

A Socio-Cultural Study of the Odyssey by Homer and the Odyssey by Usman Ali: A Comparative Analysis

Maria Musarrat, Muhammad Adnan, Irum khalil

Student of M.A English, University of Sargodha, Mandi Bahuddin Campus, Pakistan

Abstract: *This research paper is pertained to explain the similarities and differences in socio-cultural dissertation about The Odyssey by two writers of different times: Greek writer Homer and Pakistani dramatist Usman Ali. This research inquires social and cultural aspects in both, the epic and the play. To contemplate socio-cultural study, the researcher draws on Faiz Ahmad Faiz's concept of Culture and Identity (2004). Faiz's concept is used to explicate the derived aspects of culture: material culture and non-material culture. The panoramas of culture have been dissertated to interpret the archaic and human history, being propped up by four standards. (1) Celebrating cultures of Greece and Pakistan (2) Rituals (3) War and (4) Religious Extremism. Social aspects of the epic and the play are figured according to the derived prototype regarding socio-political and religio-historical aspects. In the comparative analysis of the epic and the play, the researcher essays to analyse both the texts under the finally neologized aspects of culture: material culture and non-material culture. These two aspects of culture are discussed in the perspective of culture theory conferred by Faiz Ahmad Faiz.*

Keywords: *Socio-culture, The Odyssey, Faiz Ahmad Faiz, Odysseus, war, Greece, Pakistan, material culture, non-material culture.*

1. INTRODUCTION

For the present research the selected field is socio-cultural study of *The Odyssey*. This research renders a proper understanding of the gradual change in the human behaviour as well as cultural mores of the same phenomena (The Odyssey portrayed by a Greek poet Homer in 8BC and a Pakistani dramatist Usman Ali in 2016).

Philosophers are increasingly concerned with the cultural dimension to their studies of logic, values and aesthetics. The concept of culture and society in connection with literature has always been the hot issue for theorists.

Malinowski (1944) in his book, *A Scientific Theory of Culture and Other Essays*, considers that culture is an instrument which enables man to secure his bio-psychic survival and subsequently a higher mental-intellectual survival. Since each aspect of culture whether it is economic organization, social organization, religion or language is rooted in the needs of the human being, they are all inter-related to each other through the common ground in which they are rooted i.e. the human being with his needs. There is nothing loose within a culture; it is all inter-connected and no single trait has any meaning by itself unless it is seen in the context of the whole. Malinowski points out that if one aspect of culture is changed the whole of it will change.

Franz Boas in "*The Mind of Primitive Man*" (1911) alleges that culture may be defined as the totality of the mental and physical reactions and activities that characterize the behavior of individuals composing a social group collectively and individually in relations to their natural environment, to their groups, to members of the group itself and of each individual to himself it also includes the products of these activities and their role in the life of groups. It is more, for its elements are not independent, they have a structure. Kroeber and Kluckhohn (1952) delineate culture as; "Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand as conditioning elements of future action".

Homer is commonly credited as Greek poet and author of Western literature's first and most influential works Iliad and The Odyssey. He was believed by the ancient Greeks to have been the first and the greatest of the epic poets. The Odyssey, Homer's second epic, is the story of the attempt of one Greek soldier, Odysseus, to get home after Trojan War. His journey to return home to Ithaca after the battle of Troy takes ten years. In his absence, it is assumed he has died, and his wife Penelope and son Telemachus must deal with a group of suitors, who compete for Penelope's hand in marriage. Telemachus travels to Pylos and Sparta in search of his father. He comes to know about his father's fame.

The journey of Odysseus from Troy to Ithaca takes ten years, the same amount of time that the Trojan War itself lasted. The extraordinary length of Odysseus' return trip, which should take a matter of weeks, is due to his many antagonists, including the god Poseidon. He has encounters with Circe, Polyphemus, Sirens and Cicones. Finally, the gods take pity on Odysseus and he reaches on the land of Phaeacians and tells them his adventures. Phaeacians give him a ship and he reaches Ithaca safely. Odysseus' most memorable quality is not only his bravery but rather his cleverness and intellect.

Usman Ali is a Pakistani playwright. He is the author of three plays: The Guilt, The Last Metaphor and The Odyssey. The major themes of his works are mainly based on his personal experiences. Greek mythology left a profound influence at Usman Ali which is obvious in his work.

The Odyssey, Ali's third play, is the story of Odysseus's home in his absence. In his absence his son Telemachus is fucked by Bali. Telemachus considers that his father is responsible for his tragedy. When Telemachus is ignored by his father for two years, he becomes shadow and falls into a broken life. Penelope, wife of Odysseus, is also prejudiced because of her husband's negligence. Odysseus comes back to his home. He is told that his son is victim of HIV. At the same time, he is informed that his wife is conceiving an illegitimate child in her belly. At the end of the play, an explosive jacket is discovered from Telemachus. Play ends where Odysseus, Telemachus and Bali all are arrested by the police. This play seems to ask for a bandage big enough to cover the world's wounds.

2. RESEARCH QUESTIONS

1. What is meant by socio-culture?
2. What are the various forms of culture presented by Faiz Ahmad Faiz?
3. How the forms of culture can be applied on The Odyssey by Greek poet Homer and Pakistani dramatist Usman Ali?
4. What are the similarities and dissimilarities between The Odyssey by Homer and Usman Ali?

3. LITERATURE REVIEW

Many studies have been manipulated to probe socio-cultural life in different works of literature. Falthor in his essay '*A Comparative Analysis of The Odyssey and The Metamorphoses*' discovers that Homer and Ovid have various equivalents in certain narratives that they shared with the audience i.e. the story of Circe but they told them with various modifications. Both tales deliver different takes on the same situation that allows the audience to fully grasp objectives of both poets.

Mary Economou Bailey in '*The Odyssey and Its Odyssey in Contemporary Texts: Re-visions in Star Trek, The Time Traveler's Wife, and The Penelopiad*' studies the association between ancient and modern stories. Star Trek and The Penelopiad are based on *The Odyssey* and *Its Odyssey*. He gives the concept of continuity and relevance of classical myths with current contexts.

Dr. M. Shahbaz and Hina Gull in the article '*A Socio-Cultural Study of Delhi by Khushwant Sing and Twilight in Delhi by Ahmad Ali: A Comparative Analysis*' explore the similarities and dissimilarities in developing socio-cultural discourse about Delhi by two different writers. Ahmad Ali and Khushwant Singh have presented a true picture of socio-cultural life of Delhi in their own manners.

Nicole Smith in "*The Narrow Role of Women The Odyssey by Homer*" portrays the theme of women as seductresses. Mothers are insistent figures throughout The Odyssey and are examined as the givers of pity and sorrow rather than actual adherents of their sons and husbands. They are in need of support and guidance as they are infirm and fragile. Penelope is playing the role of mother figure and seductress simultaneously. She promises to marry one of suitors once she finishes her sewing wedding veil, but each night she demolishes previous night's work. She wants to gain material objects. Women

in *The Odyssey* are always yelling out to exhilarate men but are not contemplating to fulfil any promise of love or sex. Penelope presents both sides of two evident divisions of woman character.

Dana Spiegel in the article "*The Odyssey as a Psychological Hero Journey*" argues that *The Odyssey* follows closely the complete cycle of Joseph Campbell's Hero Journey, both as physical and as a psychological undertaking. Campbell's Hero Journey consists of three stages: separation or departure, the trials and victories of initiation and the return and reintegration with society. Odysseus, as hero, fulfils three requirements. Odysseus' journey begins twenty years prior to the start of *The Odyssey*. He has encounters with Cyclopes, Polyphemus and Sirens. After twenty years, Odysseus returns to Ithaca. It is successful use of his acquired abilities that allow him to complete his journey and reintegrate into society as a better husband, father and king for himself and his people.

Hayley E. Tartell in "*The Many Faces of Odysseus in Classical Literature*" defines the characteristics of Odysseus. Odysseus is portrayed as a hero in *The Odyssey* by Homer due to his bravery and sharp intellect. In *Philoctetes*, Sophocles portrays Odysseus as a villainous figure and antagonist. Sophocles reveals an Odysseus whose thirst for glory transcends his moral scruples. In *Ajax* by Sophocles, Odysseus is presented as a selfish figure with impure motives. In Virgil's *Aeneid*, Odysseus' deceitfulness becomes evident when he employs a scheme to win the Trojan War. In *Hecuba*, Euripides portrays Odysseus as an evil. Homer, Sophocles, Virgil and Euripides distinctly depict that Odysseus' character is readily subject to different interpretation by various authors.

SumiyaKhizar in the article "*Exploration of Laughter: Comparison of Aristophanes' Play The Knights with Oscar Wild's The Importance of Being Ernest in The Perspective of Verbal Humor*" explores the arousal of laughter. This article compares an ancient play *The Knights* and a modern play *The Importance of Being Ernest* and investigates both the texts by following six levels of comedy. It presents the doctrine that structure and the way writers delineate the texts by following levels evoke comedy. Both the texts follow same structure to arouse comedy and humor.

The researcher's contribution is to scrutinize socio-cultural study of *The Odyssey* by Greek writer Homer and *The Odyssey* by Pakistani dramatist Usman Ali. The researcher will investigate similarities and dissimilarities in both, the epic and play. It will ignite new flames in the heart of modern reader.

4. FRAMEWORK AND METHODOLOGY

To conduct the study, the researcher has taken socio-cultural study conferred by Faiz Ahmad Faiz. Faiz in *Culture and Identity chap#05 Problems of Cultural Planning in Asia_ with Special Reference to Pakistan* explicates; "Culture in broader sense is commonly defined as the whole way of life of a given human society. In more restricted sense it comprises finished or stylized expression of this way of life in various forms of creative and artistic expression. For purpose of convenience, these two inter-related aspects may be discussed separately." (37)

Further he defines "Culture, in human societies, has two main aspects: an external formal aspect and an inner ideological one. The external forms of culture, social or artistic, are basically an organized expression of its inner ideological content. Both are integral components of a given social structure. They are changed or modified as this structure changes and because of this organic link they also promote and influence such changes in their parent organism. Cultural problems, therefore, cannot be studied or understood or solved in isolation from social problems i.e. problems of political and economic relationships." (38)

He describes two inter-related aspects of human culture: the physical objects of the culture and the ideas associated with these objects. Material culture refers to the physical objects, resources, and spaces that people use to define their culture. These include homes, neighbourhoods, cities, schools, churches, temples, mosques, offices, factories, plants, tools, means of production, goods and products, stores, and so forth. Non-material culture refers to the non-physical ideas that people have about their culture including beliefs, values, rules, norms, morals, language, organizations, and institutions.

Along with Faiz Ahmad Faiz, the researcher has quoted diverse sociologists and anthropologists as a framework of the research. Said comprehends culture in *Culture and Imperialism* as; "Culture is the learned accumulated experience of communities, and it consists of socially transmitted patterns of behaviour". Erikson (2004) says that everything one learns from society as its member is called

culture. It includes values, language, customs, religion, and many other things to make us human. Culture unites humanity and it makes the role of culture universal, plural and collective. Culture also becomes a source to divide humanity. It makes various groups of people across the world on the basis of differences in their ways of life according to their exclusive social set ups.

The research is qualitative that is delineated to examine the developing socio-cultural oration about The Odyssey by Homer and Usman Ali. The study of culture and study of society both are two sides of the same coin that we cannot separate from each other.

5. TEXTUAL ANALYSIS

Faiz Ahmad Faiz comprehends culture as; “Culture in broader sense is commonly defined as the whole way of life of a given human society. In more restricted sense it comprises finished or stylized expression of this way of life in various forms of creative and artistic expression. For purpose of convenience, these two inter-related aspects may be discussed separately.” (37). Culture is the whole way of life of a community. It changes when social condition change. Cultural development is not conceivable without social development. The art represents the level of reality but an active agency for social uplift or degeneration” (95).

A culture includes art, knowledge, beliefs, values, norms, organizations, social relationships and so many other things in a community. Culture can be defined as the language, norms, values, beliefs, and more that, together, form people's means of life. It is a combination of elements that affects how people think, how they act, and what they own. Sociologists describe two interrelated aspects of human culture: the physical objects of the culture and the ideas associated with these objects.

Material culture refers to the physical objects, resources, and spaces that people use to define their culture. These include homes, neighborhoods, cities, schools, churches, temples, mosques, offices, factories, plants, tools, means of production, goods and products, stores, and so forth. All of these physical aspects of a culture help to define its members' behaviors and perceptions.

Non-material culture refers to the non-physical ideas that people have about their culture including beliefs, values, rules, norms, morals, language, organizations, and institutions. For instance, the non-material cultural concept of religion consists of a set of ideas and beliefs about God, worship, morals, and ethics. These beliefs, then, determine how the culture responds to its religious topics, issues, and events.

Socio-culture involves social and cultural factors. It describes people's behavior and mental processes as shaped in part by their social and cultural contact, including race, gender, and nationality.

Through the essay of the work of both the writers, it can be said that Homer (8BC) and Ali (2016) have illustrated a portrait of socio-cultural life of Greece and Pakistan in their own manners. They share many similarities and dissimilarities in their way of description. The main objective of both writers is to paint the true colors of socio-culture of their times from centuries to present time. They have shown impartial attitude to epitomize the details about culture of their times.

6. SYMBOLS AND METAPHORS

Said comprehends culture as; “Culture is the learned accumulated experience of communities, and it consists of socially transmitted patterns of behavior” (1993). The island of Ithaca symbolizes home. There Odysseus can share his life with his beloved wife and son, enjoy the wealth that he has earned, eat the food of his youth, and even sleep in the bed that he built. “He's plotting a way to journey home at last; he's never at a loss.” (Book 1, l. 237) Ithaca also symbolizes the end of the journey, the goal of the mythic trek. Nevertheless, it is not gained without a fight.

The sea itself is a recurring symbol throughout the epic. The sea is representative of life and similarity. Homer's sea has perils and challenges that cannot be avoided. As Odysseus succinctly puts it to the Phaiakians, “*We are Achaians coming from Troy, beaten off our true course by winds from every direction across the great gulf of the open sea, making for home, by the wrong way, on the wrong courses. So we have come. So it has pleased Zeus to arrange it*” (Book 9, l. 259-262). The sea seems to represent the huge gulf between the power of men and the power of the gods. It represents a great man's journey through life with all its victories and heartbreaks. Odysseus is far from Ithaca and the only way home is by way of the sea. On the other hand, the sea can send blessings and breezes to fill the sails to take the weary traveller home.

Odysseus' bow symbolizes the physical superiority, kingship, strength and worthiness. The bow also symbolizes the maturity and perhaps the character of the king. "*Penelope: Here is my lord Odysseus' hunting bow. Bend and string it if you can. Who sends an arrow through iron ax-helve sockets, twelve in line? I join my life with his, and leave this place, my home, my rich and beautiful bridal house, forever.*" (Book 2, p. 946, l. 20-25). By stringing it after all others have failed, Odysseus asserts his dominion and proves to the suitors that their efforts to take his wife and land from him have been in vain.

The shroud that Penelope weaves symbolizes the cunning with which she confronts the suitors. "Penelope: I had the happy thought to set up weaving on my big loom in the hall...let me finish my weaving before I marry, or else my thread will have been spun in vain" (Book 19, l. 145-148). The shroud is a symbol of female deception. She lacks the power to fight them with physical strength so she wards them off with her wits.

Faiz says that arts symbolizes the ways of social life in two aspects one is ideological and other is material. And these arts become a source of identity for a nation and its civilization at all levels. The Odyssey by Usman Ali also has the characteristic of symbolism. Ali (2016) has created the character of Telemachus to present deprivation. He is deprived by his father's love. He is haunted and raped by cruel system. Telemachus is fucked by Bali. Telemachus considers that his father is responsible for his tragedy. When Telemachus is ignored by his father for two years, he becomes shadow and falls into a broken life. "*My father fights for the state. But his son is alone. The state runs Balli, Billu, Baber and Birju. Where is he? He has spent ten years away from the home and his home is yelling at him*" (Ali, 2016, p.11). This reference clearly shows his deprivation and non-existence.

Another significant symbol in Ali's play is neem tree. This tree can be a symbol of hope for Penelope. Penelope tells Telemachus "*He promised me by this tree*" (Ali, 2016, p.12). Penelope is hopeful about Odysseus' safe return from war. Metaphorically, neem tree suggests apparent difficulties but sitting under tree character is thanking. This tree suggests a hope for change. "*Standing under a neem tree waiting for you*" (Ali, 2016, p.41).

7. SENSUAL APPETITE

David Frauenfelder notes, "recognize that good stories have a profound effect on all cultures and that comparison of similar stories from different cultures can illuminate both sides in ways otherwise impossible" (210). Sensual appetite is visible in both, the epic and play. For Odysseus, the journey to home from Troy is a sensual quest for true manhood. In contrast to battles with men or animals, sensual battles with women are sometimes much more difficult to win. He faces goddesses, who entice and lure him with feminine duplicities. On Aeaea, he confronts Circe with feminine with more powerful than she can bewitch, seizing her place as a powerful female Circe represents the sensual world.

*"Circe: why do you sit this way Odysseus, as one with no voice?
Perhaps you expect another trick. There is no need to bear; I have already
sworn you a powerful oath"* (Book 10, l. 378-382).

On the lush, luxuriant island of Ogygia, Odysseus spends seven years with Calypso, who virtually possesses him and compels him to live a sensual but vegetative existence. In Ogygia, Calypso emasculates him and strips him of any power, imprisoning him as an object for her sensuality.

*"Calypso: I myself saved him as he was bestriding his keel, I have loved him and
nourished him and I have declared to him I would make him immortal and ageless all his
days"* (Book 5, l. 132-135).

Due to her hope for a mortal husband, Calypso can only see Odysseus as the mortal she plucked from the sea and made her husband. "*He slept the nights with her*" (Book. 5, l. 154). By forcing herself upon him nightly not only does Calypso emasculate Odysseus, but she also dehumanizes him. Thus, many female characters in The Odyssey force men into a strong sexual attraction.

Correspondingly, Ali's The Odyssey is situated with sensual violence. The story takes its inception from sensual assault when Telemachus comes home and imparts his tragedy. Telemachus is victimized by sensual assault of Balli, Bilu, Birju and Baber. As textual reference support this point.

“One of them was holding my wrist again and again. He used to rub his hands over my ears again and again. Balli kissed me but I looked away. Birju held me by my beard and kissed on my neck. They tied my hand and fucked me one by one” (Ali, 2016, p.9).

Penelope, Odysseus’ wife, is also enjoying relation with someone else. In her husband’s vacancy she wants to accomplish her sensual appetite. She conceives an illegitimate child in her belly. Penelope confesses;

“Whatever remains empty is filled by someone. It is unnatural for places to remain empty. Something enters as the whole being is waiting. What does a thirst want? It wants to be satisfied and all the blank spaces are filled” (Ali, 2016, p.31). This reference evident Penelope’s sensual desire and her relation with other person.

8. CUSTOMS

Erikson (2004) says that everything one learns from society as its member is called culture. It includes values, language, customs, religion, and many other things to make us human. Culture unites humanity and it makes the role of culture universal, plural and collective. Culture also becomes a source to divide humanity. It makes various groups of people across the world on the basis of differences in their ways of life according to their exclusive social set ups. Culture gives them individual as well as collective identity, different from each other.

The Odyssey is an epic, whose events are thought to have taken place in Greece. At that time Greece was having numerous values and customs. The hospitality of ancient Greek society can be seen throughout The Odyssey. During the travels of both Odysseus and Telemachus, reader can easily see how strangers were greeted and treated upon their arrival to a new place. This type of hospitality is very unusual and distinctive. Telemachus shows his hospitality to Athena even though he does not know her true identity. Telemachus shows hospitality by saying;

“My guest, your words to me are very kind and considerate, what any father would say to his son. Come now, stay with me, you must first bathe and take your ease and, well rested and happy in your heart, then go back to your ship with a present, something prized, altogether fine, which will be your keepsake from me, what loving guests and hosts bestow on each other” (Book 1, l.307-313).

Even the gods have traditions of hospitality between one another.

“Calypso: How is it, Hermes of the golden staff, you have come to me? I honor you and love you; but you have not come much before this. Speak what is in your mind. My heart is urgent to do it if I can, and if it is a thing that can accomplished. But come in with me, so I can put entertainment before you” (Book 5, l. 87-93).

So, the goddess speaks, and she sets before him a table, which she fills with ambrosia, and mixes red nectar for him.

Probably, the most outstanding thing that the Ancient Greeks had in common with The Odyssey, by Homer, is the presence of the belief in powerful gods who were responsible for things that happened in the world and to human beings. There were also beliefs about the gods and what they were responsible for in the world of humans. For example, Athena is the goddess of war, civilization, wisdom, strength, strategy, crafts, justice and skill. A warrior would pray to Athena before entering into battle. Worship of the gods was a central part of the life of the Greek civilization. In The Odyssey, Odysseus boasts and makes fun of Polyphemus and Cyclops, the goddess of silence, strange power and beauty, who kills his men. In Book 9, Odysseus yells across the water to Polyphemus: *“O, Cyclops! Would you feast on my companions to Polyphemus? How do you like the beating that we gave you, you damned cannibal?”*(Homer, l.390-394). Cyclops calls on Poseidon to punish Odysseus. Homer explains that Odysseus' further delay is caused by Poseidon.

Greece was male dominate society. Men ran the government, and spent a great deal of their time away from home. When not involved in politics, the men spent time in the fields overseeing the crops, sailing, hunting, or in trade. For fun, men enjoyed wrestling and horseback riding. When the men entertained their male friends, at the popular drinking parties, their wives and daughters were not allowed to come. Greek women had very limited freedom outside the home. They could attend

weddings, funerals, some religious festivals, and could visit female neighbours. In their home, their job was to run the house and to bear children.

Faiz Ahamd Faiz conceives; “Cultural traditions may be classified into two categories; the categories of culture medium and of cultural substance. By cultural medium, we mean language, manners, the idiom of living and the forms of artistic expression. By cultural substance, we mean value patterns, purposes and motivation of people” (29). The Odyssey is a play by Ali (2016), whose events have taken place in Pakistan. Pakistan is having numerous values and customs. Pakistani customs can be observed throughout the play. Like all over the world, marriages in Pakistan are full of hues and music.

“Telemachus: Eurycleia’s home is crowded. Penelope: All the relatives are gathered. She has one daughter and she is getting married.”(Ali, 2016, p. 3).

Marriages are generally arranged by the parents. Marriages in Pakistan are not a union of two individuals, but a long lasting relation of two families. Wedding usually take four to five day till the actual wedding day.

Music and dance are very popular all over the country in varying forms. Dholki, sitar and flute are some of the widely used musical instruments. *“Marriage celebration of Eurycleia’s daughter in neighbourhood. A loud sound of Dholki followed by songs sung at the marriage of girls in Punjab”* (Ali, 2016, p. 2). There are also the glimpses of Sufism in Ali’s The Odyssey. *“Standing under the neem tree. Waiting for you, Ali Maula, Ali Maula, Ali Maula, Ali Maula.”*(Ali, 2016, p.42). Dance is also common in Pakistan. Telemachus keeps dancing and singing. *“He sings the speech in a way an opera singer sings. He mimics it badly and keeps dancing”* (Ali, 2016, p.11). .

In Pakistani culture, the male member of the family enjoys the fundamental position. Family is headed by a male member and in most cases he is the soul sources of income for other members of the family.

Pakistan has very rich history and culture of handicrafts. These handicrafts reflect the traditions and culture of Pakistan. Wood work, carpet making and metal crafts are the essential parts of Pakistani culture. In The Odyssey, there are the glimpses of culture and feel of art. *“Telemachus: I need to buy new tools”* (Ali, 2016, p. 2). Further textual lines support this point: *“Telemachus: (Moving towards workbench) The wood has swollen. (He starts working with his tools)”* (ibid, p. 3).

9. DREAMS

Dreams are often direct manifestation of a person’s unconscious mind (Hartman 1959; Freud, 1933; and Smith, 1995). Further Freud explains “Dreams perform important functions for the unconscious mind and serve as valuable clues to how the unconscious mind operates”. Dreams play a significant role in both The Odyssey by Homer and Ali. In Homer’s Odyssey, dreams factor greatly into the psyche of Penelope, Odysseus’ long-suffering wife. The dream that Penelope relates to Odysseus, who is disguised as a bagger, represents the return of her husband and is prophetic. Penelope describes the dream:

“Twenty geese I have in the house that come forth from the water and eat wheats, and my heart warms with joy as I watch them. But forth from the mountain there came a great eagle with crooked beak and broke all their necks and killed them, while he was borne aloft to bright sky” (Book 19, l. 380-385).

The dream interprets itself, as the eagle addresses to Penelope and identifies himself as Odysseus who has slain her suitors and reclaimed his rightful position. Further she says: *“Still in my dreams, I wept as I watch them”* (Homer. Book 19). It suggests that there is slight ambivalence in her heart towards suitors and on some level she might like the attention she is receiving. Her dream clearly suggests that her fondness of the geese bears some resemblance to reality as well.

Dreams convey past, present and future. In Ali’s *The Odyssey* sleep serves as a means to show different aspects of the book and of specific character as well. Dreams are not a blessing for Penelope rather they are burden for her. Penelope is disturbed by her dreams. *“A bald old woman draped in a white sheet from head to toe, fixed at her, walks around her sofa”* (Ali, 2016, p. 5). She gets frightened by her dream. She is unable to understand what the dream suggests. In another dream, she is trapped by Hecuba.

"I come straight from Troy. Hecuba is my name. The queen of Troy. Condemned to haunt Penelope's home" (Ali, 2016, p.15).

Hecuba asks Penelope to marry someone instead of waiting for Odysseus' return from war.

"You are a woman. Don't waste time. Marry a sadhu. Create a new generation. Don't allow your longing to see Odysseus rot your mind" (Ali, 2016, p.22).

Hecuba tells Penelope that Odysseus has relations with other women and he is not a pure husband.

Caste Ridden Society

Caste is a permanent group having its status ascribed at birth. It cannot be changed. According to A.W. Green "Caste is a closed social group". Caste system is a type of social classification which divides people on the basis of inherited social status. Caste system is meant that one is not allowed to unbreak the brackets. It is not being broken in *The Odyssey* by Homer. Bravery and warriorism are considered the symbol of dignity. In Greece, only free people could be citizens entitled to the full protection of the law in a city-state. The population was divided into four social classes based on wealth. 1. Athens — The upper class 2. Metics –The middle class 3. Freedmen – The lower class 4. Slaves. The people from Athens handled all the government work, philosophy and also the war.

There was division between free and slave. Slaves had no power and status. Most families owned slaves as household servants and laborers. The ancient Greek was also a part of nations where people were divided on the basis of socialism. Some classes were superior to other. Superior classes enjoyed some special rights and benefits.

As Faiz (2004) depicts that imperialist domination of Asian countries was not merely a passive process of pure political supremacy. It was also an active process of social and cultural subversion. It tried on the one hand to kill or destroy whatever was good, progressive and forward looking in the old feudal or pre-feudal structures by way of arts, skills, customs, manners, humanist values or mental enlightenment. It tried to sustain and perpetuate, on the other hand, whatever was un-wholesome, reactionary or backward looking; ignorance, superstition, servility, and class-exploitation. What was handed back to the newly liberated countries was not the original social structure taken over at the point of their subjugation but the perverted and emasculated remnants of this structure. Superimposed on these remnants were cheap, spurious and second-handed imitations of western cultural patterns by way of Language, customs, manners, art forms and ideological values (p.39).

The glimpses of caste ridden society can be observed in *The Odyssey* by Usman Ali. There are many castes in Pakistan i.e. Jatt, Sheikh, Gujjar, Rajput, Butt and Mughal etc. People in Pakistan are identified by caste. As Penelope argues "I am a Jatt. Go away you witch" (Ali, 2016, p. 20). Jatt are depicted as brave, courageous and loyal. They are traditionally agricultural community. "Penelope: He cultivates land. Have not you seen the green fields outside" (ibid, p.20). People judge each other on the basis of caste.

Women in Punjab are not allowed to marry outside their caste. "*Hecuba: Choose husbands wisely. Castes, castes, castes and castes everywhere*" (ibid, p.22). Society does not allow women to marry in a different caste. This shows that it has been a caste ridden society since ages till now.

"Penelope: I can't marry out of my caste. I belong to a noble family. My blood is royal and must not be allowed to mix with the people of other castes. My father didn't allow my elder sister to marry outside family although she loved the boy" (ibid, p.22). To marry in other caste is considered a matter against one's dignity.

10. CONCLUSION

To terminate the discussion, the researcher wants to recapitulate with a few lines that Homer (8BC) and Ali (2016) have tried their utmost to present the true colors of socio-cultural life of Greece and Pakistan. The researcher has applied Faiz Ahmad Faiz's concept to explicate the derived aspects of culture: material culture and non-material culture. Homer and Ali have proved themselves legendary to depict the material and non-material aspects of culture in their own respective manner. Their works have proved a momentous contribution to the world of English writing. Their works will be entertained and stimulated as the master pieces of writing for generations to come.

REFERENCES

Primary Sources

Homer. (1974). *The Odyssey*. Trans. and ed. Albert Cook. 2nd ed. New York, NY: W.W. Norton and Company, Inc

Ali, Usman. (2016). *The Odyssey*. Lahore. Newline.AamirRiaz

Secondary Sources

Faiz, F, A. (2005). *Culture and Identity*.AmeenaSaiyid. Karachi. Oxford University Press Malinowski, B. (1944). *A Scientific Theory of Culture and Other Essays*.

The University of North Carolina Press: Routledge Boas, Franz. (1911). *The Mind of Primitive Man*. New York.

The Macmillan Company Kroeber, L.A. and Kluckhohn, C. (1952). *Culture: A Critical Review of Concepts and Definitions*. U.S.A. Cambridge, Mass, The Museum

Smith, Nicole. (2011). *The Narrow Role of Women The Odyssey by Homer*. Myriad Spiegel, Dana. (1998). *The Odyssey as a Psychological Hero Journey*.

Tartell, H, E. (2015). *The Many Faces of Odysseus in Classical Literature*. Inquiries Journal. Student Pulse

Khizar, Sumiya. (2016). *Exploration of Laughter: Comparison of Aristophanes' play The Knights with Oscar Wild's play The Importance of Being Ernest in the perspective of Verbal Humor*.

Shahbaz, A & Gull, Hina. (2015). *A Socio-Cultural Study of Delhi by Khushwant Singh and Twilight in Delhi by Ahmad Ali: A Comparative Analysis*. European Journal of Research and Reflection in Arts and Humanities

Butler, Samuel. (1900). *Odysseus, the Hero of Ithaca*. The Literature Network *Odyssey, The*.(2001). *Myths and Legends of the World*. U.S.A. Macmillan Company. Retrieved August 07, 2016 from Encyclopedia.com

Erikson, T. H. (2004). *What is anthropology?* London: Pluto Press Mussman, Mary. (2012). *The Odyssey as a sexual Quest for Masculinity*. Helicon Bailey, Economou, M. (2009).

The Odyssey and Its Odyssey in Contemporary Texts: Re-Visions in Star Trek, The Time Traveler's Wife, and The Penelopiad. Canada. Ryerson University

Freud, S. (1913). *The Interpretation of Dreams*. Translated into English by Macmillan Falthor. (2009). *A Comparative Analysis of The Odyssey and The Metamorphoses*. Essay Forum

Uwasomba, Chijioke. (2009). *A Socio-Psychological Exploration of Fyodor Dostoyevsky's Crime and Punishment*. Nigeria. ObafemiAwolowo University Mcbride, Michael-lyn. *The Dreams of Penelope*. Minerva. Union.edu>gk culture> Guide

Freud, S. (1973). *New Introductory Lectures*. Trans. James Strachey Hamondsworth: Penguin Books

Frauenfelder, David. (2005). *Popular Culture and Classical Mythology*. Classical World Web Said, Edward.(1993). *Culture and Imperialism*. New York. Knopf

Geertz, Clifford. (1973). *The Interpretation of Cultures: Selected Essays*. New York. Basic Books

AUTHORS' BIOGRAPHY



Miss Maria Musarrat, the student of M.A English 3rd Semester. She is studying in University of Sargodha, Mandi Bahauddin Campus. She has presented two papers at RCEL I and RCEL II. Recently, her papers have been selected at PUNE, in an International conference on Language, Literature and Culture. She loves classical and Modern literature especially poetry. She loves to write poetry and fiction. She has written a short story entitled Life...! and a poem entitled My Mentor. She loves research and creative writing. In future, she wants to learn more and more.



Mr. Muhammad Adnan Ali, lecturer in university of Sargodha, Mandi Bahauddin Campus. Recently, he has been entitled as the best supervisor in the English department of University of Sargodha, M.B.Din campus. He is doing M.Phil in English language and literature. His thesis is on the Structure of Pakistani Folk Tales. He loves classical literature. He has supervised 12 Articles, which has been presented at RCEL I and RCEL II. These two conferences have been organized by the department of English, University of Sargodha, Mandi Bahauddin campus.



Miss Irum Khalil, lecturer in University of Sargodha, Mandi Bahauddin Campus. She did her M.Phil from Islamia University Bahawalpur. She has written two Articles. Her thesis is on The Concept of New Women in the Novels of Shobha De. She has supervised the students at RCEL I and RCEL II, which has been organized by the department of English, University of Sargodha, Mandi Bahaudin campus. Her favourite area is Modern literature. Recently, she has designed the comprehensive paper. She is complete institution. We as student are being leaned by her.