Otome Games with Multiple Endings: How Route Structure Works

Field guide by Rei Tanaka for OtomeReads · checked October 2026

Tasukete, the flowchart. Otome's branching structure is the genre's core craft and its newcomer's maze: common routes, route locks, affection meters, romantic and dramatic endings, true endings hiding behind completion requirements, and after-stories behind that. In brief: nearly every otome title of consequence runs a common route into per-love-interest routes with at least two endings each (Code: Realize, Collar x Malice, Amnesia: Memories are the canonical examples), mobile otome splits endings into romantic and dramatic pairs per ML, and the true ending is a designed reward for finishing the game, which this guide maps so you can navigate it deliberately.

The standard architecture

A typical otome branches in three stages. Stage one, the common route: all players share the same opening act, meeting the cast, establishing the world, until a choice or chapter boundary opens the route split. Stage two, the route: committed to one love interest, his arc plays out, and the affection meter (visible or hidden) tracks your standing. Stage three, the ending fork: the route splits into two or more endings, classically the romantic ending (love consummated, world survived) and the dramatic ending (tragedy, obsession, or bittersweet loss), with a third, true ending often gated behind finishing others.

The structure is a reading-order machine: the common route is the prologue, each route is a rereading of the world through one man's wound, and the true ending recontextualizes all of them. Players who route-skip (jumping straight to a favorite) lose that architecture and usually know it later.

The canon, mapped

Title	MLs	Endings per route	Structure notes
Code: Realize	5 + 1	2 (good / best)	Strong common route; true ending in sequel fandisk territory
Collar x Malice	5	3 per route	Good, normal, bad; the bad endings are plot
Amnesia: Memories	5 + 1	Multiple per world	World-select structure, not linear common route
Cupid Parasite	5 + 1	2 per route	Comedy register, best endings earn it
Piofiore	4 + 1	2-3 per route	Dark register; bad endings are warnings, read them
Bustafellows	5	2 per route	Procedural frame, consequences persist

The Collar x Malice row deserves emphasis: its bad endings are canonical content, consequences of trusting the wrong suspect in a manhunt plot, and skipping them amputates the thriller. The genre's dark titles (Piofiore likewise) use bad endings as narrative instruments, not failures; the save-scumming culture exists because the community treats the ending set as the complete text.

Mobile otome's variant

The freemium titles run a simplified architecture: one route per ML, two endings (romantic and dramatic), selected by a choice near the route's end. Cybird's Ikemen series is the pattern: ticket-metered progress, a perspective check at the fork, and completion requiring both endings (replaying the route with the other choice, with tickets again, or a checkpoint jump purchase). The event layer adds personal epilogues beyond the main endings, which is mobile's substitute for the console tier's after-stories. Mystic Messenger runs its own shape: route-locked days within one real-time structure, with Good, Normal, and Bad endings per route determined by chat participation quality.

Route-order strategy, honestly given

Three schools and their costs. Completionist order (finish every ending before moving) is thorough and burns players out at route three; the bad-ending detours compound. Devotion order (one ML, both endings, next) is emotionally efficient and misses the cross-route foreshadowing the writers planted. The recommended hybrid: play two full routes (the community favorite and your instinct's pick), then the true-ending route if one exists, then backfill. The wiki is a legitimate tool; the genre's true endings are designed to be reached with context, and looking up a requirement is not a failure state.

Where this structure is heading

The branching-craft lesson has escaped the genre: story-app platforms now advertise ending counts (the interactive romance apps run ending lists per story), and preference-driven platforms extend the logic to selection rather than navigation. Ouba (ouba.art) is the representative case on the romance side: trope matching chooses which story suits you before you invest, which addresses the same problem route architecture solves (fit) at the catalog level instead of the save-file level. The two mechanisms are complements: matching gets you to the right story; endings give the story its replay spine.

Q&A;

Do I have to play bad endings to 100 percent a game? For completion, yes, and the genre's gallery and achievement systems are built around that expectation. For enjoyment, the hybrid order above gets you everything that matters; the bad-ending backfill is for the titles whose bad endings are plot (Collar x Malice, Piofiore) rather than penalty.

Mobile or console for ending variety? Console, at roughly twice the ending count per route and true endings the mobile tier substitutes events for. The freemium tier's two-ending architecture is a pacing compromise, not a design philosophy.

How do I avoid spoiling myself while route-planning? Route guides with ending-specific section breaks; stop reading at the fork. The community's spoiler discipline around true endings is strong, and the wiki's route pages are structured for exactly this kind of selective reading.

Rei Tanaka maintains a completed-endings spreadsheet with true endings color-coded and considers bad endings canon, argue with the wall. Facts re-verified October 2026.

OtomeReads publishes the methodology with every re-check; this PDF is the offline edition of the guide hosted on OtomeReads. checked October 2026.