

Dictionaries that Crossed Oceans

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Introduction

The first published dictionary that dealt with the Japanese language in the Western-European lexicographic tradition was the *Dictionarium Latino-Lusitanicum ac Japonicum* (translated into Japanese as *Raponichi taiyaku jisho* ラポ日対訳辞書), in 1595. This extensive trilingual dictionary was elaborated by the missionaries of the Society of Jesus in Japan and published by the Jesuit press in Amakusa, on the island of Kyūshū. Initially monolingual, the dictionary written in Latin by Ambrósio Calepino (1438–1511) was supplemented with equivalents in different languages from the middle of the sixteenth century, becoming part of a polyglot tradition that continued up to the eighteenth century, to which the *Dictionarium Latino-Lusitanicum ac Japonicum* is also the first that added the equivalents in Portuguese. The second *Calepino*, with Portuguese language, appeared only twenty-six years later, in 1621, published in Lisbon; this is the *Compendium Calepini vel potius Thesauri Linguae Latinae cum interpretatione Lusitanica, & Hispanica omissis vocabulis quae rarius in usum vocantur*.¹ However, the dictionary of the Jesuit tradition that is the best known and also the most researched by Japanese philologists is the *Vocabulário da Lingoa de Japam* (*Vocabulary of the Japanese Language*, called *Nippo jisho* 日葡辞書 in Japanese), published by the same press, which was located at that time in Nagasaki, in 1603. These lexicographical works are part of the missionary documentation, called *kirishitan bunken* in Japanese academic circles.

Considering the period of compilation, the languages used are the Portuguese from the sixteenth century, still in process of grammaticalization, and the Japanese of a Japan on the brink of a geographical unification and a political-administrative centralization by the ascending class of warriors.

Making a temporal leap of about three hundred years, in the first half of the twentieth century, the first bilingual dictionaries to deal with Japanese and Brazilian Portuguese were compiled. The author Wasaburō Ōtake (1872–1944) was responsible for the publication of three lexicographical works, all of them published at his own expense:

- *Po-Wa jiten* 葡和辞典 (*Portuguese-Japanese Dictionary*). The first edition is from 1918.
- *Diccionario Japonex-Portuguez* (Japanese-Portuguese Dictionary) or *Wa-Po jiten* 和葡辞典, first edition 1925; Wasaburō Ōtake's older son Shin'ichi republished it without any alteration, in 1951. From this moment on, several republications were made.
- *Novo Diccionario Portuguez-Japonez* (New Portuguese-Japanese Dictionary) or *Po-Wa shin jiten* 葡和新辞典. The first edition is from 1937. It contains a preface

by the Brazilian Ambassador in Japan at the time, Leão Velloso. Under the name *Po-Wa jiten* 葡和辞典 (Portuguese-Japanese Dictionary), it was revised and amplified. In 1950, Shin'ichi Ōtake republished it without any alteration.

The author of another dictionary presented here is Ryōji Noda (1875–1968), who compiled a Japanese-Portuguese dictionary in two volumes that was brought out by the Japanese publishing house Yūhikaku.

- *Nippo jiten* 日葡辞典 or *Dicionário Japonês-Português* (Japanese-Portuguese Dictionary), Vol. I, A~K (1963);
- *Nippo jiten* 日葡辞典 or *Dicionário Japonês-Português* (Japanese-Portuguese Dictionary), Vol. II, M~Z (1966).

Next, we bring information about the authors and the dictionaries discussed here, for the comprehension of the format that these works took, and also a brief analysis of how words that denote typically Japanese “things,” such as *miko*, *mochi*, and *nō*, were dealt by both dictionaries. We will compare these data with the entries of the first Japanese-Portuguese Dictionary, the *Vocabulário da Lingoa de Iapam* (Vocabulary of the Japanese Language) (1603), and the first Japanese-English Dictionary, *A Japanese-English and English-Japanese Dictionary* (1886), of James Curtis Hepburn (1815–1911).

The Authors

As I had the opportunity to explain during the XIX Encontro Nacional de Professores Universitários de Língua, Literatura e Cultura Japonesa (Nineteenth National Meeting of College Professors of Japanese Language, Literature and Culture) and the VI Congresso Internacional de Estudos Japoneses no Brasil (Sixth International Congress of Japanese Studies in Brazil), at the Universidade Federal do Rio de Janeiro-UFRJ, on August, 2008, Ōtake was in Rio de Janeiro between the years 1890 and 1894, when he studied at the Escola Naval (Navy School). He sailed back to Japan in 1894. He became an interpreter at the Legação Diplomática Brasileira em Tóquio (Brazilian Diplomatic Legation in Tokyo, called Embassy from 1924 on), performing this sort of work from 1897 to 1942. With the experience of a little less than four years in Brazil and his professional practice of interpreter for such a long time, he published the three dictionaries previously mentioned.

In addition to the dictionaries, Ōtake also published a manual of Portuguese grammar, called *Burajiru tokōsha hikkei: Pogo bunpō kaisetsu* ブラジル渡航者必携—葡語文法解説 (An Explanation of the Portuguese Grammar Indispensable for the Immigrants in Brazil), in 1925, and a bilingual conversation guidebook, called *Burajiru tokōsha hikkei: Nippaku kaiwa* ブラジル渡航者必携—日葡會話 (Conversation in Japanese-Portuguese Indispensable for the Immigrants in Brazil), in 1927 (Horie, 2008).

Ōtake's dictionaries were extremely important for the Japanese people who immigrated in Brazil. According to Horie (2008: 9), Kokei Uehara, emeritus professor of the University of São Paulo, once declared, “Two items that you would surely find in the ships of immigration (to Bra-

zil): the photo of the Emperor and the dictionary(ies) of Mr. Ōtake,” and the counselor of Centro de Estudos Nipo-Brasileiros (Center of Nippo-Brazilian Studies), Katsunori Wakisaka, affirmed having studied Japanese with the help of Ōtake’s dictionary(ies), to which he felt an unforgettable gratitude (*Op. Cit.*:12).

Noda Ryōji (1875–1968) was a poet and haikuist, adopting the artistic name of Keiten Bokudō. After studying at the Taisei Gakkan School, in Osaka, he enrolled in 1896 at the Tōkyō Senmon Gakkō 東京専門学校 (later renamed Waseda University); in 1897, he took the examination for secretary of embassies and consulates of Japan in the Philippines, Mexico, Peru, and Brazil; in 1935, he left his diplomatic career (Ishimaru 1977: 573).

In addition to the dictionaries, Noda also published a wide range of books concerning Latin America and Brazil. We mention here some of his books:

- *Sekai no daihōko: Nanbei* 世界之大宝庫 南米 (Great Treasury of the World: South America), 1913;
- *Sekai no daihōko: Shin Nanbei* 世界之大宝庫 新南米 (Great Treasury of the World: The New South America), 1927;
- *Chōsa 30-nen Dai-Amazonia* 調査三十年大アマゾンニア (30 Years of Research: The Great Amazon), 1930;
- *Ispano Amerika meika shishū hakurai sumire* イスパノアメリカ名家詩集舶来すみれ, a collection of poems of Latin American authors translated into Japanese, 1903.

He published his *waka* poems in the collection organized by the poet Naomichi (or Kozan) Kuroda:

- *Tanchaku chōben*² 短笛長鞭, 1902;
- *Seishun no shi* 青春之詩 (Poems of Youth), 1903.

He also published a collection of *haiku* poems:

- *Uri no tsuru* 瓜の蔓 (Vine of melon), 1904.

Dictionaries and Their Readers

Since neither Ōtake nor Noda were philologists, linguists, or lexicographers, we will point out some traits of the dictionaries compiled by them.

Ōtake’s dictionaries, both the Portuguese-Japanese (1918 and 1937) and the Japanese-Portuguese (1925) were destined to the Japanese themselves: in the introductory notes of *Po-Wa Jiten* (Portuguese-Japanese Dictionary, 1918), Ōtake affirmed to have compiled it for those who learn Portuguese; the *Diccionario Japonéz-Portuguez* (1925) does not have anything specific; and, at last, he destined the *Novo Diccionario Portuguez-Japonez* (1937) to his compatriots that were in Brazil.

Noda’s lexicographical work was destined to another kind of user: the speakers of Portuguese that did not know Japanese, but which were looking for explanations concerning the Japanese

words in his or her own language. This is why his dictionary places: “in each written word the necessary explanation of its meaning in Portuguese”², because it aimed at “constructing a linguistic bridge in favor of a cultural interchange between Japan and the Portuguese speaking countries (1963: Warning)³.

Description of the Entries

In this part, we will focus on the analysis of the dictionaries in which the source-language is Japanese, i.e., only Ōtake’s *Diccionario Japonéz-Portuguez*, and the dictionary written by Noda, confronting them with the entries of Hepburn 1886 and the entries of *Vocabulario da Lingoa de Iapam* (1603).

Both in Ōtake 1925 and in Noda 1963/1966, the Hepburn system is used for the transcription of the Japanese words, with an adaptation in Ōtake, who uses the letter *m* for the nasalization before the letters *b*, *p* and *m*.

Observing the entries of *kokugo* in both dictionaries, as the transcription below, we realize that the word-entry is written with the alphabet, in the Hepburn system, and in Japanese letters: in Ōtake 1925, only in ideograms (國語), and Noda 1963 writes it in kana (こくご) and in ideograms (国(國)語). Following the trend of modern dictionaries, which adopted the Western dictionaries as a model, we have the indication of the grammatical class (in the case of Noda 1963, there is also an indication of genre) of the word in question (*n* for nouns, for example), and not the word-entry, but the equivalent in Portuguese.

We shall now observe the entries of the verbs, quoting, as an example, *abiru*, as the transcription below. Just like today, the entries mention the kind of verb: in Ōtake 1925, we can read, for example, *v.t.*, when the author tells us that *cobrir de* (cover with) is a transitive verb (*verbo transitivo*, in Portuguese) or 他動詞; in Noda 1963, the classification is different: *v.p.* stands for pronominal verb or 自動詞 for *banhar-se* (to take a bath).

To present the verbs in the form called *shūshikei*, or terminative (in the examples previously mentioned, *abiru*) is not something new today. But Ōtake 1925 lived in a period of great transformations in the Japanese linguistic studies, with the adoption of both European and North-American models of description of languages.

But this was not what Hepburn did in his dictionary, as we can see in the quotation above of *A Japanese-English and English-Japanese Dictionary*, 1886, which brings *Abi, -ru* アビル 浴, i.e., the entry is composed by the Japanese verb in the form *ren’yōkei* or continuative (*Abi*) and the affix *-ru* in the form *shūshikei* (or terminative) or *rentaikei* (or attributive), following the Japanese writing, in *kana*, only of the form *shūshikei* (アビル) and the ideogram without the affixes (浴).

This practice of placing in the entry another affix (or more than one affix) was created by the Jesuits of the sixteenth century, as we notice in the *Vocabulario da Lingoa de Iapam* (1603): *Abi, uru, I, abiru, ita*, being *Abi* the form *ren’yōkei*;⁵ *uru*, the affix of the form *shūshikei* or *rentaikei*; and *ita*, the affix of the verb with the morpheme of perfective past. The form *abiru* is also a *shūshikei* or *rentaikei* form of this verb, which was passing through a transformation in the flexional paradigm. Actually, the Jesuits followed the model of the Latin Dictionaries that, up to the present day, bring another affixes besides the infinitive in the entry.

Ōtake 1925	Noda 1963
<p>Kokugo 國語, s Língua nacional; idioma nacional // Língua vernácula (自國語). (n National language; national idiom // Vernacular language [自國語]).</p>	<p>kokugo こくご 国(國)語 s Língua (ou linguagem) nacional (materna ou vernácula), f. Linguagem de um país, que é atualmente o mais comum entre o povo, e que tem usado há muitos anos desde os tempos de seus antecessores; a língua japonesa (para os japoneses); a língua portuguesa (para os brasileiros); língua de <i>nosso</i> país: idioma. // -<i>gaku</i> (学), Estudo da língua nacional, m. // <i>kono sakuhin wa sūka—ni yakusareta</i> (この作品は数箇—に訳された). A obra foi traduzida em diversas línguas estrangeiras. (n National language (or tongue) (native or vernacular language), Language of a country that is, currently, the most common among the people and the language that they have been using for many years, since their antecessors; the Japanese language (for the Japanese people); the Portuguese language (for the Brazilian people); language of our country: idiom. // -<i>gaku</i> (学), Study of the national language, // <i>kono sakuhin wa sūka—ni yakusareta</i> (この作品は数箇—に訳された). The work was translated into several foreign languages.)</p>

Ōtake 1925	Noda 1963
<p>Abiru 浴る, v.t. Cobrir de (água ou pó); deitar sobre si; banhar // mizu wo 水を一, tomar um banho frio // hai wo 灰を一, Ser coberto de cinza // kōsen wo 光線を一, Apanhar o sol. (t.v. To cover with (water or dust); to pour over; to bathe // mizu wo 水を一, to take a cold bath // hai wo 灰を一, To be covered with ashes / kōsen wo 光線を一, To catch the Sun.)</p>	<p>abiru あびる 浴びる v.p. Banhar-se. Tomar banho. // Ser ou estar coberto de. ¶ Hai wo (灰を) — Ser coberto de cinzas. // Mizu wo (水を) — Tomar um banho frio. // Nikkō wo (日光を) — Apanhar o sol. // Tsuchibokori wo (土埃を) — Estar coberto de poeira. (p.v. To bathe. To take a bath. // To be covered with. ¶ Hai wo (灰を) — To be covered with ashes. // Mizu wo (水を) — To take a cold bath. // Nikkō wo (日光を) To catch the Sun. // Tsuchibokori wo (土埃を) — To be covered with dust.)</p>

Hepburn 1886	Vocabulario da Língua de Iapam (1603)
<p>Abi, -ru アビル 浴 t.v. To bathe; to wash the body; to pour or spill over: mizu wo -, to bathe with cold water; yu-abi wo suru, to wash one's self in hot water; mizu-abi ni yuku, to go in bathing.</p>	<p>Abi, uru, I, abiru, ita. Lavar o corpo ¶ Vt, Yu, mizzuuo aburu. Lavar o corpo com agoa quente, ou fria. (To wash the body ¶ Vt, Yu, mizzuuo aburu. To wash the body with hot or cold water.)</p>

As I explained during the Meeting at UFRJ previously mentioned, I regretted the fact that the presentation of morphological variation of the Japanese verbs in the entry, as we can still see in Hepburn, was abandoned by the modern dictionaries, because this information is extremely important for the foreign people to know, just with the data provided in the entry, the main variations of the verb in its use.

Entries of the Japanese ‘Things’

The multilingual dictionaries are older forms of lexicographic reflection, which were produced in a format of glossaries, maybe due to the need of communicating between people with different languages. The postulate was always that it is possible to establish a word-by-word equivalence between the source-language and the target-language, assuming as identical the syntaxes of the languages or the state of the languages compared. It does not mean that the corresponding term of the target-language cannot be a sort of definition, which may be a word, a semantically equivalent syntagma or a paraphrase. By describing the concrete reality designated, the definition has little or almost no relationship with the linguistic functioning of the term.

In this part, we aimed at analyzing the way in which Ōtake 1925 and Noda 1963/1966 proposed solutions to words that designate typically Japanese ‘things’, that were supposedly absent in the Brazilian New World.

Here are some items of the feeding habits of the Japanese people:

Ōtake 1925: **Manjū** 饅頭, s. Nome de um bolo. (n. Name of a cake.)

Noda 1966: manjū まんじゅう 饅頭 s. Bolo recheado, m. Bolo ordinariamente redondo e chato de farinha mistrada(sic) com licor doce de arroz fermentado e, depois de encher com an (V. a palavra), cozido a vapor. (n. Stuffed cake. Cake ordinarily round and flat, made with flour mixed with sweet liqueur of fermented rice and, after it is filled with an (see the word), boiled into steam.)

Hepburn 1886: Manjū マンジウ 饅頭 n. A kind of round cake or bread made of wheat flour and cooked by steaming; a dumpling; — *ishi*, a nodule of stone.

Vocabulário da Língua de Iapam (1603): Mangiū. Pãsinhos de trigo cozidos com o bafo dagoa quente. (Small breads made of wheat and cooked with the steam of hot water.)

With the exception of Ōtake 1925, all the other dictionaries attempted to explain it by mentioning the way of cooking and the material that makes it, while Noda 1966 is the only dictionary which explains that it is stuffed with *an*. The lack of this information could make us suppose that the basic type of *manjū* might not be stuffed with *an* or that it was different in the XVII century, but looking at the entries of *an* previously mentioned, we conclude that the stuff was already part of the *manjū*. The clearest evidence is in the *Vocabulário da Língua de Iapam* (1603): “Stuff of mochis, or manijus.”

Ōtake 1925: Absent entry.

Noda 1963: an あん 餠 an あん 餠 s. Recheio para doce, m. Substancia polposa, ordinariamente de feijão azuki cozido e triturado agregando o açúcar, que se mete no centro da massa folhada dos pasteis, tortas, etc. ou com que se revestem os bolos.// -koromochi (ころ餅). Bolo de arroz revestido com an.// -pan. (麵包). Pão ordinariamente pequeno recheiado com an. (n. Stuff for sweets. Pulpy substance, ordinarily of cooked and grinded *azuki* bean and aggregating sugar, which is put in the middle of the puff pastry of tarts, pies, etc., or the substance with which cakes are stuffed.// -koromochi (ころ餅). Rice cake stuffed with an. // -pan. (麵包). An ordinarily small bread stuffed with an.)

Hepburn 1886: An アン 餠 n. A mixture of beans and sugar used for baking in cakes.

Vocabulario da Lingoa de Iapam (1603): An. Recheo dos mochis, ou manijus. (Stuff of mochis, or manijus.)

Mochi is another Japanese food which is absent in the Brazilian culture. According to all the dictionaries, it is a rice cake. The most modern ones (Noda 1966 and Hepburn 1886) mention the raw material, a glutinous rice, from which *mochi* is made, and how it was made until some time ago, before the invention of the electric pan to make *mochi*. Ōtake 1925 and the *Vocabulario da Lingoa de Iapam* (1603) are the most concise, but the latter brings in its entry information of how was the final format: round, mentioning that the Jesuitical missionaries fixated themselves in the southwest region of Japan, especially on the island of Kyushu. Widely consumed in the festivities of New Year's Eve nowadays, its individual size is round in some regions, while, in others, people cut it in squares or rectangles.

Ōtake 1925: **Mochi** 餅, s. Bolo de arroz. (n. Rice cake.)

Noda 1966: mochi もち 餅 s. Bolo de arroz, m. Arroz glutinoso simplesmente cozido a vapor e em seguida amassado em grande gral com pilão pesado de madeira. Etc. (n. Rice cake, Glutinous rice simply steam cooked and then crushed at a high temperature with a heavy wood pestle. Etc.)

Hepburn 1886: **Mochi** or **Mochii** モチ 餅 n. A kind of bread made of glutinous rice by beating it in a mortar; – *kagami*, a cake of rice-bread.

Vocabulario da Lingoa de Iapam (1603): Mochi. Bolos redondos feitos darroz. (Round cakes made of rice.)

One of the contributions of the Japanese food culture for the health of the Brazilian people, the tea made in the Japanese style is frequently called *bancha*. In the beginning of the commercialization of Japanese tea in Brazil, the only kind of tea available in the market was *bancha*, and it was a national product. The importation of Japanese teas stimulated the production of teas with new and “tender” leaves, of a better quality in terms of both flavor and smell. Today, the Japanese teas can be found with the denomination of Japanese tea and, more frequently, green tea. Independently of the benefits of *bancha* for the health, it is true that this kind of tea was always (or since the XVI century, at least, as the *Vocabulario da Lingoa de Iapam* (1603) confirms) designated as an inferior

tea or “rude tea” in the Japanese culture.

Ōtake 1925: **Bancha** 番茶, s. Chá grosseiro. (n. Rude tea.)

Noda 1963: bancha ばんちゃ 番茶s. Chá grosseiro, m. Cháe(sic) de qualidade inferior; aquê fabricado com fôlhas grossas que restam após a colheita das tenras. (n. Rude tea, Tea of an inferior quality; produced with bulk leaves that are left after the harvest of the tender ones.)

Hepburn 1886: Bancha バンチャ 番茶 n. An inferior kind of tea.

Vocabulario da Lingoa de Iapam (1603): Bancha. Cha ordinario que não he do bom. (Ordinary tea, which is not the good one.)

Some entities of the Japanese religions, be it Shintoist or Buddhist, also have designations that generally need more explicative definitions. We reproduced some of them in the chart below, in which Noda 1963/1966 is absent, because, for any reason, he did not compiled these words.

Ōtake 1925	Hepburn 1886	Vocabulario (1603)
<p>Bansô 伴僧s. Vigario buddhista. (n. Buddhist vicar.)</p>	<p>Bansô バンソウ 伴僧 n. The assistant of a Buddhist priest.</p>	<p>Bansô. i. Tomonôte yuqu sô. Religioso q(ue) vai em companhia de outro.(A religious that goes in company of another.)</p>
<p>Miko 巫女, s. Bruxa; feiticeira. (n. Sorcerer; witch.)</p>	<p>Miko ミコ 巫女 n. A woman who, dancing in a <i>miya</i>, pretends to hold communication with the gods and the spirits of the dead, and to tell fortunes; a fortune-teller, witch (sic), enchantress: <i>-ni kuchiyose wo tanomu</i>, to inquire of a <i>miko</i>.</p>	<p>Miko. Feiticeira, ou pessoa que serve ao Cami. (Witch, or person who serves the Cami.)</p>
<p>Nyorai 如来, s. Um dos nomes de Buddha. (n. One of the names of Buddha.)</p>	<p>Nyorai ニョライ 如来 n. The highest title given to a Buddha.</p>	<p>Nhorai. Nome do Fotoque. (Name of the Fotoque.)</p>

The insertion of ideograms as an integrating part of the entry allows us to differentiate the homophone words. On the impossibility of doing this, due to the lack of technology, the Jesuits made use of the Japanese 'reading' or explanations of ideograms that would represent the word-entry. This is what we have seen in: "Bansô. i. Tomonôte yuqu sô. A religious that goes in company of another," in which the underlined part corresponds to the Japanese interpretation of the ideograms 伴僧, which represent "Bansô." This is a common strategy in the *Vocabulario da Lingoa de Iapam*.

But what we have also realized is that Ôtake 1925 attempts, as much as possible, a word-by-word equivalence.

The curious thing in these entries is to find a certain prejudice against the Shintoist entity *miko*. The protestant missionary Hepburn describes it as a shaman that has the function of communicating with the gods (written without a capital letter), does not establish any relation with Shintoism, which he defines as the most ancient religion of Japan.⁶ This relation can be seen in *Vocabulario da Lingoa de Iapam* (1603) through the reference of "Cami," although the equivalent term "sorcerer" excludes the meaning of a religious category. Surprisingly, Ôtake seems to be the most prejudicial, by only writing the terms "sorcerer" and "witch," words which refer to the field of pagan beliefs and the Western magic.

Although he decided for the term-by-term equivalence, because he wished to produce a practical dictionary for the Japanese who studied Portuguese, or a useful dictionary for the Japanese immigrants in Brazil, Ôtake made use of more explicative definitions, as it is possible to verify in the words that designate the Japanese arts, written in the chart below.

Ôtake 1925	Noda 1963/1966
<p>Haiku 俳諧s. Sorte de poema composta de 17 syllabas. (n. A sort of poem composed of 17 syllables.)</p>	<p>haiku はいかい 俳諧s. (Liter.) Poema japonês de três versos, dos quais dois de cinco sílabas e um de sete. O mesmo que haiku (俳句) e hokku (発句).// Bom humor, m.; jocosidade, f. jovialidade(sic), f.; maganeira ou maganice, f. (n. (Liter.) Japanese poem of three verses, of which two of five syllables and one of seven. The same of haikai (俳句) and hokku (発句).// Good mood; jocosity; joviality; indecency or immorality.)</p>
<p>Nō 能, s. Talento (才能)// Faculdade (能力)// Habilidade (技倆)// Dorama(sic) lyrico clássico do Japão assim chamado (狂言). (n. Talent (才能)// Faculty (能力)// Ability (技倆)// The so called classical lyric drama of Japan (狂言.)</p> <p>Kyōgen 狂言, s. Peça theatral // Artificio (偽の仕組事) // - jisatsu 自殺, Suicídio fingido. (n. Theatre play // Artifice (偽の仕組事) // - jisatsu 自殺, fake suicide.)</p>	<p>nō のう 能s. Talento, m. Aptidão natural ou habilidade adquirida; inteligência; engenho. // aptidão, f. Qualidade de quem é hábil; capacidade.// Faculdade, f. Potência moral; capacidade.// Drama lírico japonês, m.V. nōgaku (能楽). (n. Talent. Natural aptitude or acquired skill; intelligence; ingeniousness. // aptitude. Quality of those who are skilled; capacity.// Faculty. Moral power; capacity.// Japanese lyrical drama, m.V. nōgaku (能楽)).</p> <p>nōgaku のうがく 能楽s. Drama lírico japonês, m. Representação teatral de dança e música, quase sempre de assuntos históricos fortemente impregnadas de idéias budistas. Os atores são geralmente dois: shite o principal e waki o assistente, que aparecem em trajes magníficos e, por vezes, com máscaras. A música é executada por uma orquestra de quatro instrumentos: dois tamborins (tsuzumi) de percutir com a mão, um tambor de banquetas e uma flauta. O(sic) quatro instrumentistas e mais dois cantores constituem o coro. Os cantores, a compasso com a música, entoam em alta voz o recitativo e os atores, regulam assim seus passos e gestos, que são graves e litúrgicos. A palavra nō (forma reduzida de nōgaku) é mais usada.</p>

	<p>(n. Japanese lyrical drama. Theatrical representation of dance and music, almost always of historical subjects strongly impregnated by Buddhist ideas. The actors are generally two: <i>shite</i>, the main actor, and <i>waki</i>, the assistant, who appear in magnificent costumes and, at times, with masks. The music is played by an orchestra of four instruments: two tambourines (<i>tsuzumi</i>) of percussion with the hand, a stick drum, and a flute. The four musicians and two other singers compose the choir. The singers, in compass with the music, sing, in a loud voice, the recitative, and the authors regulate their steps and gestures, which are soft and liturgical. The word <i>nō</i> (a reduced form of <i>nōgaku</i>) is more frequently used.)</p>
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Hepburn 1886	<i>Vocabulario da Lingoa de Iapam</i> (1603)
<p>Haikai ハイカイ 俳諧 n. A kind of verse or poetry of seventeen syllables.</p>	<p>Faicai. Certo genero de versos, ou cantigas imperfeitas que hum faz, ou muito juntos, usam do de palavras ordinárias, & pouco polidas. (A certain gender of verses, or imperfect ballads that one can do, or many people together, using ordinary words, & little elaboration.)</p>
<p>Nō ノウ 能 n. A kind of ancient operatic performance consisting of music and dancing: — yakusha, operatic performer.</p>	<p>Nô. Artes, partes, ou habilidades. ¶ Nôuo suru. Fazer, ou representar auto, ou tragedia, &c. (Arts, parts, or skills. ¶ Nôuo suru. To perform or represent an allegorical play, or tragedy, &c.)</p>

Although the definition is very simple and concise, Ōtake has the need to explain *haiku* or *nō*: “A sort of poem composed of 17 syllables” and “The so called classical lyric drama of Japan,” respectively.

The explicative definition given by Noda 1963/1966 is almost encyclopedic; aiming at certain exhaustivity, typical of the monolingual dictionaries, but this can be completely justified for the fact that the dictionary is not destined for the “natives,” i.e., the Japanese, but for the Portuguese speakers.

The entries of “haiku” or “faicai,” in the case of *Vocabulário da Lingoa de Iapam*, allow us to see the transformation faced by this kind of poetry in the history of Japan. In other words: the notorious haiku was still regarded as an inferior sort of poetry in the XVII century, the then called *haikai renga*. Observe the qualifiers in the definition of *Vocabulário*: “imperfect ballads,” “using ordinary words, & impolite words.”

Ōtake 1925	Noda 1966	Vocabulário 1603
<p>Uta 歌, Poesia; verso; poema (詩歌)// Canção; canto (歌謡)// Cantiga; modinha (俗謡)// -bito 人, Poeta. (Poetry; verse; poem (詩歌)// Song; chant (歌謡)// Ballad; tune (俗謡)//-bito 人, Poet.)</p>	<p>uta うた 歌 唄 歌謡s. canto, m. Modulação da voz humana ou de outros animais; música vocal.// Canção, f. Composição poética destinada geralmente a ser cantada.// Poesia japonesa (f) de forma fixa, de 31 letras, constituída por 5 frases de 5, 7, 5, 7, 7 letras respectivamente, waka (和歌), tanka (短歌)// -wo utau (を歌う) v.t. e i Cantar.// -wo yomu (を詠む) v.t. Compor poesia. Versificar; versejar. (n. chant. Modulation of the human voice or the voice of other animals; vocal music.// Song. Poetical composition usually destined to be sung.//Japanese poetry of fixed form, of 31 letters, distributed in 5 phrases of 5, 7, 5, 7, 7 letters, respectively, waka (和歌), tanka (短歌)// -wo utau (を歌う) v.t. and i To sing.// -wo yomu (を詠む) v.t. To write poetry. To versify, to write in verses.)</p>	<p>Vta. Verso, ou cantiga. Vt, Vtauo utō. Cantar. ¶ Vtauo yomu, I, yeizuru. Compor, ou fazer versos. (Verse, or ballad. Vt, Vtauo utō. To sing. ¶ Vtauo yomu, I, yeizuru. Compose, or write verses.)</p>

Final Considerations

Ōtake wished to make a new revised and amplified edition of the *Diccionario Japonéz-Portuguez* (1925) and republish it, just like he had done with *Po-Wa jiten* 葡和辞典 (Portuguese-Japanese Dictionary), 1918, by editing it as the *Novo Diccionario Portuguez-Japonéz* or *Po-Wa shin jiten* 葡和新辞典 (New Portuguese-Japanese Dictionary), in 1937, as his son Shin'ichi affirms in the notes regarding the reprint in 1951. This partially justifies the fact that Ōtake brings only equivalent Portuguese terms, even when he needs a more explicative definition. Another justification for this term-by-term correspondence was, obviously, to make its use easier for the Japanese people, differently from Noda, that helped Ōtake in the collection of data and, one can say, inherited his unfinished task and finished it with the publication of *Nippo jiten* 日葡辞典 or *Dicionário Japonês-Português*, Vol I, A~K and *Nippo Jiten* or *Dicionário Japonês-Português*, Vol II, M~Z.

As I have mentioned in the abstract of this article, not even a single great encyclopedia of Japanese linguistic or of teaching of Japanese as a foreign language mentions the publication of Ōtake's or Noda's dictionaries, not even the chronologies called *nenpyō* 年表, which invariably come as annexes, although the *Nihongo kyōiku jiten shinpan* (Dictionary of Japanese Language Education, New edition), 2005, with the chronology of the teaching of Japanese as a foreign language up to 2004, registers the arrival of the ship *Kasato maru*, and the beginning of the teaching of Japanese as the mother-tongue in Brazil: "Since the beginning of immigration, Japanese as a mother-tongue is taught to the sons of Nippo-Brazilians"⁷ (p. 1071). The initiative of the Centro de Estudos Nipo-Brasileiros (Center of Nippo-Brazilian Studies) to make an exhibition about Wasaburō Ōtake due to the celebration of the centenary of Japanese immigration to Brazil emphasized the importance of this lexicographer that devoted his life to the relationship and friendship between Brazil and Japan. We firmly believe that the value of Ōtake and also Ryōji Noda for the Japanese studies in Brazil is yet to be recognized, and their works are yet to be researched.

To conclude this text, it is important to remember the contribution of Ryōji Noda's third son, Yoshinori, that helped him in the collection of data in Brazil (according to the author himself, in the postface of the second volume⁸) and remained in Brazil as translator of Cooperativa Agrícola de Cotia—Cooperativa Central, devoting himself to the linguistic and cultural comprehension between these two countries. And I, the author of this article, am deeply grateful to Yoshinori Noda, for the generous transmission of part of his vast knowledge.

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NOTES

1 Verdelho, Telmo. "O Calepino em Portugal e a obra lexicográfica de Amaro Reboredo" (Calepino in Portugal and Amaro Reboredo's Lexicographical Work). In *Revista Portuguesa de Filologia*, Volume XXIII, 1999-2000, pp. 125-149.

2 Since we were not able to find the correct 'reading' for 短笛長鞭, we attempted a Japanese phonetic transcription of each ideogram.

3 In Portuguese, "Cada vocábulo consignado a necessária explicação do seu significado em português"; in Japanese, 「各収録語に必要な語義をポルトガル語で付加えることに全力を集め注いだ」 (Noda 1963: Hashigaki).

4 In Portuguese: "construir uma ponte lingüística em proveito de intercâmbio cultural entre o Japão e os países do idioma português"; in Japanese: 「日本とポルトガル語使用諸国の文化交流のために、その中間の溪谷に語学の橋を架けようとする」 (*idem*).

5 The Jesuits and Hepburn called the *ren'yōkei* form, or continuative, the root of the verb.

6 *Shintō* シンタウ 神道 (*kami no michi*) *n.* The region or worship of the kami, "Shintōism," — the most ancient religion of the Japanese. (Hepburn 1886: 575)

7 「移民が開始された当初から、日系人の間では子弟に対する国語としての日本語教育が行われる」 in *Nihongo kyōiku jiten shinpan* 日本語教育事典 新版 (Dictionary of Japanese Language Education, New Edition), 2005.

8 "The third son of the author, Yoshinori Noda (良伯), who, in São Paulo, worked as a secretary and assistant in the production of the dictionary."