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## **Pars II**

# **Summaria acroasium in sectionibus et symposiis factarum**

Redegit

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Moderatores

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**2-Sprachen-Paradigma.** Die Adressaten-Solidarität hat man in der Mitte des Jahrhunderts z. B. in einigen bedeutenden Epen- und Folklore-Veröffentlichungen erreicht, die zweisprachig erschienen oder sogar geschrieben waren (Neus, Kreutzwald, Schultz-Bertram).

**Paradigma der Mischsprache.** In den Städten hat das sog. Halbdeutsch, ein Mischling mit deutschem Substrat und starkem estnischen Einfluß, eine soziale Rolle gespielt. Obwohl das Halbdeutsch nach Meinung einiger Literaten (Schultz-Bertram, Falck) eine mögliche Zukunftssprache war, hat es als Mittel komischer Dichtung nur in den deutschbaltischen Kreisen Anerkennung gefunden.

**Alexander Vakhrushev**

**Izhevsk**

#### **THE ORIGIN AND SOURCES OF UDMURT PRINTING**

The tsarist discriminating policy and other factors hindered the development of Udmurt national printing up to XX century. For a long time the Udmurt's self-consciousness and culture could be revealed only by the means of folklore.

The origin and the development of Udmurt printing were influenced by the following factors: 1) the formation of the nation; 2) original and varied oral folk poetry created by that time; 3) the creation of Udmurt writing on the basis of Russian alphabet in the second half of XVIII century and the publication of first grammar books and dictionaries; 4) the conversion of the Udmurts to Christianity and the publication of the first religious and secular books in Udmurt; the mastering of Russian culture and consequently the growing interest to national culture, oral and written language; 5) the moulding of national cultural and intellectual leaders (G. E. Vereshagin, I. S. Mikheev, I. V. Yakovlev, M. P. Prokopiev and others). At first mainly religious, moral and didactic books were printed, but their role in the cultural progress of that period was great.

The development of Udmurt printing was precipitated by the first Russian revolution (1905–1907). The revolution stimulated the propagandistic and educational activity of the leaders of national movement. Besides leaflets and other printed matter of the similar character, textbooks and year-books were published. They contained various items on political and social as well as fiction.

First books, year-books and leaflets served as sources of Udmurt national press. The years of World War I were also the years of the origin and development of the national press in Udmurtia.

**Mardi Valgemäe**

**New York**

#### **THE METAMORPHOSIS OF MATI UNT'S YELLOW CAT**

Mati Unt's revisions of his 1963 novel *Good-Bye, Yellow Cat*, published in 1992 as *Hello, Yellow Cat*, not only reflect the radical changes involving the new historical situation in Estonia but strengthen the aesthetic value of this work. Though he has altered the title (the shift from "good-bye" to "hello" is in itself symbolic), Unt has not created a new fiction. He has simply rewritten his first novel, as he takes pains to explain in the "Letter to Mihkel Mutt," which serves as a paratextual preface to *Hello, Yellow Cat*. The new version omits some of the original text and adds considerable amounts of new material. These exchanges could be grouped into three categories: politics, psychology and cultural allusions.

Because *Hello, Yellow Cat* was published after the regaining of Estonia's independence, the formerly vague mention of politically sensitive events has been replaced by clarified, expanded and concretized information. This material functions as a newly polished mirror of the age. The youthful protagonist's soul-searchings and encounters with the opposite sex have gained in depth, significance and realism and serve as a plausible barometer of the anti-hero's emotional, spiritual and artistic growth. Finally, in addi-