

# Literature, Society, Progress and Entrepreneurship

## Abstract

The entrepreneurship of a society is a socio-cultural phenomenon. Literature is one of the important factor influencing the spirit of entrepreneurship.

The literature created in the social context, represents some motivational factors and plays vital role of inculcating social and cultural values at all times. It is closely connected with concrete economic, political, social and cultural situations. As the human life becomes progressive, it gets portrayed in different form of literature. The literature is available in different forms like novel, poetry, drama, short story, biography etc. The entrepreneurial analysis of any society can be possible through the literature analysis of the society with the help of specific analysis method.

**Keywords:** Literature and Society, Achievement Motivation, Interrelation Ship, Sociology of Writer, Psychology of Literature, Social ills, Material Progress Authors Writing of this Time.

## Introduction

The objective of this paper is to provide background for understanding the relationship between literature, society and progress. The paper is divided into four sections. The general introduction to the literature and the relationship between literature and society is discussed in section I. Section II relates to Literature and Psychology. Section III deals with Sociology of writer and the relationship between Literature and Progress is discussed in Section IV.

## Section I

Literature is one of the oldest forms of human activity and creativity. It has certain sameness of forms throughout its long history.<sup>1</sup> However, literature and society keep revitalizing each other. The relation between literature and its society is, more or less, that of a grammar and its language. As a language helps, develop its grammar and the grammar regulates it, a society grows its literature and the literature defines it. In the grammar of a language or literature of a society, the expressions not valid till yesterday may find an easy acceptance today.<sup>2</sup> Therefore, literature is a social institution, using language as the medium language, and language is a social creation. The traditional literacy design as 'symbolism' and 'meter' are social in their very nature. These are conventions and norms which could have arisen only in society.<sup>3</sup> Furthermore, literature represents life and life is a social reality, even though the nature world and the inner or subjective world of the individual has also been an object of literary imitation. The author himself is a member of society, with a specific social status. He also receives a degree of social recognition and reward as he addresses an audience.<sup>4</sup> Indeed; literature has usually arisen in close connection with particular social institutions. Literature has also a social function or use, which cannot be purely individual.<sup>5</sup>

Some issues raised about the relationship i.e. literature and social situation, literature and economic situation and social and political systems. Attempts are made to describe the influence of society on literature, and judge the position of literature in society—regarding economic development. (i.e. entrepreneurship development). Such type of sociological approach to literature is particularly cultivated by those who profess a specific social philosophy. The Marxist critics not only defined relations between literature and society, but they also have defined conception of what these relations should be in the present society and the future 'classless' society.<sup>6</sup> This approach is based on literary, political and ethical critics. They tell not only what were and are the social relations and implications of an author's work, but what type of relations should have been or ought to be.



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The relationship between literature and society is best expressed in BeBonald's phrase— i.e. "literature is an expression of a society."<sup>7</sup> It means that literature depicts social, political and economic reality of a society. Even entrepreneurship also requires social and political involvement of an entrepreneur. Tain clearly states that the historical (i.e. social, political and economical). greatness is simply equated with artistic greatness. The artist or writer conveys truth and that truth is necessarily historical and social truth.<sup>8</sup> The works of art are furnished documents because they are monuments. A harmony between unusual ability and age is required in art and literature. Representativeness and social truth form a part of artistic value.<sup>9</sup> However, "literature is not really a reflection of detail social process, but the essence, the abridgement and summary of all history."<sup>10</sup>

## Section II

### Literature and Psychology

By 'Psychology of literature', we mean the psychological study of the writer as an individual, or the member of society, or the study of his creative process, and the effects of literature upon its readers.

Literature is author's need for higher achievement which he, by his creative imagination, works upon his feelings, ideas, experiences and ambitions too. That means the relationship between higher achievement and ambition (s) is proportionate. The creative process of literature, through difficult to be described. Freud believes that an author is an obdurate neurotic person, by his creative work, kept himself from am crack-up but also form any real cure, He further says that "And he (author) originally a man who turns away from reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy of life allows full play to his erotic and ambitious wishes. But he finds a way of return from this world of phantasy back to reality; with his special gifts, he moulds his phantasies into a new kind of reality, and men concede them a justification as valuable reflection of actual life. Thus, by a certain path, he actually becomes the hero, king, creator, favourite he desires to be, without the circuitous path of creating real alterations in the outer world."<sup>11</sup> The poet, Freud explains is a day-dreamer who is socially validated. Instead of altering his character, he perpetuates and publishes his fantasies. However, Freud, fails to recognize that the creation is itself a mode of work in the outer world, that while day-dreamer is content to dream of writing his dreams, one who is actually writing is engaged in an act of externalization and of externalization and of adjustment to society.

## Section III

### The Sociology of the Writer

Each writer is a member of society. Therefore, he can be studied as a social being through his biography and literature. Such study can easily widen into the whole social surrounding form which he comes and in which he lives. It will be possible to accumulate information about the social background of the author, the economic position of

the writer and the society.<sup>12</sup> We can show what was the exact share of artist from the aristocrats, bourgeois and proletarians in history of literature. We can demonstrate the predominant share which the children of the professional and commercial classes take in production of American literature. Statistics can establish that in modern Europe, literature recruited its practitioners largely from the middle classes, since aristocracy was preoccupied with the pursuit of glory or leisure, while the lower classes had little opportunity for education. In England, this generalization holds good only with larger reservations. The sons of farmers and workmen appeal infrequently in old English literature such as Buons and Carlyle are partly explicable by reference to the democratic Scottish school system. The role of aristocracy in English literature was uncommonly great—partly because it was less cut off from the professional classes than in other countries, where there was no primogeniture.<sup>13</sup>

However, Maharashtra, Marathi literature was the production of educated middle class, and these major concerns were to attack the age old social ills, such as caste system, untouchability, dowry, regionalism etc. But after 1947, there was a spate on one hand of historical biographical novels, and on the other, a clinical dissection of certain new social ills in the process of aid-spread modernization, growing slums, social and political corruption, cracking down in strain, man-woman relationship, unemployment, frustration amongst youth and vague threat of violence in the scene are few themes for the Marathi writers belonging to different social backgrounds. However, uncertainty about future and uneasiness of frustration, the literature reflects hasn't built up the spirit of an entrepreneur bearing risk and invention on convert challenges into victories.

## Section IV

### Literature, Progress and Entrepreneurship

The standard of living (i.e. material progress) is simply equitable to literature. The standard of living and material progress is dependent upon the entrepreneurship of society. As the human life becomes progressive, it gets pictured in literature too. In Maharashtra, the forces of industrialization, urbanization, or modernization have been moving quite fast during the last three decades and all the organisational changes there have become the part of contemporary literature. Much writing has been done upon political and social views by various writers, but in recent times, more and more attention is being devoted to the economic implications of social and political views. For example, L.C. Knight arguing that Ben Jonson's economic attitude was profoundly medieval. L.C. Knight also shows that Ben Jonson has satirized the rising class of usurers, monopolists, speculators and undertakers. Many works of literature—e.g. the 'Histories' of Shakespeare and Swift's "Gulliver's Travels" have been reinterpreted in close relation to political and economical context of time.<sup>14</sup> Rane Wellek and Austin Werran argue that the study of economic basis of literature and the social status of the writer is bounded up with a study of the audience which he addresses and upon which he is

dependent financially. He states that even the aristocratic customer is an audience, and frequently severe audience, requiring not only personal excessive flattery but also conformity to the social status of his class. They explain that, in even earlier society, in the group where folk poetry flourishes, the dependence of the author on the audience is even greater. The author's work will not be transmitted unless it pleases immediately.<sup>15</sup> It is, therefore, he trotted that the social, political and economical importance of society do take part in author's writing of his time.

The stratification of every society (i.e. religion, culture, caste, race, tradition, language, politics) is reflected in the stratification of its literary taste. While the norms of the upper classes usually descend to the lower. This movement is sometime reversed: interest there is no necessary concurrence between political and social advancement and aesthetic. The leadership in literature has passed to Bourgeoisie long before, because of political supremacy.<sup>16</sup>

The stratification may be interfered in the literary taste, by difference of age and sex-groups and association. In a competitive society, the fashion is also important phenomenon in any modern literature. The norms of upper classes are in any modern literature. The norms of upper classes are in constant need of replacement. Certainly, the present rapid changes of taste seem to reflect the rapid social changes of the last decades and then the general loose relation between artist and audience. The modern writers 'isolation from society, believes the Russian Socialist Georgi Plekhana, is rooted in the doctrine of 'art for art's sake', "which is a plight when artists feel a hopeless contradiction between their aims and the aims of the society, to which they belong."<sup>17</sup>

The writer is not only influenced by society, but he also leaves influence on society. This reciprocal relationship between literature and society-gets fuse into an organic whole and society gets energized from the compelling force of art. Fiction merges into the facts of everyday life with sharpened awareness and sensibility.

Literature occurs in a social context, It also represents social surroundings.<sup>18</sup> Therefore, It is connected with concrete economic, political and social situations. In literature, there are inter-relationships between all spheres of human activities. Therefore, we can establish some connection between different modes of production and literature. The economic

system usually implies the system of power and then it must control the forms of family life. The family plays an important role in education in the concepts of sexuality and love and in the whole convention and tradition of human sentiments. Therefore, it is possible to link every form of literature with love, conventions, religious conventions and conceptions of nature and material progress.

In brief, literature created in the social context represents some motivation factors and plays viable role inculcation of social and cultural values at all times. It is closely connected with concrete economic, political, social and cultural situation. As the human life becomes progressive, it gets portrayed in any forms of literature.

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