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Without professionals but with dilettantes

Generally the significant presence of dilettantes is interpreted as a sign of a crisis in a literary group. The literary group members will deal with this phenomenon, when it is already a problem. So this plight is solvable but not preventable. Namely because that this latter one does not seem a feasible task. It is maybe not an exaggerative statement that in all literary groups there are people who are dilettante - at least according to the members of the group. The fact that there are dilettantes in each literary group, could mean, that the definition of dilettantism is different in all groups. So the concept is not at all general. Rather can be paraphrased, than determined, who is a dilettante. The clarification of the concept is the fundamental task of all examination dealing with this. In my lecture I will punctually define the concept used by me – both in time and space.

The dilettantes mostly cause problems in the present, so their literary historical role generally is not the object of an examination. Dilettantes are "a group in the other group" – it is infrequent that somebody of them is can be found in the history of literature - by name. And especially not in the canon, which one of the tasks (or one of the consequences?) is the "worthless" to forget. But there is a literary historical situation in which can be determined the indispensable role of the dilettantes. This period of literary history are the 1920s, '30s in Vojvodina. After the conclusion of the Treaty of Trianon the Hungarian literature in Vojvodina was organized in cultural crisis. And the dilettantes were very important in this organization, so they had not a negative or harmful literary historical role. In my lecture I will demonstrate this essential role of the dilettantes at the birth of the Hungarian literature in Vojvodina.

If there were some authors in Vojvodina before Trianon they are just provincial authors have had. So they were not representatives of an autonomous literary group. When this area was seceded from Hungary the new goal was to keep the Hungarian culture alive and to organize the Hungarian literature in Vojvodina. It was undoubtedly very important to have more people who have been members of this new literary group. In Vojvodina there were not outstandingly good authors. Dezso Kosztolányi, who was born in Subotica, also was the missing professional writer. Doubtless, that until the today's day many times mentioned "Who is an author in Vojvodina"-question at first was a collecting question. Many dilettantes contributed to increasing the group. And there were many dilettantes not only between the authors but also between the readers and the patrons. So the task was not only to select the writers but also to educate and to organize the public. It was necessary to cooperate between the few talented authors and the dilettantes. For example so could be created the *Vajdasági Írás* that was the first determining periodical of the Hungarian literature in Vojvodina. This periodical was a direct predecessor of the *Kalangya*. The editors of the *Kalangya* could already stronger act against dilettantes. At this time, in the 1930's years became exclusionary question the already mentioned "Who is an author in Vojvodina?"-question.

The critics and the leaders of a literary group are responsible for the presence of the dilettantes. You can talk about the dilettantes when they get space to be present in the literature. Examining the circumstances of the organization of the Hungarian literature in Vojvodina it appears that it is not necessary to eliminate the group of the dilettantes but they can be an essential partner. This discovery fundamentally changes the assessment of the dilettantes in the Hungarian literature in Vojvodina. It is very important to expound the critical and editorial principles because without this exposition it is not possible to describe the *cooperation* between author and dilettantes.