

The *-ta* Form as *die reine Sprache* (Pure Language) in Futabatei's translations.

This presentation is based on an article, which was published in *Japanese Language and Literature*, the journal of the Association of Teachers of Japanese in America. The article traces Futabatei Shimei's use of the *-ta* form in his translations, particularly in translations of works by Turgenev and Gogol. The translations examined in this article include "Aibiki" (The Tryst, 1888) and "Meguriai" (A Chance Encounter, 1888-1889) from Turgenev's "The Rendezvous" and "Three Encounters" and their revised versions "Aibiki" and "Kiguu" which appeared in 1896, eight years after the publication of the first versions. The article also looks at "Shôzôga" (The Portrait, 1897) from Gogol's "The Portrait", and a comparison is made between its translation style and the narrative style of Futabatei's original work *Ukigumo* (Floating Clouds, 1887-1889).

The article draws the conclusion that Futabatei bequeathed two distinct styles of narrative to Japanese literature, by releasing the pure language inherent in Turgenevan and Gogolian narratives. One narrative style is based on the use of *-ta* as a past tense marker, and emerged from his early translations from Turgenev. This is the style that was taken up by young writers of the naturalist school, and which became the dominant style in Japanese literature. The other style is based on the predominant use of non-past forms, with *-ta* serving as an aspectual marker. This style was used most effectively in the translation of Gogolian narrative, and retained traces of traditional oral narrative styles.

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