

A Demonstration of the Directional Tendency of Synaesthetic Expressions : A Frequency Analysis on Japanese with Sight and Scent Concepts*

Miyagi Sadamitsu

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1. Introduction

Synaesthetic expression is generally defined as “the perception, or description of the perception, of one sense modality in terms of another” (Preminger 1974 : 839).¹ The former modality concept we call “goal” and the latter “source” in this figurative language here. For instance, in *warm colors*, a tactile impression (i.e. *warm* here) is utilized as the source concept to describe the visual experience of color. It has been observed and pointed out that there is a directional tendency in the metaphorical transfers between the sensory concepts. Aiming to explain the tendency, previous researchers have set a hierarchical schema which orders the human sense modalities in terms of primitiveness, concreteness, or differentiatedness (Ullmann 1951, Willams 1976, Yamanashi 1988, Shen 1997, inter alia) where the scent related concepts were analyzed as a lower sense modality in the hierarchy. It means that the sensory concepts

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¹ In this article, “synaesthesia” solely refers to a linguistic phenomenon as a branch of figurative expressions although it means such neuropsychological experiences as colored hearing and colored vowels especially in the medical field (see Harrison and Baron-Cohen (1997) and Marks and Bornstein (1987), inter alia).

of scent are likely to be utilized as a source for the metaphorical transfers. Sadamitsu (2004, 2006), however, proposes an alternative directional tendency for the synaesthetic expressions from the stand point of cognitive linguistics (Lakoff and Johnson 1980, Langacker 1987, Lakoff 1990, and Shen 1997) where the olfactory concepts are regarded as a higher modality in the hierarchy instead. Then, the proposal predicts that the scent related concepts are not likely to be used as the source for synaesthetic expressions.

Our specific concern here is to demonstrate the alternative directional tendency for synaesthetic metaphors. According to Sadamitsu’s proposal, the olfactory concepts are a higher, more precisely, a less accessible modality. Then the most controversial pair of synaesthetic transfers among the five basic sense modalities is that between scent and sight because the alternative theory suggests that the sensory concept of scent is to be put in a higher position in the accessibility hierarchy than that of sight although the traditional studies have ranked them quite opposite each other. This paper will demonstrate the directional tendency of synaesthetic metaphors, though it is partial yet, between scent and sight related concepts by a field working research on Japanese data on the Internet and show the alternative theory explains this metaphorical phenomenon properly.

We will overview previous analyses and the alternative theory of Sadamitsu in section 2. Section 3 shows our methods of demonstration by frequency analysis and the results. In addition, some discussions will follow. And section 5 is allocated for conclusion.

2. Alternative Directional Tendency

2.1. Previous Studies

Let us overview the previous works before our alternative theory. They can be grouped roughly into three, depending on the hierarchical schemas that they present and the conditions that motivate the schemas: Sense Modality Hierarchy Hypothesis, Development/Evolution Process Hypothesis, and Accessibility Hypothesis (Ullmann 1951, Willams 1976, Yamanashi 1988, Shen 1997, inter alia). Although they stand on different theoretical grounds, they report that there is a directional tendency of metaphorical transfers between the five basic sensory modalities in synaesthetic expressions. Here is Ymanashi’s (1988) observation :

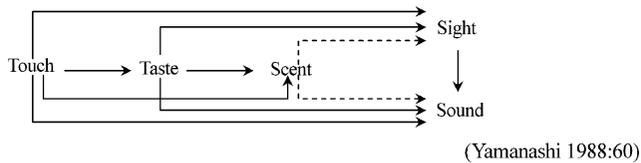


Figure 1. Traditional Analysis for the Directional Tendency

By and large, previous studies agree with this directional tendency.²

² Yu (2003), however, reports a rather different directional tendency observing the data in Chinese

The study of this phenomenon has attempted to capture what semantic conditions motivate the acceptability of synaesthetic expressions. More precisely, it is by ordering the human sense modalities as a hierarchical schema that previous researches have attempted to explain the directional tendency. Based on “differentiatedness” of the human senses (Ullmann 1951), on the evolutionary order of the sensory modalities (Willams 1976), or on “accessibility” to the sensory concepts (Shen 1997), respectively, they propose roughly a similar hierarchical schema to give a theoretical explanation.

Touch < Taste < Scent < Sound < Sight³

Figure 2. Traditional Hierarchy of Sensory Modalities

In this ordering, “A < B” means in each theory that A is less differentiated than B, A is more primitive than B, or A is more accessible than B, respectively. In any case, the gist of what the theories propose is that a sense modality on the left side is more concrete than the others on the right. In other words, the latter is more abstract than the former. Following to the basic principle of metaphorical transfer, as they explain, the former is likely to be used as a metaphorical source for the latter. Taking a pair of scent and sight as an example, scent modality is located on the left side to sight in the hierarchy of Figure 2. Therefore, traditional theories insist that the former concepts are likely to be utilized as a metaphorical source for the latter.

2.2. Sadamitsu’s (2004) Alternative Theory

From the cognitive linguistics standpoint, Sadamitsu (2004) has modified Shen’s theory and proposed an alternative sensory hierarchical schema, by taking into consideration three cognitive factors at a time: direct contact to the stimulus source, special organ to sense the stimulus, and identificationality of the stimulus source. (See Sadamitsu 2004 and 2006 for details.) He has shown the alternative sensory hierarchy as follows:

Touch < Taste < Sight < Scent/Sound

Figure 3. Alternative Hierarchy of Sensory Modalities

In this hierarchy, “A < B” means that A is more accessible to the conceptualizer than B. In other words, A is more concrete and easier to access than B and the former sense modality is likely to be used as a metaphorical source for the latter.

Comparing Figure 2 and 3, the most controversial pair is that of sight and scent, which is quite opposite to each other in ranking. More precisely, in the traditional explanations scent

novels, especially for the metaphorical transfers with scent concepts. Let us discuss this later.

³ Shen (1997) proposes a little different hierarchy in that a clear ordering between sound and sight cannot be recognized.

modality is regarded as less concrete than sight. Therefore, they predict that the scent concept should be utilized as a metaphorical source for the sight with ease. To the contrary, the alternative theory insists quite opposite prediction: the scent concept is not likely to be used as a source to express the sight concept because, according to the theory, the former is regarded as less accessible and less concrete than the latter.

On this point we will ascertain which prediction is correct, the traditional one or the alternative, not just by presenting some counter examples but by showing the difference in frequency between the two transfer directionarities.

3. Demonstration and Discussion

In order to verify the alternative theory, we have conducted a frequency analysis on Japanese data which include synaesthetic metaphors with scent and sight terms on the Internet. This section shows the methods how we conducted the field working research and its results.

3.1. Research Methods

For the purpose of a field working research on the synaesthetic combination of scent and sight concepts, first, we have picked up such Japanese adjectives and nouns that are related to the two sensory concepts, respectively. We have chosen the terms proper to and also the ones related to each concept. For example, *sun-da* 'clear' is regarded as a sight term because the recognition of clearness is based on the sense modality of sight. The lists are shown in Appendix 1. As Seto (2003: 36) points out, it is observed that there are much fewer terms for scent related concepts themselves comparing to the ones for sight. We will not say, however, that this is the reason why we can find only a few synaesthetic metaphors using terms for scent, which we will discuss later.

Second, we have combined the terms from the lists of Appendix 1 to make possible modifying pairs. In setting a combination, we have to take into consideration the notational system of Japanese. There can be three ways to put one combination into writing: kanji, hiragana, and katakana. Thus, we have covered every notational difference to make a pair. For example, when we make such a combination as *sunda kaori* 'clear aroma,' we can get the following 6 notational candidates:

Table 1. Possible Notations for *sunda kaori* in Japanese⁴

澄んだ香り	すんだ香り
澄んだ香	すんだ香
澄んだ薫り	すんだ薫り
澄んだかおり	すんだかおり

Then, we have conducted the field work research using a search engine *Google* to count out

⁴ We have taken *katakana* into consideration only when the term is originally written in that way.

the occurrence frequency of the synaesthetic combinations with sight and scent on the Internet. The research was done from February to March in 2004. In counting out the occurrence of each phrase, we have avoid redundancy and chosen only valid phrases as a synaesthetic metaphor by reading the 50 words before and after the target phrase, or even by visiting the original web site where it is found actually.

3.2. Results

The research results are shown in Appendix 2. On the tables the arrow means a metaphorical transfer. For instance, “Sight → Scent” means the cases where a sight concept is metaphorically transferred to express a scent concept.

3.3. Discussion

The results that we have obtained above make it clear that scent related concepts are not likely to be utilized as a metaphorical source to express sight concepts, disagreeing with the traditional studies. In order to analyze this more precisely, let us summarize the 20 most frequent combinations for each transfer direction as in Table 2 :

Table 2. The 20 Most Frequent Combinations

Sight → Scent	
澄んだ香り sunda kaori ‘clear aroma’	676
淡い香り awai kaori ‘light aroma’	640
美しい香り utsukushii kaori ‘beautiful aroma’	494
クリアな香り kuriana kaori ‘clear aroma’	475
青い香り aoi kaori ‘blue aroma’	468
鮮やかな香り azayakana kaori ‘brilliant aroma’	267
青い匂い aoi nioi ‘blue oder’	222
透明な香り tomeina kaori ‘transparent aroma’	193
艶やかな香り tsuyayakana kaori ‘burnished aroma’	184
明るい香り akarui kaori ‘bright aroma’	160
淡い匂い awai nioi ‘light oder’	156
透き通った香り sukitotta kaori ‘transparent aroma’	135
はっきりした香り hakkirishita kaori ‘clear aroma’	126
青いにおい aoi nioi ‘blue oder’	106
澄んだ匂い sunda nioi ‘clear oder’	103
青い臭い aoi nioi ‘blue smell’	87
美しい匂い utsukushii nioi ‘beautiful oder’	76
淡い香 awai kaori ‘light aroma’	70
透明な匂い tomeina nioi ‘transparent oder’	61
青い香 aoi kaori ‘blue aroma’	54
艶のある香り tsuyanoaru kaori ‘shiny aroma’	50
total	4,803

Table 2. Continued

Scent → Sight	
臭い演技 kusai engi 'stinky performance'	442
くさい演技 kusai engi 'stinky performance'	437
香ばしい色 kobashii iro 'savory color'	116
香ばしい光景 kobashii kokei 'savory scenery'	29
香ばしい写真 kobashii shashin 'savory photo'	16
香ばしい風景 kobashii fukei 'savory scenery'	15
香ばしい茶色 kobashii chairo 'savory brown'	14
香ばしい色合い kobashii iroai 'savory color shade'	14
臭い写真 kusai shashin 'stinky photo'	12
臭い絵 kusai e 'stinky picture'	9
芳しい緑 kaguwashii midori 'fragrant green'	8
くさい絵 kusai e 'stinky picture'	7
香ばしい絵 kobashii e 'savory picture'	6
香しい緑 kaguwashii midori 'fragrant green'	5
香ばしい演技 kobashii engi 'savory performance'	4
香ばしい表情 kobashii hyojo 'savory appearance'	4
香ばしい風貌 kobashii fubo 'savory appearance'	4
くさい写真 kusai shashin 'stinky photo'	4
香しい光 kaguwashii hikari 'fragrant light'	4
芳しい表情 kaguwashii hyojo 'fragrant appearance'	3
香ばしい外見 kobashii gaiken 'savory appearance'	3
total	1,156

The summary results clearly shows a directional tendency of synaesthetic transfer between sight and scent modality: the former concepts are more likely to be utilized to describe the latter. We have two main reasons: one is about the frequency of each direction, and the other is about the number of kinds of synaesthetic expressions.

First, let us take a look at the difference of the total number for each metaphorical direction. The number of synaesthetic transfers from sight to scent is more than four times as many as that of the opposite direction. We can clearly see how frequently occur the synaesthetic metaphors utilizing sight concepts to express scent ones.

Second, the difference in the number of kinds as synaesthetic expressions is obvious. Let us count the kinds of expression pairs that occur on the Internet more than 100 times for each metaphorical direction. We can find 15 synaesthetic metaphors for the direction from sight to scent concept, while only 3 for the opposite direction. In addition, the two most frequent expressions from scent to sight out of the three are made up of a not so proper noun for the sight concept, i.e., *engi* 'performance'.

On these grounds we have come to the conclusion that Sadamitsu's alternative proposal is clearly demonstrated even though it is only partially. In other words, it has been proved that the sensory concepts of scent are not likely to be utilized as a metaphorical source for those of

sight, exactly as the alternative theory predicts. This conclusion matches quite well with Yu's (2003) observation, which reports a tendency that terms of color, touch, and dimension are likely to be transferred metaphorically to express the concepts of scent.

4. Conclusion

In the present paper, Sadamitsu's proposal has been demonstrated and verified in a directional tendency of synaesthetic metaphor between sight and scent concepts using Japanese data. The verification has been conducted not just by presenting counter examples but by demonstrating the frequency of synaesthetic expressions currently found on the Internet. In the analysis of figurative languages, the frequency analysis will be quite effective and convincing because such linguistic phenomena as metaphors will not have a clear cut rule but a tendency. That's why, by only one or two counter-examples the theory in question cannot be falsified. In addition, Kusumi (2004 : 117) points out that there is a mutual relation between occurrence rate of a phrase and its easiness of understanding. Concerning to the synaesthetic metaphor between the five basic sensory modalities, this paper deals with only one pair of metaphorical tendency out of ten possible combinations. The directional tendency between sight and scent has been the most controversial one for the alternative theory. We need to verify it in the other combinations. This task, however, will be beyond this paper and we have to await further researches.

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Appendix 1 : Combination Candidates of Adjectives and Nouns

Adjective of Sight	→	Noun of Scent
淡い awa-i 'light'		香り kaori 'aroma'
美しい utsukusi-i 'beautiful'		香 kaori 'aroma'
ぼんやりした bon'yari-shita 'bleary'		薫り kaori 'fragrance'
ぼやけた boyake-ta 'vague'		かおり kaori 'aroma'
澄んだ sun-da 'clear'		匂い nioi 'oder'
澄み切った sumi-kit-ta 'bell-clear'		臭い nioi 'smell'
澄みきった sumi-kit-ta 'bell-clear'		におい nioi 'smell'
鮮やかな azayaka-na 'brilliant'		臭み kusami 'strong aroma'
鮮明な senmei-na 'vivid'		くさみ kusami 'strong aroma'
透明な tomei-na 'transparent'		
透き通った tomei-na 'transparent'		
クリアな kuria-na 'clear'		
艶のある tsuya-no-aruru 'shiny'		
艶やかな tsuyayaka-na 'burnished'		
明るい akaru-i 'bright'		
暗い kura-i 'dark'		
濁った nigot-ta 'muddy'		
曇った kumot-ta 'cloudy'		
はっきりした hakkiri-shita 'clear'		
眩しい mabushi-i 'dazzling'		
輝いた kagayai-ta 'sparkling'		
醜い miniku-i 'ugly'		
青い ao-i 'blue'		
白い shiro-i 'white'		
黄色い kiiri-i 'yellow'		
黒い kuro-i 'black'		
赤い aka-i 'red'		

Scent Adjective	→	Sight Noun
香ばしい kobashi-i 'savory'		美 bi 'beauty'
芳ばしい kambashi-i 'balmy'		美しさ utsukushi-sa 'beautiffulness'
こうばしい kobashi-i 'savory'		醜さ miniku-sa 'ugliness'
香しい kaguwashi-i 'fragrant'		明かり akari 'light'
芳しい kaguwashi-i 'fragrant'		灯かり akari 'light'
かぐわしい kaguwashi-i 'fragrant'		形 katachi 'shape'
かんばしい kambashi-i 'balmy'		色 iro 'color'
臭い kusa-i 'stinky'		色合い iroai 'color shade'
くさい kusa-i 'stinky'		光沢 kotaku 'glaze'
		艶 tsuya 'luster'
		輝き kagayaki 'brilliance'
		透明度 tomei-do 'transparency'
		透明感 tomei-kan 'translucency'
		色彩 shikisai 'colors'
		彩り irodori 'color beauty'
		赤色 aka-iro 'red color'
		赤 aka 'red'
		黄色 ki-iro 'yellow'
		青色 ao-iro 'blue color'
		青 ao 'blue'
		黒色 kuro-iro 'black color'
		黒 kuro 'black'
		白色 shiro-iro 'white color'
		白 white
		紫色 murasaki-iro 'purple color'
		紫 murasaki 'purple'
		緑色 midori-iro 'green color'
		緑 midori 'green'
		茶色 cha-iro 'brown'
		こげ茶色 koge-cha-iro 'dark brown'
		絵 e 'picture'
		景色 keshiki 'senary'
		容姿 yoshi 'appearance'
		風采 fusai 'appearance'
		外観 gaikan 'appearance'
		外見 gaiken 'appearance'
		飾り kazari 'ornament'
		光景 kokei 'senary'
		写真 shashin 'photo'
		風景 fukei 'senary'
		演技 engi 'performance'
		表情 hyojo 'expression'
		風貌 fubo 'appearance'
		模様 moyo 'design'
		装飾 soshoku 'decoration'
		柄 gara 'pattern'
		図 zu 'figure'
		光 hikari 'light'

Appendix 2 : Frequency Results for All Possible Combinations

Sight → Scent

<table border="1"> <tr><td>澄んだ香り</td><td>676</td></tr> <tr><td>澄んだ香</td><td>38</td></tr> <tr><td>澄んだ薫り</td><td>13</td></tr> <tr><td>澄んだかおり</td><td>5</td></tr> <tr><td>すんだ香り</td><td>6</td></tr> <tr><td>すんだ香</td><td>0</td></tr> <tr><td>すんだ薫り</td><td>0</td></tr> <tr><td>すんだかおり</td><td>0</td></tr> </table>	澄んだ香り	676	澄んだ香	38	澄んだ薫り	13	澄んだかおり	5	すんだ香り	6	すんだ香	0	すんだ薫り	0	すんだかおり	0	<table border="1"> <tr><td>美しい香り</td><td>494</td></tr> <tr><td>美しい香</td><td>36</td></tr> <tr><td>美しい薫り</td><td>7</td></tr> <tr><td>美しいかおり</td><td>0</td></tr> <tr><td>うつくしい香り</td><td>8</td></tr> <tr><td>うつくしい香</td><td>1</td></tr> <tr><td>うつくしい薫り</td><td>0</td></tr> <tr><td>うつくしいかおり</td><td>0</td></tr> </table>	美しい香り	494	美しい香	36	美しい薫り	7	美しいかおり	0	うつくしい香り	8	うつくしい香	1	うつくしい薫り	0	うつくしいかおり	0	<table border="1"> <tr><td>淡い香り</td><td>640</td></tr> <tr><td>淡い香</td><td>70</td></tr> <tr><td>淡い薫り</td><td>24</td></tr> <tr><td>淡いかおり</td><td>14</td></tr> <tr><td>あわい香り</td><td>19</td></tr> <tr><td>あわい香</td><td>2</td></tr> <tr><td>あわい薫り</td><td>0</td></tr> <tr><td>あわいかおり</td><td>1</td></tr> </table>	淡い香り	640	淡い香	70	淡い薫り	24	淡いかおり	14	あわい香り	19	あわい香	2	あわい薫り	0	あわいかおり	1	<table border="1"> <tr><td>クリアな香り</td><td>475</td></tr> <tr><td>クリアな香</td><td>10</td></tr> <tr><td>クリアな薫り</td><td>0</td></tr> <tr><td>クリアなかおり</td><td>0</td></tr> </table>	クリアな香り	475	クリアな香	10	クリアな薫り	0	クリアなかおり	0	<table border="1"> <tr><td>鮮やかな香り</td><td>267</td></tr> <tr><td>鮮やかな香</td><td>9</td></tr> <tr><td>鮮やかな薫り</td><td>7</td></tr> <tr><td>鮮やかなかおり</td><td>2</td></tr> <tr><td>あざやかな香り</td><td>30</td></tr> <tr><td>あざやかな香</td><td>0</td></tr> <tr><td>あざやかな薫り</td><td>0</td></tr> <tr><td>あざやかなかおり</td><td>0</td></tr> </table>	鮮やかな香り	267	鮮やかな香	9	鮮やかな薫り	7	鮮やかなかおり	2	あざやかな香り	30	あざやかな香	0	あざやかな薫り	0	あざやかなかおり	0	<table border="1"> <tr><td>明るい香り</td><td>160</td></tr> <tr><td>明るい香</td><td>6</td></tr> <tr><td>明るい薫り</td><td>6</td></tr> <tr><td>明るいかおり</td><td>4</td></tr> <tr><td>あかるい香り</td><td>1</td></tr> <tr><td>あかるい香</td><td>0</td></tr> <tr><td>あかるい薫り</td><td>0</td></tr> <tr><td>あかるいかおり</td><td>0</td></tr> </table>	明るい香り	160	明るい香	6	明るい薫り	6	明るいかおり	4	あかるい香り	1	あかるい香	0	あかるい薫り	0	あかるいかおり	0	<table border="1"> <tr><td>はっきりした香り</td><td>126</td></tr> <tr><td>はっきりした香</td><td>8</td></tr> <tr><td>はっきりした薫り</td><td>0</td></tr> <tr><td>はっきりしたかおり</td><td>0</td></tr> </table>	はっきりした香り	126	はっきりした香	8	はっきりした薫り	0	はっきりしたかおり	0	<table border="1"> <tr><td>澄んだにおい</td><td>13</td></tr> <tr><td>澄んだ匂い</td><td>103</td></tr> <tr><td>澄んだ臭い</td><td>2</td></tr> <tr><td>すんだにおい</td><td>0</td></tr> <tr><td>すんだ匂い</td><td>3</td></tr> <tr><td>すんだ臭い</td><td>0</td></tr> </table>	澄んだにおい	13	澄んだ匂い	103	澄んだ臭い	2	すんだにおい	0	すんだ匂い	3	すんだ臭い	0	<table border="1"> <tr><td>つややかな香り</td><td>29</td></tr> <tr><td>つややかな香</td><td>1</td></tr> <tr><td>つややかな薫り</td><td>0</td></tr> <tr><td>つややかなかおり</td><td>0</td></tr> <tr><td>艶やかな香り</td><td>184</td></tr> <tr><td>艶やかな香</td><td>5</td></tr> <tr><td>艶やかな薫り</td><td>2</td></tr> <tr><td>艶やかなかおり</td><td>0</td></tr> </table>	つややかな香り	29	つややかな香	1	つややかな薫り	0	つややかなかおり	0	艶やかな香り	184	艶やかな香	5	艶やかな薫り	2	艶やかなかおり	0	<table border="1"> <tr><td>青いにおい</td><td>106</td></tr> <tr><td>青い匂い</td><td>222</td></tr> <tr><td>青い臭い</td><td>87</td></tr> <tr><td>あおいにおい</td><td>8</td></tr> <tr><td>あおい匂い</td><td>23</td></tr> <tr><td>あおい臭い</td><td>1</td></tr> </table>	青いにおい	106	青い匂い	222	青い臭い	87	あおいにおい	8	あおい匂い	23	あおい臭い	1	<table border="1"> <tr><td>透明な香り</td><td>193</td></tr> <tr><td>透明な香</td><td>4</td></tr> <tr><td>透明な薫り</td><td>5</td></tr> <tr><td>透明なかおり</td><td>2</td></tr> </table>	透明な香り	193	透明な香	4	透明な薫り	5	透明なかおり	2	<table border="1"> <tr><td>はっきりにした香り</td><td>126</td></tr> <tr><td>はっきりにした香</td><td>8</td></tr> <tr><td>はっきりにした薫り</td><td>0</td></tr> <tr><td>はっきりにしたかおり</td><td>0</td></tr> </table>	はっきりにした香り	126	はっきりにした香	8	はっきりにした薫り	0	はっきりにしたかおり	0	<table border="1"> <tr><td>澄みだにおい</td><td>15</td></tr> <tr><td>澄みだ匂い</td><td>45</td></tr> <tr><td>澄みだ臭い</td><td>6</td></tr> <tr><td>きいろいにおい</td><td>0</td></tr> <tr><td>きいろい匂い</td><td>0</td></tr> <tr><td>きいろい臭い</td><td>0</td></tr> </table>	澄みだにおい	15	澄みだ匂い	45	澄みだ臭い	6	きいろいにおい	0	きいろい匂い	0	きいろい臭い	0	<table border="1"> <tr><td>青いにおい</td><td>106</td></tr> <tr><td>青い匂い</td><td>222</td></tr> <tr><td>青い臭い</td><td>87</td></tr> <tr><td>あおいにおい</td><td>8</td></tr> <tr><td>あおい匂い</td><td>23</td></tr> <tr><td>あおい臭い</td><td>1</td></tr> </table>	青いにおい	106	青い匂い	222	青い臭い	87	あおいにおい	8	あおい匂い	23	あおい臭い	1	<table border="1"> <tr><td>澄み切った香り</td><td>48</td></tr> <tr><td>澄み切った香</td><td>1</td></tr> <tr><td>澄み切った薫り</td><td>1</td></tr> <tr><td>澄み切ったかおり</td><td>1</td></tr> <tr><td>澄みきった香り</td><td>45</td></tr> <tr><td>澄みきった香</td><td>1</td></tr> <tr><td>澄みきった薫り</td><td>0</td></tr> <tr><td>澄みきったかおり</td><td>0</td></tr> <tr><td>すみきった香り</td><td>3</td></tr> <tr><td>すみきった香</td><td>0</td></tr> <tr><td>すみきった薫り</td><td>0</td></tr> <tr><td>すみきったかおり</td><td>0</td></tr> </table>	澄み切った香り	48	澄み切った香	1	澄み切った薫り	1	澄み切ったかおり	1	澄みきった香り	45	澄みきった香	1	澄みきった薫り	0	澄みきったかおり	0	すみきった香り	3	すみきった香	0	すみきった薫り	0	すみきったかおり	0
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Scent → Sight

香ばしい演技	4
芳ばしい演技	0
こうばしい演技	1
芳しい演技	1
香しい演技	1
かぐわしい演技	0
かんばしい演技	0
臭い演技	442
くさい演技	437

香ばしい茶色	14
香ばしいちや色	0
芳ばしい茶色	0
芳ばしいちや色	0
臭い茶色	1
こうばしいちや色	0
香しい茶色	0
香しいちや色	0
芳しい茶色	0
芳しいちや色	0
かぐわしい茶色	0
かぐわしいちや色	0
かんばしい茶色	0
かんばしいちや色	0
臭い茶色	0
臭いちや色	0
くさい茶色	0
くさいちや色	0

香ばしい色	116
香ばしいいろ	0
芳ばしい色	1
芳ばしいいろ	0
こうばしい色	0
こうばしいいろ	3
香しい色	0
香しいいろ	0
芳しい色	1
芳しいいろ	0
かぐわしい色	2
かぐわしいいろ	0
かんばしい色	0
かんばしいいろ	0
臭い色	2
臭いいろ	0
くさい色	1
くさいいろ	0

香ばしい表情	4
芳ばしい表情	0
こうばしい表情	0
芳しい表情	3
香しい表情	0
かぐわしい表情	1
かんばしい表情	0
臭い表情	0
くさい表情	0
香ばしい絵	6
芳ばしい絵	0
こうばしい絵	1
香しい絵	2
芳しい絵	1
かぐわしい絵	1
かんばしい絵	0
臭い絵	9
くさい絵	7

香ばしい光景	29
芳ばしい光景	1
こうばしい光景	0
芳しい光景	1
香しい光景	1
かぐわしい光景	0
かんばしい光景	0
臭い光景	1
くさい光景	0

香ばしい色合い	14
香ばしい色あい	0
香ばしいいろあい	0
芳ばしい色合い	0
芳ばしい色あい	0
芳ばしいいろあい	0
こうばしい色合い	0
こうばしい色あい	0
こうばしいいろあい	0
香しい色合い	0
香しい色あい	0
香しいいろあい	0
芳しい色合い	1
芳しい色あい	0
芳しいいろあい	0
かぐわしい色合い	0
かぐわしい色あい	0
かぐわしいいろあい	0
かんばしい色合い	0
かんばしい色あい	0
かんばしいいろあい	0
臭い色合い	0
臭い色あい	0
臭いいろあい	0
くさい色合い	0
くさい色あい	0
くさいいろあい	0

香ばしい写真	16
芳ばしい写真	0
こうばしい写真	0
芳しい写真	3
香しい写真	2
かぐわしい写真	1
かんばしい写真	0
臭い写真	12
くさい写真	4

香ばしい緑色	0
香ばしい緑	1
香ばしいみどり	0
芳ばしい緑色	0
芳ばしい緑	0
芳ばしいみどり	0
こうばしい緑色	0
こうばしい緑	0
こうばしいみどり	0
香しい緑色	0
香しい緑	5
香しいみどり	1
芳しい緑色	0
芳しい緑	8
芳しいみどり	0
かぐわしい緑色	0
かぐわしい緑	2
かぐわしいみどり	0
かんばしい緑色	0
かんばしい緑	0
かんばしいみどり	0
臭い緑色	0
臭い緑	0
臭いみどり	0
くさい緑色	0
くさい緑	0
くさいみどり	0

香ばしい風景	15
芳ばしい風景	0
こうばしい風景	0
芳しい風景	0
香しい風景	1
かぐわしい風景	2
かんばしい風景	0
臭い風景	1
くさい風景	0

香ばしい光	0
香ばしい光り	0
香ばしいひかり	0
芳ばしい光	0
芳ばしい光り	0
芳ばしいひかり	0
こうばしい光	0
こうばしい光り	0
こうばしいひかり	0
香しい光	4
香しい光り	0
香しいひかり	0
芳しい光	1
芳しい光り	0
芳しいひかり	0
かぐわしい光	1
かぐわしい光り	0
かぐわしいひかり	0
かんばしい光	0
かんばしい光り	0
かんばしいひかり	0
臭い光	0
臭い光り	0
臭いひかり	0
くさい光	0
くさい光り	0
くさいひかり	0