
I got a boy 멋진 I got a boy 착한
(한양 꿈처럼)
I got a boy awesome boy 완전 반했나 왜
(낮 품에 안아 올려 날아가 주시겠죠?)

I got a boy 멋진 I got a boy 착한
(Oh oh oh eh oh, oh oh eh oh)
I got a boy handsome boy 내 맛 다 가져간
I got a boy 멋진 I got a boy 착한
(Oh oh oh eh oh, oh oh eh oh)
I got a boy awesome boy 완전 반했나 왜

I got a boy 멋진

SNSD, Gee - https://www.azlyrics.com/lyrics/girlsgeneration/gee.html
Aha, listen boy
My first love story
My angel and my girls
My sunshine, uh uh let's go
너무너무 멋져 눈이 눈이 부서
숨을 못 쉬겠어 멀리는데
Gee Gee Gee Gee baby baby baby
Gee Gee Gee Gee baby baby baby
Oh 너무 부끄러워 쫓다볼 수 없어
사랑에 빠져서 수줍은걸
Gee Gee Gee Gee baby baby baby
Gee Gee Gee Gee ba-ba-ba-ba-ba-ba

(어떻게 하죠)
어떡-어떡하죠
(떨리는 나는)
떨리는 나는요
(두근두근 두근두근)
두근두근거리
밤엔 잠도 못 이루죠

나는 나는 바본가 벽요
그대 그대밖에 모르는 바보
그래요 그댈 보는 난

너무 반짝반짝 눈이 부서
No no no no no
너무 감짝감짝 놀란 나는
Oh oh oh oh oh
너무 자릿자릿 몸이 떨려
Gee Gee Gee Gee Gee
Oh 젓은 눈빛 Oh yeah
Oh 좋은 향기 Oh yeah yeah yeah

Oh 너무너무 예뻐 말이 너무 예뻐
첫눈에 반했어 꼭 집은걸
Gee Gee Gee Gee baby baby baby
Gee Gee Gee Gee baby baby baby
너무나 뜨거워 만질 수가 없어
사랑에 타 버려 휘قرار한걸
Gee Gee Gee Gee baby baby baby
Gee Gee Gee Gee ba-ba-ba-ba-ba-ba

(어 OMAP 좋아)
어 OMAP 좋아요
(수줍은 나는)
수줍은 나는요
(몰라 몰라 몰라 몰라)
몰라 몰라 하며
매일 그대만 그리죠

친한 친구들은 말하죠
 정말 너는 정말 못 말려 바보
하지만 그댈 보는 난

너무 반짝반짝 눈이 부서
No no no no no
너무 감짝감짝 놀란 나는

34
Oh oh oh oh
너무 차릿차릿 몸이 떨려
Gee Gee Gee Gee Gee
Oh 젖은 눈빛 Oh yeah
Oh 좋은 향기 Oh yeah yeah yeah

말도 못했는걸
너무 부끄러워하는 난
용기가 없는 걸까
어떡해야 좋은 걸까
두근두근 맘 쏟이며
바라보고 있는 난

너무 반짝반짝 눈이 부서 (Oh)
No no no no no (Ha)
너무 감작감작 놀란 나는
Oh oh oh oh (Oh woa oh yeah)
너무 차릿차릿 몸이 떨려 (떨려 와)
Gee Gee Gee Gee Gee
Oh 젖은 눈빛
Oh yeah
Oh 좋은 향기 Oh yeah yeah yeah (Oh yeah)

너무 반짝반짝 눈이 부서 (눈이 부서)
(No no no) No no no no no
너무
g감작감작 놀란 나는
Oh oh oh oh oh (Oh oh oh)
너무 차릿차릿 몸이 떨려 (떨려 와)
Gee Gee Gee Gee Gee
Oh 젖은 눈빛
Oh yeah
Oh 좋은 향기
Oh yeah yeah yeah

내가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
Bam Ratatata Tatatatata
Bam Ratatata Tatatatata
Bam Ratatata Tatatatata
Bam Ratatata Tatatatata
Oh my god
누가봐도 내가 좀 줄어주잖아
둘째가라면 이 몸이 서럽잖아
너의 뒤를 따라오지만 난 앞만 보고 질주해
내가 얻은 테이블 위를 뛰어나니 I don't care
건드리면 갑당 못해 I'm hot hot hot hot fire
뒤집어지기 전에 제발 누가 날 좀 말려
옷장을 열어 가장 상큼한 옷을 걸치고
겨울에 비친 내 얼굴을 꿀꺽하 싸피고
지금은 8시 약속시간은 8시반
도도한 움옷으로 나선 이 밤

내가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
제일 잘 나가
내가 제일 잘 나가

내가 빠도 내가 좀 줄내주잖아
내가 빠도 이 몸이 부럽잖아
남자들은 날 돌아보고 여자들은 따라해
내가 얻은 이 자리를 매일 넘봐 피곤해
선수인척 폼만 잡는 어리버리한 Playa
넌 바람 흔한 타이어처럼 보기 좋게 차여
어떤 비교도 난 거부해 이건 절순한 얘기
g치를 논하자면 나는 Billion dollar baby
 şeyler 아는 사람들은 다 알아서 알아봐
아무나 잡고 물어봐 누가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
내가 제일 잘 나가
제일 잘 나가
누가 내가 나보다 더 잘 나가
No no no no
Na na na na
누가 내가 나보다 더 잘 나가
No no no no
Na na na na
누가 내가 나보다 더 잘 나가
No no no no
Na na na na
누가 네가 나보다 더 잘 나가
No no no no
Na na na na
Bam Ratatata Tatatatata
Bam Ratatata Tatatatata
Bam Ratatata Tatatatata
Bam Ratatata Tatatatata
Oh my god

2NE1, Lonely - https://kpopquote.wordpress.com/2011/05/13/lyric-lonely-2ne1-hangul-romanization-english/
지금 내가 하는 얘기
널 아프게 할지 몰라
아마 난 즉시 더욱 미워하게 될 거야

내가 예전 같지 않다던 네 말
모두 틀린 말은 아니야
년도 변해버린 내가 낫 설기만해

너무 착한 녀석 넌 그대로인데 Oh

I don’t know I don’t know
내가 왜 이리 느끼는지

그토록 사랑했는데 넌 여기 있는데 Oh

I don’t know
이제 날 찾고 싶어

Baby I’m sorry 너와 있어도 난 lonely
사랑하긴 내가 부족한가봐
이런 못난 날 용서해

I’m sorry 이제 너와 나의 story
사랑이란 내겐 과분한가봐
제 결에 있어도

Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely

내가 잘못한게 아냐
내가 이상한 거야
이미 오래 전부터 난 준비 했나 봐 이별을
정말 잘해주고 싶었는데
하필 사랑 앞에서는 왜
이렇게 한없이 작아지고 외로운지
너무 착한 날이던 그대로인데 Oh

I don’t know I don’t know
내가 왜 이려는지

그토록 사랑했는데 난 여기 있는데 Oh

I don’t know
이제 날 찾아 싶어

Baby I’m sorry 너와 있어도 난 lonely
사랑하긴 내가 부족한가봐
이런 못난 날 용서해

I’m sorry 이제 너와 나의 story
사랑이란 내겐 과분한가봐
네 줄에 있어도

Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely

Cuz I’m just another girl
이 밤이 외로워 난
더는 건널 수 없어 good bye
Cuz I’m just another girl
너두나 외로워

지금 네 줄에 있어도 baby I’m so lonely

Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely
Baby I’m so lonely lonely lonely lonely lonely

Apink, LUV - https://www.azlyrics.com/lyrics/apink/luv.html
기억하나요 우리 함께 했던 시간 L.O.V.E LUV
설레이나요 한 때 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기
(My love) 유난히 친절하고 길었던 하루에
(My love) 내 편은 하나도 없죠 (L.O.V.E LUV)
잠시라도 누군가에게
기대어서 울고 싶죠 yeah

너와 나 두려지가 않던 그 시간
서로 손을 잡을 때면 yeah
너 하나 너만 내 옆에 있어주면
아무것도 필요 없던 그날을

기억하나요 우리 함께했던 시간 L.O.V.E LUV
설레이나요 한 때 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기
(My love) 수없이 마주치는 사람들 속에서
(My love) 점점 잊혀져 가겠죠 (L.O.V.E LUV)
그래도 가끔 그때 생각엔
여전히 웃음만 나죠 yeah

너와 나 너무 행복했던 그 시간
서로를 마주 볼 때면 yeah
너 하나 너만 나를 믿어 준다면
세상 가장 힘이 됐던 그대가 날

기억하나요 우리 함께했던 시간 L.O.V.E LUV
설레이나요 한 때 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기
(년 남) 그리워하나요
(년 남) 그리워하나요
(년 남) 그리워하고 있죠
년 나의 기억 속에 추억 여던가 그렇게 남아있죠

기억하나요 우리 함께했던 시간 L.O.V.E LUV
설레이나요 한 때 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기

Apink, Mr Chu - https://www.azlyrics.com/lyrics/apink/luv.html
기억하냐 우리 함께 했던 시간 L.O.V.E LUV
설레이나요 한 번 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기

(My love) 유난히 지치고 길었던 하루에
(My love) 내 편은 하나도 없죠 (L.O.V.E LUV)
잠시라도 누군가에게
기대어서 울고 싶죠 yeah

너와 나 두려이지 않던 그 시간
서로 손을 잡을 때면 yeah
너 하나 너만 내 옆에 있어주면
아무것도 필요 없던 그날을

기억하냐 우리 함께 했던 시간 L.O.V.E LUV
설레이나요 한 번 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기

(My love) 수없이 마주치는 사람들 속에서
(My love) 점점 잊혀져 가겠죠 (L.O.V.E LUV)
그래도 가끔 그때 생각해
여전히 웃음만 나죠 yeah

너와 나 너무 행복했던 그 시간
서로를 마주 볼 때면 yeah
너 하나 너만 나를 믿어 준다면
세상 가장 힘이 됐던 그대가 날

기억하냐 우리 함께 했던 시간 L.O.V.E LUV
설레이나요 한 번 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기

(년 날) 그리워하냐
(넌 날) 그리워하나요
(난 널) 그리워하고 있죠
넌 나의 기억 속에 추억 어딘가 그렇게 남아있죠

기억하나요 우리 함께 했던 시간 L.O.V.E LUV
설래이나요 한 때 모든 것이었던 L.O.V.E LUV
이제는 가끔 생각나는 그때 L.O.V.E LUV
시간을 되돌릴 수는 없나요
믿을 수가 없어 한참 지나버린 우리 얘기

Girl’s Day, Darling - https://colorcodedlyrics.com/2014/07/girl-s-day-darling
요즘 연인들은 kiss하고 시작한대 사랑을
어리숙하고 난 낮을 가리는데 사람을
내 틀 안에 갇혀 매일 가짜 같은 진짜 사랑도
I fell in love with you 표현 못했는데 사람을
나비처럼 내 맘에 날아 앉아
벌처럼 사랑을 톱 쏘니까
달콤한 유혹에 빠져 난

Call me your darling darling 나를 녹여줘
슈가 팝 my 롤리팝 소리 채 거야
Call you my darling darling 그댄 달콤해
oh 화끈해 더 뜨겁게 only you~
Only you~ Only you~ My only you~

슈가 슈가 슈가 너 만이 나의 스타
사랑에 빠진 소재로 노래를 불러불까
달아 달아 밖이지 말도 내 맘 안가
슈가 슈가 슈가 달콤해 너무 너가

Oh baby~상큼하게 특특 soda pop pop pop
d 내 목이 따끔하고 간지럽게 my my my
I fell in love with you 빠져들고 싶어 나 안에

나비처럼 내 맘에 날아 앉아
벌처럼 사랑을 톱 쏘니까
달콤한 유혹에 빠져 난

Call me your darling darling 나를 녹여줘
슈가 팝 my 롤리팝 소리 채 거야
Call you my darling darling 그댄 달콤해
oh 화끈해 더 뜨겁게 only you~
Only you~
별이 쏟아지는 바닷가 위에
afil로 두루드려 잠들어 싶어

Call me your darling darling 나를 녹여줘
슈가 팝 my 롤리팝 소리 첫 거야
Call you my darling darling 그땐 달콤해
oh 화근해 더 느껴지게 only you~
Only you~ Only you~ My only you~

Girl’s Day, Expect - https://colorcodedlyrics.com/2013/03/girl-s-day-geolseudei-gidaehae-expectation
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 귀엽게
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 예뻐게
Oh 하루에도 열번씩 내 전화번호 지워보고
너를 또 지워보고,
생각에서 지워보고

너의 번호 뒷자리에 내가슴은 내려앉아,
그렇게 통화하고
다시 또 미소짓고

나는 내가 불안해
그게 불만인데도
자존심 탓 때문에
말도 못해 이렇게
내가 아님 안되는
남자 많고 많고 많은데
내가 숨기고 쓰는
문자가 더 신경쓰여
(문자가 신경쓰여)
문자가 신경쓰여

Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 귀엽게
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 예뻐게
널 내게 널 내게 다가오게 만들래
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 기대해
너 때문에 맛역아 몽 몽 몽

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너 때문에 빛역아 움웅웅

내 앞에서 그 여자랑 다정하게 얘기하고
토라진 나를 보고
별일 없이 미소 짓고

이런 기분 너무 싫어 나 또다시 널 잡으려
 잡으러 애를 쓰고
그렇게 아파하고

너란 남자 왜
그런 너 때문에 난 미쳐
나 하나면 안되니
내 가슴은 쪼개져
나만 보는 남자들

많고 많고 많은데
내 전화만 기다리는 바보
같은 나는 뭐니
(바보같은 나는 뭐니)
바보같은 나는 뭐니

Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 귀엽게
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 예쁘게

널 내게 널 내게 다가오게 만들래
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 기대해

너 때문에 빛역아 움웅웅
너 때문에 빛역아 움웅웅

I just want you to come to me,
다가와봐 내가 손짓 해줘

I just need you to give your love
어서 내게 네 마음을 보여줘

나 왜이래 내 가슴은 고장 났어 난
나 왜이래 내 마음은 너만 찾아 난
네가 미워 미워 미치겠어도 난
너의 웃는,
네 잠꼬리에, 내 잠꼬리에, 내 잠꼬리에,
네 목소리에, 내 목소리에, 내 목소리에,
난 가슴이 떨려
널 내게 널 내게 다가오게 Ooh Ooh Ooh
널 내게 널 내게 미쳐보게 Yeah eh eh
나 없을 나 없을 안되게 널 만들래
Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 기대해
нец 내게 넘 내게 미쳐가 Wuh Oh Oh
нец 내게 넘 내게 미쳐가 Wuh Oh Oh

I’m gonna get to you

Ooh Ooh Ooh, Ooh Ooh Ooh,
Ooh Ooh, Ooh Ooh, 기대해

SISTAR, Alone - https://www.azlyrics.com/lyrics/sistar/alonenahonja.html
(I don't wanna cry)
(Please dry my eyes)
(I'm fallin' down)
(Without you I'm fallin' down)

추억이 이리 많을까 난 대체 뭐할까
아직 난 이래 혹시 돌아 올까 봐
나 절대 이런 에 아닌데
이런 적 없었는데
사랑 너무도 독해 아직도 못 졌나 봐

너무도 달콤한 너 말에 속아
이제와 혼자 I'm falling down I'm falling down
차라리 만나지 말결 그랬어
이렇게 될 줄 몰랐어
이토록 쉽게 우린 끝이가요

왜 또 나 혼자 밤을 먹고
나 혼자 영화를 보고
나 혼자 노래하고 이렇게 나 울고 불고
던 씁나고 없어 후회해도 소용없어
오늘도 나 혼자

나 혼자 길을 걷고
나 혼자 TV를 보고
나 혼자 취해 보고
이렇게 매일 울고 불고
사랑 참 달콤했어
이별이란 그림자 안에서
오늘도 잠 못자

Don't tell me it's over
날 안아줘 도대체 내게 난 왜 이러는데
Oh ma boy
오늘도 나 눈물로 지새워

너무도 달콤한 니 말에 속아
이제와 혼자 I'm falling down I'm falling down
차라리 만나지 말걸 그랬어
이렇게 될 줄 몰랐어
이토록 쉽게 우린 끝인가요

왜 또 나 혼자 밤을 먹고
나 혼자 영화를 보고
나 혼자 노래하고 이렇게 나 울고 불고
넌 떠나고 없어 후회해도 소용없어
오늘도 나 혼자

나 혼자 길을 걷고
나 혼자 TV를 보고
나 혼자 취해 보고
이렇게 매일 웃고 불고
사랑 찐 달콤했어
이별이란 그림자 안에서
오늘도 잠 못자

참 빼하니 빼한 너의
그런 빈번한 거짓말에 또 속았어
아주 깊은 너 미소에
홀린 날 갖고 너 재미있게 놀았어
이제와서 뭐 어쩌겠어
그리움에 갇혀 나 혼자서
나가 버린 내 맘 공허해
폭 버려져 텅빈 거리 갈아

(I don't wanna cry)
(Please dry my eyes)
(I'm fallin' down)
(Without you I'm fallin' down)

SISTAR, So Cool - [https://www.azlyrics.com/lyrics/sistar/socoolssokul.html](https://www.azlyrics.com/lyrics/sistar/socoolssokul.html)
Are you ready?
Sistar and brave sound! we're no.1
The illest collaboration!
Let's get it started!

I wanna rock!
I wanna rock!
I wanna rock!
Rock it like this (hey!)
Rock it rock it like this (sistar!)
Rock it like this (hey!)
Rock it rock it like this (party time!)
Rock it like this (hey!)
Rock it rock it like this (sistar!)
Rock it like this (hey!)
Rock it rock it like this (party time!)

웃기고 앉아있네 무슨 사랑이 장난이니
왜 자꾸만 맘대로 하는데
내가 뒤 그리 잘났는데 내 맘 아프게 하니
첫소린 집어치울래

난 빌고 빌었어 네가 네가 불행하라고
속상해서 그랬어
그랬어 그랬어 정말 그랬어
난 빌고 빌었어 네가 네가 망가지라고
(It's party time party time)
d 돌아보니 웃음만 나와

I feel so cool cool
눈을 씻고 찾아봐도
Cool cool cool
나만한 girl 없을걸
I feel so cool cool
여기저기 둘러봐도
Cool cool cool
나 같은 girl 없을걸

Yeah I feel so cool cool yeah
I feel so e e e
Yeah I feel so cool cool yeah
I feel so cool cool
Yeah I feel so e e e yeah
I feel so cool cool 난 괜찮아

I'm so cool like ice-t
후회는 갖다 버려 priceless
세상의 반반이 남자 
너 때문에 나나 울지 않아
구차하게 너를 잡거나 
매달릴 일은 절대 no!
Let you know, 1 thing straight
Hot보다 무서운게
Cool cool cool

난 빌고 빌었어 내가 내가 불행하라고 
속상해서 그랬어
그땐 그땐 정말 그랬어
난 빌고 빌었어 내가 내가 망가지라고
(It's party time party time)
돌아보니 웃음만 나와

I feel so cool cool 
눈을 씻고 찾아봐도 
Cool cool cool 
나만한 girl 없을걸 
I feel so cool cool 
여기저기 들러봐도 
Cool cool cool 
나 같은 girl 없을걸

Yeah I feel so cool cool yeah
I feel so e e e
Yeah I feel so cool cool yeah
I feel so cool cool 
Yeah I feel so e e e yeah
I feel so cool cool 난 펜치아

Sistar ah high so cool we're cool
Uno dos tres cuatro!
Sistar ah high so cool we're cool

넌 다시 돌아갈 일 없을걸 
날 붙잡지마
(Don't wanna be a fool)
초라한 둘보다 화려한 솔로가 좋아
나 이제 더 쿨 해질거야

Rock it like this (hey!) 
Rock it rock it like this (sistar!)
Rock it like this (hey!)
Rock it rock it like this (party time!)
Rock it like this (hey!)
Rock it rock it like this (sistar!)
Rock it like this (hey!)
Rock it rock it like this (party time!)