

**RESEARCH PAPER****Cultural Studies Analysis of the Dualism between Progress and Tradition in Ivan Turgenev's 'Fathers and Sons'****¹Amara Faheem,* ²Hafiz Muhammad Sikandar and ³Muhammad Azeem Yousaf**

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***Corresponding Author:** amarafaheem85@gmail.com**ABSTRACT**

This research employs a Cultural Studies framework, drawing on the theories of Stuart Hall and Theodor Adorno, to dissect the intricate interplay between progress and tradition in Ivan Turgenev's seminal work, "Fathers and Sons". Through a meticulous examination of characters, cultural contexts, and narrative techniques, this analysis illuminates how Turgenev grapples with the dichotomy between evolving societal paradigms and entrenched customs. The study delves into the generational conflicts within the novel, spotlighting the clash between established norms, epitomized by the older generation, and the burgeoning ideologies advocated by the younger characters. By scrutinizing the characters' responses to shifting cultural dynamics, it uncovers the nuanced ways in which Turgenev portrays the tensions inherent in societal progress. Furthermore, this article situates the narrative within the socio-political milieu of 19th-century Russia, elucidating how broader cultural shifts influenced the ideological divides depicted.

KEYWORDS Cultural Studies, Fathers and Sons, Ivan Turgenev, Progress, Tradition**Introduction**

Ivan Sergeyevich Turgenev, a prominent Russian novelist, poet, and dramatist, wrote notable works such as "Rudin" (1856), "Home of the Gentry" (1859), "On the Eve" (1860), and "Fathers and Sons" (1862). His novels depicted the Russian peasantry and the Russian intelligentsia, with "Fathers and Sons" being considered one of the greatest of the 19th century. Maurice Baring said in one of his books, "An Outline of Russian Literature" (2019) that Turgenev's work revealed Russia's simplicity and naturalness, revealing the Russian soul. This revelation led to Turgenev receiving even greater praise in the West than he was entitled to, as Europe discovered the Russian genius.

Ivan Turgenev's magnum opus, "Fathers and Sons," stands as a seminal work of Russian literature, wielding a profound influence on the 19th-century literary landscape. Within its pages lies an intricate exploration of the ideological fault lines that defined an era of societal transformation in Russia. The novel traverses the hallowed halls of tradition, intersecting with the tempestuous tides of progress, encapsulating a cultural zeitgeist poised on the precipice of profound change.

"Ivan Turgenev's magnum opus, 'Fathers and Sons,' delves into the intricate dynamics of intergenerational transmission of responsibilities within the backdrop of a swiftly evolving society. The narrative unfurls with the pivotal act of two fathers entrusting their sons to the halls of academia. At the crux of this tale lies our protagonist, Arkady, who, upon completing his studies, returns to the familial hearth presided over by his father, Nikolai Petrovich. Alongside him is Bazarov, an avowed nihilist, whose principles vehemently contest established norms, be it the institution of marriage, the authority of the Church, or even the very concept of aesthetic beauty. Bazarov boldly avows his allegiance to an ethos of negation, asserting a belief in the absence of any overarching convictions.

Ivan Turgenev's "Fathers and Sons" is a poignant novel that explores the tensions between youthful radicalism and the traditional belief system of the Russian aristocracy in nineteenth-century Russia. The novel is not just a political tract, but a complex exploration of generational relations and the collision of radical politics and traditional sensibilities. Set against the backdrop of mid-19th century Russia, "Fathers and Sons" unveils a society in the throes of ideological ferment. The emancipatory winds of enlightenment and the spectre of nihilism converge, creating a crucible of generational conflict. The older generation, tethered to the sanctuaries of tradition, grapples with the iconoclasm of their progeny, who heralds a new era propelled by the ideals of progress. Through the lens of Turgenev's keen observation, the reader is beckoned into a world teetering on the fulcrum of history.

This scholarly endeavour embarks on a comprehensive inquiry into the dualistic dynamic between progress and tradition that permeates Turgenev's narrative tapestry. Drawing upon the theoretical underpinnings of Cultural Studies and Critical Theory, as expounded by luminaries such as Stuart Hall and Theodor Adorno, this study endeavours to dissect the nuanced interplay of cultural forces that animate the novel.

Literature Review

Ivan Turgenev's 'Fathers and Sons' is a literary masterpiece that explores the ideological clash between generations in 19th-century Russia. Stuart Hall's Encoding and Decoding Model is used to analyze the novel's portrayal of the dualism between progressivism and tradition. The novel is set against social and political upheaval, with characters like Bazarov representing progressive ideas and others adhering to traditional norms. The younger generation decodes progressive ideas as liberating, while the older generation often misinterprets them. Nonverbal cues, such as gestures, body language, and facial expressions, play a crucial role in mediating the clash between progress and tradition. This study enhances our understanding of the novel and demonstrates the enduring relevance of Hall's model in cultural studies and literary analysis.

Lee Trepanier in an article "Fathers and Sons: The Principle of Love in Turgenev's Liberalism" (2017) explores post-Crimson War Russia's politics, culture, and ideas, contrasting nihilism and liberalism, with characters Bazarov and Arkady advocating for reform preserving love principles.

Gary R. Jahn in an article "Character and Theme in Fathers and Sons" (1997), discussed the themes emerged in the novel 'Fathers and Sons', and described the themes as pillars and backbone represented the Russian culture and thought.

In an article titled "Turgenev's Sketches for "Ottsy I deti (Fathers and Sons)" (1984), Patrick Waddington mentioned some of the character sketches and way of description of the writer, Turgenev. He mentioned how critically the writer portray the Russian thought.

This study aims to analyze Ivan Turgenev's novel, 'Fathers and Sons, using Stuart Hall's Encoding and Decoding Model. The approach allows for a nuanced understanding of how cultural symbols and messages are encoded, interpreted, and decoded by characters, providing insight into the socio-cultural dynamics of 19th-century Russia. The study fills a gap in the literature by employing this theoretical framework to analyze Turgenev's work, allowing for a deeper examination of cultural meanings and the broader ideological clash depicted in the narrative.

Material and Methods

The pursuit of a Cultural Studies analysis concerning the dualistic interplay of progress and tradition in Ivan Turgenev's seminal work necessitates a methodological approach grounded in the theoretical tenets of Cultural Studies and Critical Theory. This

comprehensive research methodology, enriched by the insights of Stuart Hall and Theodor Adorno, seeks to unravel the nuanced dynamics of cultural forces that underpin the narrative tapestry of 'Fathers and Sons'. It comprises an interdisciplinary framework, integrating close textual analysis, contextual interpretation, and socio-historical contextualization.

Central to this methodology is Stuart Hall's encoding/decoding model, which posits that cultural texts are imbued with meanings by producers, yet these meanings are subject to diverse interpretations by audiences. Within 'Fathers and Sons', this framework serves as a crucial instrument for assessing how Turgenev conveys and disseminates cultural meanings through his narrative.

Building upon Theodor Adorno's critique of the culture industry, this methodology scrutinizes the commodification and standardization of culture. It examines how characters and cultural elements within the novel are influenced by and subsequently influence broader cultural trends. Adorno's insights guide the analysis of how the novel encapsulates the standardized nature of culture.

Results and Discussion

Critical Analysis

In Ivan Turgenev's seminal work "Fathers and Sons," the interplay between progress and tradition emerges as a central thematic axis, underpinning the narrative's exploration of societal evolution and the clash of generational ideologies. Employing the theoretical frameworks of Cultural Studies and Critical Theory, particularly the perspectives of Stuart Hall and Theodor Adorno, this analysis delves into the nuanced construction and representation of "progress" and "tradition" as cultural constructs within the novel. (Tariq & Ahmed 2021)

"Fathers and Sons" is a 19th-century novel with a third-person omniscient narrator weaving between the plot and characters' internal landscapes. The story features intellectual conflicts, with allusions to historical figures and movements. The characters, Bazarov and Arkady, follow two separate dramatic paths: tragedy and comedy. Tragedy, a dramatic structure first articulated by Aristotle, involves a protagonist facing a hamartia, while comedy revolves around fortune and romance. The two main characters, Bazarov and Arkady, follow these two separate dramatic paths. The novel also employs juxtaposition to highlight contrasts or similarities between characters or ideas. Arkady initially supports Bazarov's cynical viewpoint on good life, but their distance grows, leading to contentment with Katya and rejection of Bazarov's love declaration. Anna's refusal to consent to a relationship with Bazarov echoes Paul's futile pursuit of Princess R.

Progress as a Cultural Construct

Within the narrative of "Fathers and Sons," the concept of progress crystallizes through the character of Yevgeny Bazarov, an embodiment of the emerging nihilistic and utilitarian philosophy of mid-19th century Russia. Bazarov's conviction in scientific rigor, skepticism towards entrenched societal norms, and rejection of romanticism exemplify the ethos of progress. His dogged pursuit of empirical truth and disdain for sentimentality align with the rationalist underpinnings that heralded a departure from the romanticism of the previous generation.

Emile Melchior, Vicomte De Vogue remarks about the progressive culture in Russia, said that Ivan Sergyevitch's portrayal of Russian society includes the peasant class, intelligent middle class, and young men. The peasant class is meek, while the middle class is intelligent. The young man is well-educated but lacks executive ability. Hamlet is a favorite

hero, while mothers are wicked or grotesque. Young girls are considered the cornerstone of society. ("The Russian Novelists," translated by J. L. Edmands, 1887)

The younger generation's pessimism is seen as antithetical to being "Russian" and unworkable for society. Arkady's family sees it as an embrace of "nothing" and a lack of respect for principles. Pavel accuses Bazarov of living outside human society and being un-Russian for refusing to recognize principles. Bazarov argues that he doesn't hold any part of society sacred, and peasants are too superstitious to make use of freedoms gained under reformist policies. He doesn't care if his outlook is properly "Russian" or not, as that is presumably a meaningless construct; he remarked that "The only good quality of a Russian is to have the lowest possible opinion about him. What matters is that twice two makes four and the rest is all rubbish" (Turgenev, 1862, P. 47)

Stuart Hall's encoding/decoding model provides a salient lens through which to understand the construction of progress in the novel. Bazarov's character embodies the encoded message of progress, disseminating a vision of societal advancement through empirical inquiry and pragmatic values. However, the reception and decoding of this message vary among characters. While some, like Arkady and Anna Odintsova, embrace Bazarov's vision, others, particularly the older generation represented by Nikolai Petrovich, perceive it as a threat to established norms and values. As Bazarov's abruptly reaction to Pavel Petrovich was that, "precisely, but I imagine you hold the same opinion of Aristocrats as of aristocratic snobs. I think it my duty to tell you that I do not share that opinion." (Turgenev, 1862, p. 52)

The thought of young generation is mechanical with no feelings as Anna Sergeyevna said to Bazarov that "let bygone be bygone"....and, besides, love... surely it's an imaginary feeling." (Turgenev, 1862, p. 183). Ivan not only discloses the differences between generations but the variation between the same age fellows as of no principle; Bazarov, who was the very good friend of Arkady, thought to him that "you are a fine fellow, but all the same you are a mild little liberal gentleman." (Turgenev, 1862, p. 191)

The younger generation, particularly Bazarov, rejects these traditional notions of duty and obligation. He dismisses the sentimental attachment to the family estate and views such sentiments as outdated and impractical. Bazarov's rejection of these traditional values reflects his adherence to a more pragmatic and rationalist worldview, rooted in scientific inquiry.

On the other side, Theodor Adorno's critique of the culture industry sheds further light on the portrayal of progress. Bazarov's staunch commitment to scientific rigor and disdain for art and sentimentality mirrors Adorno's critique of the commodification and standardization of culture. Bazarov's rejection of conventional forms of artistic expression underscores the novel's portrayal of progress as an antithesis to romanticism and idealism. He believed that "Aristocracy, liberalism, progress, principles, just thinks what a lot of foreign... and useless words! To a Russian they are no good for anything" (Turgenev, 1862, p. 54). Instead of the philosophy he has, Bazarov becomes restless and sad at his parents' home. He helps his father with medical complaints, but cuts himself. Bazarov dies from typhus.

Tradition as a Cultural Construct

In Ivan Turgenev's novel "Fathers and Sons," tradition is a central theme that permeates the lives of the characters and shapes their worldviews. The novel explores the clash between the older generation, represented by figures like Nikolai Petrovich and Pavel Petrovich, and the younger generation, embodied by Arkady and Bazarov, who reject traditional norms and embrace more progressive ideologies.

One of the key ways tradition is manifested in the novel is through the concept of familial duty and obligations. The older generation places great importance on maintaining familial ties and fulfilling their roles within the family structure. Nikolai Petrovich, for instance, feels a sense of responsibility towards his son Arkady and is deeply attached to the family estate. This is evident when he expresses his desire for Arkady to take over the estate and continue the family legacy.

Furthermore, the novel also explores the traditional roles of men and women in Russian society. This is exemplified by the character of Fenichka, a servant girl who becomes romantically involved with Arkady. Their relationship challenges traditional social hierarchies and norms, as it blurs the lines between social classes. Fenichka's situation highlights the complexities of navigating societal expectations and the constraints imposed by tradition.

Additionally, the character of Pavel Petrovich embodies the conflict between tradition and progress. He represents the old guard, clinging to established norms and values. Pavel's rigid adherence to traditional aristocratic codes of conduct leads to a dramatic confrontation with Bazarov, who rejects these conventions.

Tradition serves as a pervasive cultural construct in "Fathers and Sons," influencing the beliefs, behaviours, and relationships of the characters. The clash between generations and ideologies, rooted in differing interpretations of tradition, forms a central conflict within the novel. Through the nuanced portrayal of these dynamics, Turgenev invites readers to reflect on the enduring influence of tradition and the challenges of navigating societal change.

Stuart Hall's encoding/decoding model is equally applicable to the construction of tradition. Nikolai encodes the cultural values of tradition, representing the preservation of familial and societal norms that have endured for generations. However, the decoding of these values is fraught with tension, as characters like Bazarov perceive them as constraining and regressive, leading to conflict and generational strife. Turgenev's portrayal of Arkady's conformity to traditional Russian structures and Bazarov's radical life as empty tragedies challenges modernity and rebelliousness, and emphasizes the importance of tradition in societal health; on the disclosing thought of bazarov, Pavel argued that "Of course I ought to be ashamed," Nikolai Petrovich replied, turning redder and redder. (Turgenev. 1862, p. 13)

Stuart Hall's encoding/decoding model provides a useful framework for understanding the representation and interpretation of tradition in the novel. The older generation, epitomized by characters like Nikolai Petrovich, encodes their values in the language of familial duty, social hierarchies, and reverence for the past. For them, these traditions are intrinsic to upholding the societal fabric. However, the younger generation, notably Bazarov and Arkady, decode these messages with skepticism. They view the old order as restrictive and constraining, resisting its influence.

For instance, Nikolai Petrovich's attachment to the family estate is laden with encoded meanings of familial duty and a sense of legacy. However, Bazarov's decoding of this attachment reveals a rejection of sentimentalism and a call for practicality, reflecting a clash between encoded and decoded messages about tradition: "No, No, Cried Pavel Petrovich with sudden Vehemence, 'I cannot believe that you young men really know the Russian people, that you represent your needs and aspiration! No, the Russian people are not what you imagine them to be. They hold tradition sacred, they are a patriarchal people, and they cannot live without faith.'" (Turgenev, 1862, p. 55)

Adorno's critical theory, particularly his critique of the culture industry, sheds light on how tradition is portrayed and consumed within the novel. The entrenched aristocratic

norms and values, represented by characters like Pavel, align with Adorno's concerns about the ossification and commodification of culture. Pavel's adherence to traditional codes of conduct represents a cultural product that Adorno would argue is produced and consumed within a larger industrial cultural complex.

Through the theoretical frameworks of Cultural Studies and Critical Theory, the novel illuminates how tradition is both constructed and contested. It portrays tradition not as a monolithic entity, but as a dynamic cultural construct subject to interpretation and negotiation. The clash between generations, ideologies, and interpretations of tradition becomes a central tension that defines the narrative, reflecting broader societal debates of the time; in the early 19th century, Russia's educated society, led by Alexander I, hoped for a significant imperial mission and a law-abiding state. This optimism united Enlightenment rationalists with Martinists, who viewed a new beginning as imminent (Walicki, 2011).

Adorno's critique of the culture industry is echoed in the portrayal of tradition. The preservation of noble customs and the veneration of aristocratic heritage, as exemplified by Pavel, can be seen as emblematic of the preservation of cultural artefacts. Yet, this preservation is not without its pitfalls, as it can lead to ossification and an inability to adapt to changing social realities. Sergey Horujy analysed the society of Russia in 19th century and observed the philosophical significance of the dispute between Westernizers and Slavophiles in the late 1830s to 1840s. The dispute was sparked by Pëtr Chaadaev's 1836 letter, which argued that Russia had no cultural identity and lacked the universal education of the human race. Two intellectual parties emerged, Westernizers and Slavophiles, each with different views on historical-cultural differences between Russia and the West. Westernizers viewed these differences as manifestations of Russia's cultural backwardness, while Slavophiles viewed them as Russia's superiority. (Horujy, 2012)

Cultural Studies Perspective

The cultural landscape of 19th century Russia provides a crucial backdrop for the clash between progress and tradition in Ivan Turgenev's "Fathers and Sons." The 19th century was a period of profound transformation in Russia. The era witnessed significant political, social, and intellectual upheaval. The abolition of serfdom in 1861, for instance, marked a radical shift in the socio-economic structure. The subsequent debates on modernization, industrialization, and the role of the intelligentsia in shaping the nation's destiny reflect the tumultuous cultural milieu. "Nationalism is not the awakening of nations to self-consciousness: it invents nations where they do not exist" (Garner, 2022).

Walter Lippmann commented that Culture encompasses interests, thoughts, models, literature, speeches, gossip, controversies, historical sense, scientific training, values, and quality of life. It is the climate of civilization, essential for political schemes' success. (Lippmann, 1913). on inquiry to Vassily Ivanovich replied that

"In the province . . . Of course, you know better, gentlemen; how could we keep up with you? You are here to take our places. When we were young there was a so-called humoralist—one Hoffmann—and a certain Brown with his vitalism. They seemed quite ridiculous to us but they had great reputations in their day. Now with you someone new has taken the place of Rademacher, and you bow down to him, but in another twenty years no doubt it will be his turn to be laughed at." (Turgenev, 1862, p. 123)

Applying a Cultural Studies perspective, we delve into the intricate web of cultural forces that shape their identities and choices, drawing insights from the theoretical frameworks of Stuart Hall and Theodor Adorno. There is clash not only in different schools of thoughts of two generations but it is clear also in their debate as Bazarov's egoist approach underestimates the culture and agriculture; for instance, he said to Arkady that "And the good peasants are taking your father in properly; you know the proverb 'the

Russian peasant will cheat God himself" (Turnegev,1862, p. 47); further he also remarked these words to Pavel that, "The Russian peasant is that mysterious unknown person about whom Mrs. Radcliffe used to say so much. Who can understand him? He does not understand himself." (Turgenev, 1862, p. 166)

At the matter of the marriage, Arkady supported his father and believed on his freedom to get marriage but Bazarov's opinion described the culture promoted by the young generation. He remarked that, "So, you still attach significance to marriage; I did not expect that from you."(Turgenev, 1862, p. 47). However, Pavel reacts sharply and bluntly on Bazarov's statements about the modernity and radical liberalism that "No, you are not a Russian after what you have said. I cannot admit you any right to call yourself a Russian," (Turgenev, 1862, p. 55)

Dialectical Interplay

The novel deftly navigates the dialectical interplay between progress and tradition, emphasizing that these cultural constructs are not rigid, but dynamic and interdependent. Arkady, straddling both worlds, embodies this complexity. His struggle to reconcile Bazarov's progressive ideals with the cherished traditions of his father highlights the nuanced negotiation of cultural influences on individual identity.

The synthesis of Cultural Studies and Critical Theory, as articulated by Hall and Adorno, unveils the layers of meaning within the novel. It unravels how cultural forces shape the characters' beliefs, choices, and identities. Through this lens, "Fathers and Sons" emerges as a profound exploration of the collision of ideologies, reflecting the broader societal transformations of its time. Turgenev's work transcends a simple dichotomy between progress and tradition, presenting a nuanced portrayal of their intersection and mutual influence. Victoria has a different view in this perspective, says that "There's a legend that one of Turgenev's acquaintances suggested changing the novel's title to "*Neither Fathers, nor Sons*" – which was straight to the point. Turgenev does not justify the cause of any generation; he merely shows the changes that ripened in conservative 19th century Russia. Negation became a revolutionary trend that not everyone in Tsarist Russia was ready to accept, so Turgenev portrayed all the possible angles of denial in the person of Bazarov: "We act by virtue of what we recognize as beneficial. At the present time, negation is the most beneficial of all – and we deny... Everything." (Victoria, 2018)

The novel intricately weaves the dialectical interplay between progress and tradition, illustrating how these cultural constructs is not static entities, but dynamic forces in constant negotiation. Through characters like Arkady, who grapples with the tension between his allegiance to Bazarov's progressive ideals and his familial attachment to Nikolai's traditional values, Turgenev highlights the complex and often conflicting influences of these cultural constructs on individual identities. Bazrove commented that "The art of making money or of advertising pills! Cried Bazarov, with a contemptuous laugh" (Turgenev, 1862, p. 29)

Catalysts of Generational Dissonance

Bazarov and Arkady embody this generational conflict. Bazarov, the quintessential representative of progress, is unapologetically iconoclastic. His rejection of established norms and his fervent pursuit of scientific truth stand in stark contrast to the values of the older generation. This conflict comes to a head in his interactions with characters like Nikolai Petrovich, where their worldviews collide. Finkelstein remarked about dissonance that "We propose that generational differences are meaningful despite some theoretical and methodological challenges" (Finkelstein, 2015).

Arkady, as a bridge between the two generations, grapples with this conflict internally. He is torn between his reverence for his father's traditions and his admiration for Bazarov's progressive ideals. His character represents the complexity of navigating generational differences, highlighting the nuanced negotiation of cultural influences on individual identity. Gelnerr described that "But the whole idea of knowledge, even, or especially, of oneself and one's own inner states, attained by direct contact and not dependent on theoretical and conceptual assumptions, is absurd." (Ernest, 1990). Furthermore, William Dean believed that Turgenev, a Russian novelist, depicted human nature with a French spirit, focusing on mystical responsibilities and Slav melancholy. His fiction was filled with truth, drawing readers' knowledge, and depicting eternal human types with origins and potentialities. (Dean, 1895)

The generational conflict depicted in "Fathers and Sons" resonates beyond its temporal setting. It speaks to universal tensions between tradition and progress, experienced by societies across time and place. The theoretical frameworks of Cultural Studies and Critical Theory provide a powerful lens to dissect this conflict, revealing its profound impact on the characters and their identities.

Turgenev's "Fathers and Sons" stands as a poignant exploration of the generational clash between progress and tradition. Stuart Hall's encoding/decoding model and Theodor Adorno's critique of the culture industry illuminate the intricate dynamics at play. Through the characters of Bazarov, Arkady, and Nikolai Petrovich, Turgenev invites readers to contemplate the enduring complexities of generational conflicts and their enduring relevance in cultural discourse.

The Russian intelligentsia, a key player in the cultural discourse of the time, was itself divided along ideological lines. The radicalism of figures like Bazarov mirrored broader discussions on the role of the intelligentsia in driving societal progress. The conflict between those advocating for a rational, scientific approach to societal advancement and those yearning for a more organic, communal ethos encapsulates the dualism between progress and tradition. At once, Bazarov commented that "As if that mattered! The only good thing about a Russian is the poor opinion he has of himself. What is important is that two and two make four and the rest is just trivial." (Turgenev 47)

The cultural context of 19th century Russia reverberates through "Fathers and Sons," offering a window into the ideological fervor of the era. The enduring legacy of these debates continues to shape cultural and political discourse in Russia and beyond. In essence, Turgenev's work transcends its immediate setting, inviting readers to grapple with the enduring complexities of progress and tradition. The socio-political and cultural milieu of 19th century Russia forms a crucible for these ideological clashes. In the early 19th century, Russia's nobility sought Western ideals and fashions, leading to the establishment of St. Petersburg and Catherine the Great's vainglorious autocracy. This openness influenced literature and modern fiction. (Brians 1998)

The characters become vessels through which ideological conflicts are personified, and the estate becomes a microcosm of a society in transition. They serve as vehicles for the exploration of progress and tradition, encapsulating the ideological tensions of the era. Turgenev's deft use of representation and symbolism in "Fathers and Sons" transcends mere literary devices. They become conduits for a profound cultural commentary on the clash between progress and tradition. Theoretical lenses from Cultural Studies and Critical Theory deepen our understanding of these layers of meaning, revealing the enduring relevance of this 19th-century Russian novel.

Richard H. P. Curle remarked in "The Fortnightly Review" that "Fathers and Children" by Turgenev depicts life's bewilderment through the portrait of Bazarov, a genius with immense intellect. His characters, Rudin, Nezhdanov, Shubin, and Lavretsky, struggle

with delusion, tragic moments, and personality conflicts. Turgenev's portraits emphasize the power of minds in shaping lives. (Curle, 1910)

3.3.3 Stuart Hall's Encoding/Decoding Model

Stuart Hall, a British scholar and cultural theorist, developed the "encoding and decoding" theory in 1973. The theory explains how media messages are produced, disseminated, and interpreted. Encoding transforms conveyed messages into symbolic codes, while decoding involves the recipient's interpretation of the code. The decoding process is complex and reflects society's diversity. Hall's theory suggests that audience members can actively participate in decoding messages, relying on their social contexts and collective action. The level of connotation of the visual sign, of its contextual reference and positioning in different discursive fields of meaning and association, is the point where already coded signs intersect with the deep semantic codes of a culture and take on additional more active ideological dimensions. (Stuart Hall, 1980, "Encoding/decoding")

Central to a Cultural Studies approach is Stuart Hall's encoding/decoding model, which posits that cultural texts are imbued with meanings by producers but interpreted differently by audiences. This dynamic is vividly exemplified in the character of Bazarov, the quintessential proponent of progress. Bazarov encodes his worldview with the language of science, utilitarianism, and skepticism towards tradition. For some characters, like Arkady, Bazarov's message is decoded as an emancipatory call to break free from stifling conventions. Yet, for others, especially Nikolai Petrovich, it is perceived as a threat to cherished norms. At a moment, when Arkady shows his thought to dance with a lady but not know how to dance; Matvei responds that; "That's a pity....of course, I do not say because any old conventions. (Turgenev , 1862, P. 67)

The model provides a valuable framework for understanding generational conflicts. The older generation, represented by characters like Nikolai Petrovich, encodes their values with the language of tradition, familial duty, and societal stability. For them, these are sacrosanct principles that have shaped their lives. However, the younger generation, exemplified by Bazarov and Arkady, decode these messages differently. They see these values as constraining and archaic, leading to a profound generational divide. The original model now includes a Neutralization category, indicating that media texts within an oppositional or negotiated framework are decoded according to the dominant ideology.

The dominant-hegemonic code refers to a consumer's direct interpretation of the original meaning, as seen in political and military elites' influence on Northern Ireland and the Chilean Coup. (Stuart Hall, 2009). Representation in the novel is intricately woven into the characters themselves. Bazarov, the embodiment of progress, represents the encroaching tide of modernity. His commitment to empirical truth and scientific inquiry encodes a message of rationalism and skepticism towards tradition. Their values, encoded in their actions and beliefs, clash with Bazarov's progressive ideals.

Stuart Hall's encoding/decoding model illuminates how these representations are interpreted. For characters like Arkady, Bazarov's message of progress is decoded as a call for liberation from stifling conventions. Conversely, for Nikolai Petrovich, it is decoded as a threat to cherished norms. This disparity in decoding lays the groundwork for the generational conflict that defines the novel. (Tariq & Ahmed, 2021)

In this dynamic environment, Stuart Hall's encoding/decoding model gains particular resonance. The older generation, steeped in the traditions of the aristocracy and agrarian society, encoded their values in the language of stability and paternalistic duty. For them, these principles were integral to upholding the fabric of Russian society. However, the younger generation, represented by Bazarov and Arkady, decoded these messages with cynicism. They saw the old order as a hindrance to progress and individual agency.

Theodor Adorno's Critique of the Culture Industry

Theodor Adorno, a German philosopher and sociologist, critiqued the culture industry in his book "The Culture Industry: Selected Essays on Mass Culture." He believed it commodified art, suffocated individuality, and destroyed critical thinking (Adorno, 1920). Adorno's critique of the culture industry also finds echoes in 19th century Russia. The commodification and standardization of culture, as articulated by Adorno, were evident in the Russian artistic landscape. The tension between the classical traditions of Russian literature and the emerging voices of realism and nihilism exemplifies this conflict. Figures like Pushkin and Gogol represented established artistic norms, while the likes of Turgenev and Dostoevsky were harbingers of a new, more introspective literary movement.

Russian literature is a diverse array of authors, each with their unique storytelling style. Notable works include Gogol's "The Overcoat," Turgenev's "First Love," Chekhov's "The Black Monk," Dostoyevsky's "The Brothers Karamazov," Tolstoy's "Anna Karenina," and Turgenev's "The Three Hermits." Despite criticisms, Russian literature demonstrates the power of storytelling and its ability to evolve over time. (The New York Times, 2014)

Adorno's critique of the culture industry sheds light on how the novel portrays progress. Bazarov, emblematic of the scientific rationalism of the era, rejects conventional art forms, dismissing them as sentimental and divorced from empirical truth. This aligns with Adorno's concerns about the commodification and standardization of culture. Bazarov's rejection of art and sentimentality mirrors Adorno's apprehensions about the culture industry's potential to stifle genuine artistic expression.

On the other side of the spectrum lies tradition, embodied by characters like Pavel, and Nikolai Petrovich. His adherence to familial ties, agrarian customs, and a sense of noblesse oblige encodes the values of the old order. Yet, decoding this message is fraught with tension, especially for characters like Bazarov, who perceive it as constraining and archaic.

Adorno's critique of the culture industry also sheds light on the clash. The older generation, in its adherence to established norms, can be seen as guardians of a particular cultural tradition. They cherish art, music, and literature that resonate with their experiences. However, Bazarov, representing the progressive ethos, dismisses these forms of cultural expression as sentimental and disconnected from empirical truth. This stark contrast in their attitudes towards culture further fuels the generational conflict.

Symbolism in "Fathers and Sons" serves as a conduit for deeper cultural commentary. The estate itself becomes a potent symbol. For Nikolai Petrovich, it embodies the weight of familial legacy and noblesse oblige, representing the preservation of tradition. In contrast, for Bazarov, it symbolizes the encumbrance of the past, a relic that impedes progress. This symbolic representation mirrors Adorno's concerns about the ossification of culture and the potential stifling of genuine artistic expression.

The duel between Pavel Kirsanov and Bazarov encapsulates this clash of symbols. Pavel, with his adherence to aristocratic customs and codes of honour, becomes a living representation of a fading era. His duel with Bazarov symbolizes the collision of two worlds, where tradition confronts progress viscerally and symbolically. At a moment, talking to Vassily, Bazarov muttered that "it's an astounding thing how human beings have faith in words" (Turgenev, 1862, p. 202); this statement represents Bazarov's Skeptic thought, rather on the other he seems to be pessimist as in having discussion with Anna Sergeveyna, Bazarov commented that "in a properly organized society it will make no difference whether a man is stupid or clever, bad or good. (Turgenev, 1862, p. 90)

The thought of young generation is very vivid but contradictory to the older ones, they believe that:

“We saw that our clever men, our so-called progressives and reformers never accomplished anything, that we were concerning ourselves with a lot of nonsense, discussing art, unconscious creative work, parliamentarianism, the bar, and the devil knows what, while all the time the real question was getting daily bread to eat, when the most vulgar superstitions are stifling us, when our industrial enterprises come to grief solely for want of honest men at the top, when even the emancipation of the serfs - the emancipation the government is making such a fuss about - is not likely to be to our advantage, since those peasants of ours are only too glad to rob even themselves to drink themselves silly at the gin-shop.” (Turgenev, 1862, p. 56)

Conclusion

This research has employed a Cultural Studies framework, drawing on the theories of Stuart Hall and Theodor Adorno, to dissect the complex interplay between progress and tradition within Ivan Turgenev's seminal work, "Fathers and Sons". Through a meticulous examination of characters, cultural contexts, and narrative techniques, it has been illuminated how Turgenev grapples with the dichotomy between evolving societal paradigms and entrenched customs. The study has delved into the generational conflicts depicted in the novel, highlighting the clash between the established norms of the older generation and the emerging ideologies advocated by the younger characters. By scrutinizing the characters' responses to shifting cultural dynamics, it is being uncovered the nuanced ways in which Turgenev portrays the tensions inherent in societal progress.

Furthermore, this article has situated the narrative within the socio-political milieu of 19th-century Russia, elucidating how broader cultural shifts influenced the ideological divides depicted. By contextualizing the novel within this historical backdrop, it is gained a deeper understanding of the complexities and nuances of the characters' beliefs and actions. Overall, this analysis has not only enhanced our appreciation for Turgenev's masterful portrayal of societal dynamics but also demonstrated the enduring relevance of his exploration of progress and tradition in the broader discourse of cultural studies. Through the application of these theoretical frameworks, we have unravelled the layers of meaning and significance within "Fathers and Sons," underscoring its status as a timeless and thought-provoking work of literature.

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