

I. Ivan Turgenev's *Fathers and Sons*: As an Evaluation of Life at Marino

Ivan Turgenev tries to show how the old generation and young generation are in confusion and conflict while transforming from feudalism to capitalism in the mid-nineteenth century Russia. It is a conflict between old values, norms, and culture and new ones. However, in the novel, in the period of transition, Bazarov, the representative of young generation who tries to change and accept new values of modernity is succeeded at last.

This project focuses on Ivan Sergeyevich Turgenev's novel *Fathers and Sons*, published in the year 1862, which challenges the existing tradition of Russia dealing with the social issues like the status-quo. Russian older generation people like Nikolai Petrovitch and Pavel Petrovitch and younger generation like Arkady and Bazarov face many splits while transforming from feudalism to capitalism during the course of the novel. Older generation people like Nikolai want to stick with the Russian norms and values but younger generation like Bazarov tend to shift from tradition to modernity. Actually, this research explores Russian people's intention to bring changes in every sphere of their life and their intention of establishing new norms and values like westernization and modernization. This project shows the ongoing conflict between two ideologies. One is of older generation of people who want to remain and preserve old Russianness and other is new generation of people who believe that Russia only can do better in her dealing with different problem of people of modern Russia with the help of science and technologies. The present study seeks to analyze the characters tending them to bring into the frame of critical analysis that represents the tendency to the then Russian society.

Fathers and Sons is one of the greatest novels of mid-nineteenth century Russia set on a domestic context with universal theme. Evgeny Bazarov a strong

willed protagonist is in its center. He believes in change, and willed to transform, every form of social orthodoxy. He believes that all Russian institutions are overused and need to be changed. He thinks that it is Russian orthodoxy, which is barrier to the modernization of Russia and it is a big obstacle to the emancipation of Russian people from the clutches of many problems created by Russian old norms and values. The title of the novel shows the confrontation between two generations in which, father's generation, is represented by Nikolai and his brother Pavel, and son's generation is represented by Arkady and his friend Bazarov. The representatives of older generation like Nikolai and his brother Pavel are still trying to maintain status-quo of Russian tradition. However, the representatives of the new generation Arkady and Bazarov are of the opinion that everything inside Russian land should be changed and developed as per the demand of time.

Turgenev's novel is not only about the conflict between fathers and sons but a loophole and upheaval of the nineteenth century Russia. It also tells us about the conflict among Russian people of particular time and space of history. This novel actually shows the conflict between two generations in their dealing with life or their ideologies in which they believe. Generation of father of 1840 and generation of sons of 1860s is the focal point for the critical analysis of the text. Therefore, this novel is taken as the battle of ideology between the two camps, one is older generation of people who feel the sense of loss and confusion, and the other is new generation of people who believe that they should get rid of Russian old tradition and take help of western invention of science and technology to modernize Russia.

The story begins with the arrival of Arkady and Bazarov at father's home at Marino from their study at university. The arrival of young folk at Marino indicates the beginning of modernity and it shows the abandonment of past principles and

concepts of Russian orthodoxy and its people. Younger generation Arkady and Bazarov are university intellectuals. They always hope for better future and see past Russian tradition as the main obstacle in the Russian breakthrough to modernity. As modernity is regarded as the legacy of enlightenment and the period of enlightenment is the age of great experimentation. In the story, Bazarov, the main character of the novel, experiments on everything around him. Arkady and Bazarov do not believe on the unjustified principles like Russian culture and tradition. They believe on justified things, means they love western science and strongly go against feelings, emotions and unproven tradition in which, old Russians are attached with.

During the course of the novel, one morning Bazarov goes out to collect the frogs and enjoys experimenting with them. On this matter Nikolai and Pavel, the father and uncle of Arkady, ask about Bazarov and Arkady proudly replies, "Bazarov is a person who questions every principle of the past assumptions" (6). Bazarov always contends with the people who hold the unnecessary assumptions about people and society. Bazarov tries to bring his people under the roof of enlightenment that is the experimentation on everything. In the opinion of Bazarov, Russians are old fashioned and believe in faded tradition and they never desire for new things. After a week of the arrival of Arkady and Bazarov, conflict starts to erupt between Bazarov and Pavel, Arkady's uncle. Pavel represents the Older Russian generation, a guardian of Russian norms and values but Bazarov is pioneer of modernity. Pavel argues that one cannot live without the norms and values or the principles of life, and they have to follow the Russian tradition. However, Bazarov argues against him that his duty as a realist is to renounce everything of the tradition. Both of them lose their temper and engage on a hot argument. After observing the argument, Nikolai remembers the time of his young stage when he had argued with his mother that she could not understand

him because she is of older generation. He wonders now that same event is going to happen between himself and his son Arkady.

Not only Arkady and Bazarov, there are female characters too, who try to shift themselves from Russian orthodoxy to the Western modernity. Anna Sergievna and Katya participate at the local bar ignore their family background and norms and values of Russian society, and participate in drinking and then share ideas with Bazarov and Arkady. Their act is directly against the norms and values of traditional Russian society.

Bazarov, the central character is pioneer of shift or transformation and it is he, who brings unprecedented conflict between tradition and modernity. Bazarov, becomes so much frustrated with the traditional values of Russian society and prepares himself to go to his father's home, even he finds people hanging on the past and he dislikes them too. Plot of the novel tells us that he becomes irritated with his parents. He seems irritated with his parents but in depth his irritation is not only with them rather it is with the traditional values of Russian society, which he thinks is the barrier to Russian advancement towards modernity. Bazarov struggles a lot for changes and transformation of Russian society and to establish new societal order based on science and technology. His parents have not seen Bazarov for three years and are now very much eager to see him out of his room. They have cleaned his room for his better stay. Arkady talks to Vassily Ivanych about Bazarov and conclude themselves that Bazarov will be great man in the days to come. Bazarov seems to be in irritation; therefore, he seems in dark and melancholic mood. Bazarov decides to leave father's home and live secluded life, because he always struggles for the change and newness within himself and society around him, but it is not easy to discard the traditional values, people have followed from unknown time.

Bazarov is in confusion and frustration with the traditional rules, values and ideas. Therefore, he wants to change place of living. He regards all the ideas represented by adult generations are local. Younger generation being university graduates, have been influenced with the consciousness of the time and globalization in every sector. Bazarov and Arkady long for change as per the pace of time, but they find out that older generations are on static position by holding dead values and attitudes.

Whenever and wherever Bazarov goes, he always fights with older social structures and mechanism. Bazarov and Arkady arrive at Marino but Bazarov becomes alone there. One day Bazarov, representative of modernity, and Pavel, representative of older values and norms meet at morning time and involve in the dual confrontation. Pavel attacks and throws his fists at Bazarov but he misses to hit him. Bazarov shoots and hits Pavel in the right thigh. Here it hints that modernity, as we know, in the beginning phase of modernity there is the tussle between tradition and modernity as represented by Pavel and Bazarov respectively. In its depth, we can assume that their dual is not physical one rather it is the dual between old and new attitudes, norms, values, social structure and mechanism.

In the same way, Bazarov undergoes with different experiences while struggling for change. Bazarov is of the opinion that people and society should run as per the change of time. In the process of struggle, he experiences various bitter results while trying to replace traditional values with new ones.

Thus, Turgenev demonstrates that conflict in the novel between fathers and sons is the conflict between modernity and tradition; younger generation people seek transformation, whereas older generation resists the changes.

Modernity is the condition of the newness and also consciousness of time. It shows the post-tradition and, post-medieval historical period, which came into existence with the rise of industrialism, capitalism, secularization in Europe. Modernity is said to be started with the emergence of enlightenment. Modernity is a process that has developed and changed overtime. Therefore, modernity is a crucial issue with several debates of the contemporary critical theory. In fact, it is multidimensional process involving changes in all aspects of human thoughts and activities. Modernity is used to define with different perspectives. At the psychological level, modernity involves a basic shift in values, attitudes, and expectations. Socially, modernity tends to supplement basic group whose roles are vaguely defined such functions are much more definite. Economically, there are differentiations of activities as complex one replaces a few simple occupations. While talking about modernism Vivek Ghosal argues:

The term modernism denotes a phase and features of culture and literature of a particular or general tradition. Modernism is the discourse of western art and culture is twentieth century phenomena, which can be seen continued even in the contemporary times.

Modernism is contested, varied, plural features of cultural conditions expressed in the art, philosophies, and other disciplines. Modernism is also the feature of any culture in space-time. (5)

In European context modernism is the continuation of thoughts, ideas activities and perspectives of enlightenment of late seventeenth and eighteenth century. Different people mark in various ways to indicate the origin of modernism. Some people mark modernism has clear link with the romantic tradition and some say it has well connection with the avant-garde movement in the field of painting of the early

twentieth century such as futurism, Dadaism, surrealism, expressionism and constructivism.

Modernity began as a critique of religion, philosophy, ethics, law, history, economics and politics. The principal concepts and ideas of modernity are progress, evolution, revolution, freedom, democracy and technology. Modernity is the evolutionary and difficult notion, which, bears a number of meanings as per the context and it, also rejects the status quo pattern of western thought.

Modernity is interlinked with the tenets of enlightenment, which is a cultural impulse for secular reason. It has been started with the Renaissance and extending up to the enlightenment, which is the significant point of separation of modernity and Christianity. Therefore, modernity is an epoch which opens the new horizons of attitudes, concepts and ideas which is also the consciousness of time. Mary Gluck gives her view related to modernity and Christianity in this way:

The association between modernity and a secular view of the world has become almost automatic. But as soon as we try to set modernity in one historical perspective, we realize that this association is not only relatively recent but also of minor significance when compared to the relationship between modernity and Christianity. (59)

It is significantly described that the Renaissance was self-conscious and saw itself as the beginning of a new cycle in history. Its whole philosophy of time was based on the conviction that history has a specific direction, expressive not of a transcendental, pre-determined pattern, but of necessary interaction of immanent force.

Modernity is tied and affected by the condition of globalization. The ever increasing abundance of global connections and our understanding of them constitute globalization. The compression of the world can be understood in terms of the

institution of modernity. George A. Huaco views: "capitalist modernity does involve an element of cultural homogenization for it increases the level and amount of global co-ordination" (462). However, mechanisms of fragmentation, heterogenization and hybridity are also at work. It is explained that institutions of modernity are said to be inherently globalizing. This is because they allow for the separation of time, space and the lifting out of social relations, which are developed in one locale and their re-embedding in another Globalization is that commodities which are subversively used to produce new hybrid identities. In this regard, M. E. Rupert opines:

Globalization is important to the post modernization thesis, reflecting an increased concern with questions of a spatial as opposed to temporal organization. Indeed, the crisis of socialism itself was exacerbated by cultural and economical globalization, as the autarkic growth model unviable and planned economics were followed out through linkage with the global system. Globalization further creates an interacting of social events at a distance from locales, an intersection of the local and global rendering earlier notions of social development within integral national boundaries problematic. (549-50)

Modernity is characterized variously by strains of nationalist or even racialist superiority narratives, by the valorization of authoritarian moderns of social orders and by the pursuit of capitalism organized in terms of derivative modernity formulation.

Moreterritorialized version of modernity has been offered by Arjun Appadurai in his book *Modernity at Large* 1996. Appadurai is an approach that might appear totalizing migration and electronic media as too globalized features of modernity. He views:

Modernity belongs to that small family of theories that both declare and desire universal applicability for itself. What is new about modernity, what is new about the enlightenment may have created, it aspired to create persons who would like to hang on logical fact, have wished to become modern. This self-fulfilling and self-justifying idea has provoked any criticism and much resistance, in both theory and everyday life. (1)

Modernity is both a time consciousness and a theory of a history, an epochal concept. It is conceived in a way that expresses the new ideas and demonstrates the departure from past to present. It penetrates to all sphere of knowledge, which indicates cultural-aesthetic, capitalistic-technological and ethno-political aspects of change. These sorts of change pervade in art, culture and literature with the new influences that reveal the trace of modernity.

Ivan Turgenev is the popular Russian novelist of the mid-nineteenth century. His literary work *Fathers and Sons* has attracted the attention of several critics. Among the critics, the translator of the novel Lionel Kelly opines in his introduction to *Fathers and Sons* that,

The novel is the opposition between affection and affectation.

Affection is presented in Turgenev's sympathetic portrait of a father impatiently awaiting the return of his absent son where affection is a quality of love: affection as a quality of friendship devotes the bond between Arkady and Bazarov. Affectation is a model of self-presentation which is artificial, splited, 'got up' in such matters address, physical appearance and speech. (XIII)

This means that Ivan Turgenev's novel *Fathers and Sons* shows the opposition between the affection and affectation. Turgenev displays the affection has come from the portrayal of Bazarov's father when father shows too much love to the son, when he returns back to his home. In the same way, Turgenev describes the affection as a quality of love as between father and son. Moreover, affection is the affection of friendship as shown by Arkady and Bazarov. Finally, he defines the affectation by differentiating it with affection, where affectation is taken as the mode of self-representation and artificial as shown by Bazarov. Another critic Leonard Schapiro remarks:

Bazarov, the main character of *Fathers and Sons*, does not believe in love. At the beginning, he makes fun of Arkady's uncle, Pavel Petrovitch, forgoing up after a failed affair, yet, as the novel goes on. Bazarov falls head over heels for a woman that does not love him back. It becomes clear that the happiness of the character is determined less by their ambit in and more by their ability to succeed in love. As the narrator explicitly states at the end of novel, it is love that is the estimate refutation of Nihilism. (43)

This means that Turgenev's main character Bazarov does not believe in love. He believes in nothing. He takes everything into question just as he makes great fun of Arkady's uncle, Pavel's love affair. With the smooth flow of the story, Bazarov forgets everything crossing the boundary of his own previous philosophy to win a woman to take her into his love affair. So, it is known that happiness of character is not determined by the ambition rather by the ability to succeed in love. Further, it is better to cite another critic Liza Knapp, about the validity of this novel in the world literature as follow:

Freud of course, would later give a name to the potentially violent generational conflict- the oedipal complex- and claim it was intrinsic and universal to the relations of father and son. It might be argued that there is likely to be conflict between any two generations, because it goes with the territory. Thus, it should come as no surprise that Turgenev gives a review of *Fathers and Sons* that includes conflict.

(13)

In terms of Freudian psychoanalysis, this generational conflict is the outcome of the Oedipal Complex, which is the natural and universal relation between father and son. Though, it seems as if the conflict of different ideologies but in reality, it is the tussle between father and son, a result of Oedipal Complex. As Wilkinson summarizes the nature of generational conflict in the *Fathers and Sons*:

The older generation, the pre-war mentality, is no more than an unexpressed presence in the novel. But that presence explains why the current generation is lost, what beliefs it has seen shattered, what hopes it has given up, and what it is trying to escape both historically and personally. The argument between the cultural fathers who created the conditions . . . In addition, because this conflict is unexpressed and unadmitted, it cannot be reconciled. There is an essential discontinuity between generations in the *Fathers and Sons*, and that discontinuity is so complete that the question of fathers and sons is never voiced. (50)

With references to these critical responses from various critics that reflect their own opinions, views, ideas and readings of the *Fathers and Sons* by Turgenev. Therefore, I have made an attempt to make an analysis of the novel from the view point of modernity.

This research has tried to unravel the conflict between tradition and modernity on Turgenev's *Fathers and Sons*. Bazarov, the main character of the novel shows different ideas and struggles throughout the course of the novel for changes; he challenges the traditional aspects of Russia. Thus, Turgenev has presented Bazarov as an agent of modernity who advocates the ideology of Turgenev himself. He questions everything of Russian traditions including social norms and values. The first part of this research makes simple introduction of the novel, issues of discussions and literature reviews.

The second chapter of this research tries to look at the event of *Fathers and Sons* from the perspective of the modernity as a theoretical tool. The third chapter of the research concludes the major issues that have been raised during the reading of the text from the perspective of modernity.

II. Conflict between Tradition and Modernity in Ivan Sergeyevich

Turgenev's Fathers and Sons

Ivan Turgenev tries to show how the old generation and young generation are in confusion and conflict while transforming from feudalism to capitalism in the mid-nineteenth century Russia, it is conflict between old values, norms, and culture and new ones. However, in the novel, in the period of this transition Bazarov, the representative of young generation tries to change and accept new values of modernity, gets success and dies at last.

Russian society in the mid-nineteenth century was in a big blow of cultural conflict. There was conflict and mental tension within oneself whether should remain with Russian old beliefs, values, and norms or should change and adopt western modernity. People had a big dilemma whether to remain with their religious limitation or go with science and technology invented by western society. There was old generation of people who always wanted to remain with their own religious, cultural, social, political and familial values and other one was new generation of people who always sought newness and attracted towards the invention of science and technology as well with the new beliefs of westernization and modernization. Therefore, it is obvious that we can see big conflict between these two generations of beliefs.

New development has been seen in the Russian society, social structure has been completely changed, especially economic improvement boomed and it is enough to younger generation of people to lead themselves towards new development of science and technology; that is the real product of the modernization and westernization. Agriculture has been done in changed way. Traditional way of doing agricultural cultivation is displaced by new technologies and land reform programs have been introduced. Moreover, it has helped a lot to the Russian economy of that

time. Land cultivation was not the only area of economic improvement. Communal peasants actively responded to the expanding market opportunities opened up by Russia's intensive industrialization and urbanization in the second half of the nineteenth century. Russia has been totally walked its long feet towards industrialization and urbanization. Small villages were slowly transformed into townships and small towns were into the big cities. Growing urban demand for agricultural products provided the rural population with regional markets and incentives to engage in commercial farming and gardening, or the production of meat and dairy. Villagers delivered milk, butter, eggs, poultry, and vegetables to neighboring cities and towns or sold their products to buyers traveling around the countryside. Families used their private garden plots and their arable land holding for cultivating onions, potatoes, cabbages, sunflowers, tobacco, flax, hemp, and other cash crops that might yield a profitable price at the markets. This has been seen in Russia with great zeal and great intensity of Russian young generation. Jelena Patkovic in her research concludes about the conflict between traditionalist and modernist in the following lines:

The most noticeable conflict between traditionalistic and modernistic social values can be seen in people that live in suburban settlements. In their choices, they are sometimes nearer to urban and sometimes closer to rural respondents, as they state both positive and negative attitudes towards some segments of cultural differences. (9)

In the above stated lines we can clearly notice that conflict between modernist and traditionalist especially people who live in urban places and people who live in rural area. Urban people represent themselves as modernist and rural people as traditionalist. Even within the people themselves there we can find a kind of quarrel

whether they should call themselves as modernist or traditionalist because those new urban people sometimes identify themselves as urban people and some other time they get themselves nearer to rural values. The discrepancies with new values and old values were seen in Russian societies in the mid nineteenth century. On the one hand, Russia was taking her feet towards development with the help of the western invention of the science and technologies. On the other hand, this kind of development intensified dismantling of past Russian ethics and values like its religious beliefs had been shattered, ethics of the society were changed, patriarchal norms and values were changed and in total old Russian norms and values were displaced, which made old generation unhappy, so that they resisted but unwillingly accepted the changes. In this modern world, everyday lifestyle of human has been changing largely. People have been inventing something new to have a better standard of life. However, the more they are advancing further the more they are trapped in the conflict between tradition and modernity. In this regard, Kasturi Mishra, in article "Is tradition an obstacle to progress?" views:

Tradition invokes the principle that old ways of doing things are safer, more reliable and hence better than new, which are based on untested ways. In short old is gold. In tradition, old practices and values simply, because they provide a sense of continuity with the past. In contrast, modern concept of progress discards tradition as obsolete and disproven. (1)

Therefore, in the view of the Russian old generation like Nikolai, the traditional ideas are good ones. Indeed, they must be judged according to the time when they were originated. Likewise, the newer scientific ideas are good in their own ways, how old generation of people discards them. Turgenev shows this kind of quarrel or

disagreement explicitly in his novel *fathers and Sons*; "That constitutes a piece of laudable modesty on your part', Paul Petrovitch observed with a slight hitch of his figure and a toss of his head. But how comes it about that Arkady has just told us that you recognize no authorities? Do you not trust authorities?"(25). Here in this conversation between Paul and Bazarov one can simply notice that a kind of conflict between tradition and modernity. In answer of Paul Bazarov states further, "Why should I? Is anything in the world trustworthy? Certainly, should I be told a fact, I agree with it, but that is all" (25). These are the two different views of the people of two different generations in Russia during the Mid- Nineteenth Century Russia.

In the novel, the kind of conflict between old generation and new one is set between father and son as the representatives of the two different generations but it is Bazarov, who represents the total change and leads other people towards modernism. Father, Nikolai Petrovich is always seen faithful to Russian culture and her tradition, and he is unwilling to accept western modernity, but younger generation especially his son Arkady and Bazarov are attracted towards modernity and they have shown disregard to the Russianness or traditional values. The theme of the generation gap is patterned out impressively in *Fathers and Sons*. The difference between these two generations is a classic one. Nikolai Kirsanov is a simple-minded, good natured man. His estate is hopelessly mismanaged. He does proclaim an air of liberalism, yet keeps a former peasant girl for a mistress, like any old fashioned feudatory. His brother, Paul is a dandified person, living on a long-lost love.

On the other hand, we have Arkady who is a cheerful character, trying to be on the better side of every individual. He accepts Fenichka's presence in the house, with good grace. And we do have character like Bazarov who is the pioneer of the modernity and modern development though nihilistic, in thought and he leads whole

incident and development of the scene in the novel forward with great zeal. He always says that he has his own stand and he never follows others opinions. Bazarov is a portrait of revolutionary. He is a thinker and activist, and, eventually he fails to accomplish his aim and dies. In this regard, Marshall Berman views:

All fixed, fust-frozen relations, with their train of ancient and venerable prejudices and opinions are swept away; all new formed ones become antiquated before they can ossify. All that is solid melts into air all that is holy is profaned, and men at last are forced to face . . . the real conditions of their lives and their relation with their fellow men. (21)

The society is inclined towards modernity through the process of modernization. However, the old generation people of the Russian society, due to lack of adjustability and knowledge, they feel hard to follow the modern culture easily. On the other hand, young generation people are over conscious about ever-growing competitive world. They fear about their career and future as it would come to them, which are unconventional to their preceding generation. The people of new generation are adaptive to current trends because they have to keep changing themselves according to changes around them. The old generation does not like to change them so fast and readily. Overall, despite the ostensible differences in the notion of modernity, some of the critics characterize modernity as a deconstructive spirit, which analyzes the traditional social orders and a traditional set of beliefs. Modernity adopts empiricism and rationalism as the touchstones to critique or judge, the old, religious beliefs, social norms and values as well as the position of man in the universe. Therefore, there is always a conflict between old and young generation in the society. However, tradition works at its top to dominate the modern that creates conflict in any society.

Actually, there was clash between landowners and peasants during the mid-nineteenth century in Russian societies. Before this time, Russia was considered purely as a country of peasants and serfdom but at that particular time Russia started reform herself and took her feet towards modernization and industrialization through new plans and programs in different fields like politics, social structure, cultural stand, religious ethics and especially agricultural cultivation. In the novel, there are different characters that represent different stream of Russian thinking during that transition period in Russian history. Especially old generation is represented by father Nikolai Petrovitch Kirsanov, is deeply rooted in Russian traditional and its cultural roots, and unwilling to see their feudal legacy perishing away. In addition, he remembers his feudal legacy as Nikolai says, “I have brought three fresh horses for the tarantass” (8). This shows that he still longs for his past and he is a firm not to change himself and does not want to see his society changed, and Nikolai is proud of his noble birth and proud of his noble place. On the other Arkady and Bazarov as young university graduates think differently and want to see their society be changed and Arkady replies to his father as he says, “but no significance can attach to the place of man’s birth, papa”(10). Modern thinking and behavior is radical and unacceptable to the old generation of the people anywhere in the world and so as to Russia. Modernity is in the words of Graham Murdock, “The words 'youth' and 'modernity' sometimes become almost interchangeable; and if 'modernity' meant anything, it meant a change of taste, decor and style” (1). To note this subject matter from the text:

The person seated in the arbor were Thenichka, Duniasha, and little Mitia . . . ‘for shame, Evgeni!’ cried Arkady heatedly. ‘How can you impute such motives? What I mean is that my father is not justified

from one point of view. That is to say, he ought to marry her' . . . like honey did the voluptuous melody suffuse the air. (41-43)

In the above quoted lines Nikolai brings up the important subject of Thenichka. Bazarov is acquainted with Thenichka, a house cleaner suitor of Nikolai and in this matter Arkady's reaction is important because his father is over-apologetic about this somewhat unorthodox relationship, but Arkady feels that he has advanced beyond such insignificant moral discriminations and is filled with a half-secretive feeling of superiority towards his good, softhearted father. Turgenev continues to build this contrast between the two generations as Nikolai, the father, looks at the landscape and begins to quote from Pushkin's poem. Pushkin was the father of Russian romanticism and is later the butt of ridicule by Bazarov. Thus, Nikolai is grounded not only in romantic poetry but also in the cultural past of Russia, while the young people want to discard the entire past legacy. In this regard Swati Chattopadhyaya argues:

To be modern is to live a life of paradox and contradiction . . . it is to both revolutionary and conservative: alive to new possibilities for experience and adventure, frightened by the nihilistic depths to which so many modern adventures lead . . . to fully modern is to be anti-modern. (13)

Here, the approaches of Arkady and Bazarov towards modernity consist of paradox. They are in belief that to be modern is to live with paradox and contradiction. Even it is both revolutionary and conservative too; and it always creates new possibilities and opportunity in human beings life.

Russian young generation during the mid- nineteenth century longed for newness in every field and every stream of their life. As in the novel, Arkady says, "Because I need money, moreover, the land which it occupies must go to the

peasants” (12). During the time of the novel was written, the above words show clearly radical view of the younger people of the Russia like Arkady and Bazarov. The people of old generation of Russia think they have to retain their old glory of feudalism anyway and anyhow but younger generation has had a different thinking and they radicalize old thinking and they advocate land should be given to those people who are working in the field. Instead of their long feudal glory, they need money to do things more differently than their fathers. Russian youth have different vision and different ideas than their fathers during the mid-nineteenth century. They want to modernize their society through modern means of science and technology, though; they have some contradiction within themselves. As in the novel Bazarov and Arkady are holding different views about the science and technology. About the sciences Bazarov replies, “yes, I prefer Physics- in fact, the natural sciences in general – to anything else” (24). However, old generation of people as Nikolai does not have any consideration about science and technology rather they hang on their past, as Arkady says about his father, “In his days he was a leading lion” (17). In this connection, we can highlight the words of Colin Campbell from his excellent new book on *The Romantic Ethic and the Spirit of Modern Consumerism* that goes like following:

The cultural logic of modernity is not merely that of rationality as expressed in the activities of calculation and experiment; it is also that of passion, and the creative dreaming born of longing. Yet, more crucial than either is the tension generated between them; for it is upon this that, the dynamism of the West ultimately depends. The main source of its restless energy does not derive from science and

technology alone or yet from fashion . . . but from the strain between dream and reality, pleasure and utility. (12)

From the above mentioned lines, it can be understood that the modernity does not mean merely the logic of rationality that is expressed in the form of the experiments and practices in the social activities. It is an intense desire for newness and for creating something unique. In the modern world there is even tension within the people who themselves are the pioneer of creation. Confusion is created because of the conflict between tradition and modernity. No doubt, this conflict exists in societies due to the tussle of two perspectives prevalent in the society. The people of new generation oriented towards western invention of science and technology, and it is contradictory to their own old and traditional values and life styles. This modernity for the younger generation as a fashion for day-to-day life but to older one, it is like iron bitten rice to chew. Therefore, this modernity makes life of people very easier to live on the one hand but at the same time it also spoils their root and it even makes difficult for the adaption to older generation of people.

In the novel there is clash between father and son, it is not only because of generation gap but also because western modernity has taught new generation about the betterment of life. They have a different thinking and concept about life and society. However, old generation of people always think in their own way, they have still hanging on the ghost of their past legacy and they judge people according to their noble birth and serfdom birth. They think that if one is born in aristocratic family, s/he has a big mind and deserves great respect; but one who is born in peasant family has nothing but to suffer. Nevertheless, around the mid nineteenth century, Russia was in change and younger generations of the people have no respect other than western science and technology. Old generation of the people do not have any respect to the

peasant birth and only they respect people who have aristocratic birth. To support this view I bring forth the arguments of Yogendra Shing, where he opines; "The distinction between modern values and traditional values may be maintained on the ground that modern values, like science, being evolutionary universal, might not be typical to any one particular cultural tradition, whereas traditional cultural values may be particularistic and typical" (51). In the novel, we can examine this fact as the following:

. . . All the servants had become attached to him, for they felt him to be less a barin than their brother; and in particular did Danisha readily joke and talk with him, . . . in fact, the only servants to disapprove of Bazarov was old Prokofitch, the butler, who looked sour whenever he handed the young doctor a dish, and called him a 'sharper' and a 'flaunter,' and declared that, for all his whiskers, Bazarov was no better than 'a dressed-up pig,' whereas he, Prokofitch, was practically as an aristocratic as Paul Petrovitch himself. (44)

If one minutely examines the above stated lines, s/he understands that old generation does not like the newness with science and technological assistance as an old servant like Prokofitch does not like Bazarov, who is not from the aristocratic family. Old generation of people have shown disrespect to the people who are not from high-class family as old Petrofitch is just a representative. Even if being a servant, Prokofitch does not show any respect to Bazarov who represents middle class people with great zeal to modernity and creativeness then how one can expect respect to Bazarov like people from feudal lords. In the eyes of the old man as Prokofitch, Bazarov is not only irrespective rather gets insulted as 'a dressed-up pig,' a 'sharper' and 'flaunter' (44). So one can imagine that landlords at that time in Russia did not give any value to

knowledge and ability rather they used to give more importance to the aristocratic norms and values.

Another poignant of the modernity in clash with traditional thinking is expressionism. Younger people like Bazarov and Arkady express whatever they think and feel in a different way than older generation of people like Nikolai and Pavel do. New generation think and act different from the old ones. They behave differently, express things differently and use to do things differently which is directly against to the behavior of older generation. As in the novel Arkady and Bazarov the leading characters are in direct contradiction to Petrovich and Pavel. Old people like Petrovitch think for land, serfdom physical beauty and family background; and younger people like Bazarov use to think for science, technology, land reforms, inner beauty and mental sharpness. Kokovi Dragan sees disparity between tradition and modernity as like this; "There is a foe that lies in us, in our relation and opposition to the change itself. Refusal of change, or incapability to adjust to it, the fear of the new and the unknown, are all very frequent causes which make difficulties, and sometimes they incapacitate social progress"(56). He sees that there is enemy of change and new developments within us; that is refusal to creativeness or our incapability to adjust ourselves to this new arena. In addition, our fear of facing difficulty while trying to develop society and reforms our culture is contribute a lot to our resistance to modernism or newness. Therefore the question, which is in the process of coordination of tradition and modernization very important, concerns the way in which traditional elements can incorporate and adjust to demands and needs of modern development. All that could be done if an adequate way is found to overcome and out power traditional mistakes, which can be a disturbance in the process of modernization and in further social advancement.

Russian modernity emerged due to the changing attitudes and behavior of Russian people towards west, for instance in conversation with Paul Bazarov claims in this way, "True', in fact, the Germans are, in the same respect, our masters. . . 'At least the servants of that part of the world have some energy in them" (25). In addition, its transformation from agricultural state to semi-industrial state, village growing into the town and town growing into the big cities as well as establishment of financial institutions, in a banking sector and many more. As Appadurai argues:

The experience of modernity is local, but locality itself has undergone a fundamental set of changes over the past five hundred years. We are in the process of witnessing a fundamental transformation in the very nature of the world systems and global process. Various forms of interactions have always been with us, and so have various forms of world systems. Even before maritime, expansion of the west in the sixteen-century complex global formation did exist, but we are only now beginning to theorize the shift from these early processes to those that constitute global process today. (14)

People's interest increases day by day. They have curiosity to experience new and innovative things. If the new inventions help to make life of people comfortable; they easily accept it. If it becomes hard and difficult to grab they lose it and follow what they have already had. That is why modern values overcome the traditional values if the people feel easy. However, we are in the process of transformation in the world system as well as cultural system of our own. Protagonists of this novel, Bazarov and Arkady, assimilate the modern values and have the motive of reconciliation between tradition and modernity.

In the mid-nineteenth century Russia, on the one hand, development of the city and towns has grown up in a rapid speed, and on the other hand, there has been annihilation of the Russian traditional ethics and morality. Russian elite culture has been destroyed because of modernity; no Russian young people hang on the Russian culture anymore. Although the historic development of towns has gone hand in hand with the cherishing of elite cultural contents, then with the development of cultural creative activity and institutions such as libraries, theatres, museums, galleries, universities, and so on, it is also necessary to observe and interpret the contemporary development of urban culture in the context of mass culture. In conversation with Paul Petrovitch Bazarov exclaimed, "There is other way of thinking had developed in Russia from several years. Because different things like colleges, universities and Banks have been established, which were not experienced by Russians years before?" (31).

However, the penetration of mass culture, and the effect of this process on forms and quality of urban lifestyle, which often resulted in urbanizational consequences, is a special theme, which in a very significant way to attract the interest of society. Different kind of thinking also has been developed in Russia, in conversation with Arkady, Bazarov expresses, "why, a man ought to bring himself up, even as I had to do. And with regard to his period, why should I, or any other man, be dependent upon periods? Rather, we ought to make periods dependent upon us" (33). In the book, we do have so many instances of contrast between tradition and modernity's characteristics, such as contrast between traditional philosophy and modern philosophy of life. Father's generation has different way of thinking, behaving and living their life than the son's generation. Fathers follow the philosophy of romanticism and they want to live their life romantically. Nikolai Petrovitch, his

brother Pavel and other old people live their life romantically. But on the other hand, young people like Arkady, Bazarov, Sitnikov, Thenichka, Evdoksia and others are living with the new philosophies of life such as realism. Old generation is rigid, they adhere rigidity but people of younger generation are liberal in their dealing with others and they advocate liberalism. For instance while having conversation with Evdoksia, Sitnikov says, “No, it is merely that I love the comforts of life,” and she further says, ‘nor need that in any way prevent me from being a liberal" (65). Therefore, young people always prefer their new ways of living their life. Any way they want to enjoy the comfort and easiness of science and technology.

In this connection Arjun Appadurai highlights the words of Gruenberg and Schweisguth about modern issues in the following way; “Modernism is the system of anti-authoritarian values, valuing individual autonomy and fulfillment, acknowledging the right for everyone to choose one’s own way of living, and based on the principle of equality of all human beings, regardless of race, religion, sex or social rank” (43). These writers talk about modern life and the concept of people in modern age. In their words modernism does not like to follow authoritarian values of traditional society rather people like to live freely and people identify the rights and freedom of every person living in the society regardless of their caste, race, religion, sex, class or the social rank and try to create an equal society. Afterwards, these two authors led to revise their scale of cultural liberalism and divide it into three sub dimensions: moral standards, attitudes towards authority, and a last dimension they defined as a Universalist anti-universalist dimension (equal values of all individuals vs. inequality of values). The two first dimensions are, according to the authors, strongly linked: they “concern the domains of moral standards and lifestyles, with one

pole being the principle of freedom and individual fulfillment, and the other being the respect of tradition” (56).

There is direct contrast between these two things; on the one hand, one has to give his credit to the traditional values and, other being one has to try to live freely in the modern society. In the text while conversing with Pavel Petrovitch about neighbor whom Bazarov calls petty aristocrat, he opines: “Well, I may remark that your opinion is not mine. And to that I would add that, while I myself possess a reputation for liberal and progressive views, I possess that reputation for the very reason that I can respect real aristocrats” (47). Even a pioneer of modernist values like Bazarov too has a kind of respect in his heart to the real aristocrats along with his passionate liking to modern science, technology and medicine. When Bazarov referred to a neighbor as a rather and a petty aristocrat; Pavel objects to both and defends the rights of the aristocrat. Ultimately, after some discussion; Bazarov asks Pavel what benefit he is to humanity, but Pavel merely defends the concept of the aristocrat as a part of the heritage of the world.

There is a vast dispute between Nikolai Petrovitch and Bazarov about aristocratic Russia and new modern Russia and Bazarov further exclaims: “the aristocratic idea, forsooth! Liberalism, progress, principles! Why, have you ever considered the vanity of those terms? The Russian of today does not need them” (48). Here Bazarov opines that Russia today needs to reform herself and its people, it should not move ahead with these nonsense aristocratic old values anymore. Modernity brings not only changes in Russian society rather it brings unprecedented conflict. In this connection, I like to cite the words of David Lyon:

Modernity is all about the massive change that took place at many levels from the mid-sixteenth century onwards; change signaled by the

shift that uprooted agriculture workers and transformed them into mobile industrial urbanities. Modernity questions all conventional ways of doing things, substituting authorities of its own, based in science, economic growth, democracy or law. And it unsettles the self; if identity is given in traditional society, in modernity it is constructed.

(22)

Therefore, modernity is the change and this change is not in only particular thing rather changing in each and everything of the society. It does not only question tradition but it questions every institution of the society constituted traditionally. As in the novel, it is Bazarov, who questions all the traditional norms and values, and traditionally organized social institutions of Russia.

After this, the conversation has been shifted about the romanticism and Russian literature and poetry. We can even observe generational conflict and exemplify the differences in attitude between two generations through many instances from novel, for example, after Bazarov explains his nihilistic stance and rejection of all authorities, Pavel asks him, 'on what basis" he would act:

"We act on the basis of what we recognize," Bazarov replied.

"Nowadays the most useful thing of all is rejection- we reject."

"Everything?" "Everything?" "Everything." Bazarov repeated with indescribable composure. "What? Both poetry and art and- I find it hard to express it?-" . . . 'Allow me. (48)

People of Russian old generation think to be patriotic if they only read and are attached with Russian art and poetry. Even more, they feel themselves patriotic if they behave like Russian ancestors. They do not feel anyone is patriotic if he/she is inclined towards westernization and modernization. They prefer Russianness to

modernization and anything else. This can be observed in the text when Nikolai simply responds:

‘You say that you deny everything- rather, that you would consign to destruction. But also you ought to construct’ . . . That's not for us to do . . . this is called Nihilism " Bazarov repeated again, this time with rudeness . . . ‘You are too magnanimous and retiring,’ expostulated Paul Petrovitch. ‘for my part, I feel sure that we are more in the right than these two youngsters, even though we may express ourselves in old-fashioned terms, . . . “Red is my customary rule.” . . . to be removed. (49 and 54)

In the above lines Bazarov tears down all things that Pavel believes in such as art, poetry and culture. Pavel wonders if nihilism means only to tear down. He asks if it is necessary to build up. Bazarov explains that it is not their business to build up but only to clear the site. Bazarov further explains that the nihilist respects no authority and no tradition: he rejects all types of values as being mere platitudes, and reviles everything. Pavel wonders how they can tear down when they do not even know why they are destroying. Bazarov explains, "We break things down because we are a force," and a force does not have to "render any account." (54). There is nothing that Bazarov respects; he finds faults with everything. Throughout the discussion, as young and healing modernist and new value than his uncle and father, Arkady enthusiastically agrees with his nihilist friend. Then Nikolai reminds his brother that when they were young they thought that their parents were old fashioned, but now he admits that he is confident that their values are better than those of the young nihilists are. In this regard, I like to bring the words of Jonna Laakso:

The term modernity is sometimes, used to denote the sense of the loss of continuity in urban culture and everyday life – some essential aspects of our life, so it seems to us, is so radically different from the life of our ancestors that a genealogical lineage seems to be inevitably broken, heritage lost, tradition gone. All these phenomena can be subsumed under the term modernity, denoting an era that is characterized by secularization, the disintegration of traditional communities and the rise of the individual as a subject. (12-13)

In the above mentioned lines, Jonna Laasko views that modernity does mean the sense of discontinuity of tradition in people. It means present life of people differ in many aspects greatly from the life of their ancestors. Life of people of new generation is guided by secularism and individualism. Therefore, modernism is a radicalized view where present is not the continuation of the past rather it is different in concept and practices. Modernity does mean the sense of loss of their heredity, their culture and ethics of their life, old traditional people see how they are going forward is lost, there is no continuity, there is no forwardness of their tradition, it is stopped, and new thing is seen in front of them. There is no particular religiosity rather people have experienced secularism. Tradition has been disintegrating and newness has been established in the society, which means individualism is more important than anything else. In such a way here is the explanation of lamentation of the old generation like Nikolai Petrovitch and other people, novelist explains: " a pride almost Satanic in its nature, and then banter! And thus you would seek to attract our youth, thus you would attempt to win the inexperienced hearts of our boys! . . . (52). This is to say that people, who are being submerged on old traditional values, norms and principalities are lamenting on the loss of the their constant orthodoxy. So not to let the young

generation to intermingle with the notion of westerners on establishing the newness inside Russia they are making efforts to convince young lads not to obtain things regarding them the newness falsifying people of Russia are so orthodox and traditionally established.

In the mid- nineteenth century, Russia was transforming from its feudalism to capitalism where people desire for newness. This is not a drastic change; rather this is the influence of global phenomenon. To quote here Arjun Appadurai is remarkable, "Transitions are the most important social sites in which the crisis of patriotism are played out" (176). While Russia was under this phenomenal transformation, world was so much towards the progressive paths. In the world around, people were on the path of invention of the science and technology that is why the people of young generations of Russia are regarding, it is appropriate to follow the trend of the world. World around Russia was going through drastic changes in the mid-nineteenth century, so Russia wants to change herself, Bazarov somewhere in the texts while talking with the servant of Anna Sergievna exclaims that, "in your opinion, how ought our hostess to be addressed? In the style of a duchess?" (79). Here it sounds odd to Russian old generation if not young generation. Younger generations of people are so much hungry for inventing newness and they want to create new things in their life. Russian youth at that time, did not have any hesitation of going against old tradition, they did not have any shame of having relationship with women differently. As for instance in the text old man, Nikolai keeps a relationship with the low social rank girl Thenichka, and he hesitates to tell that relationship to his son in front of his son's friend Bazarov. However, they do not have any concern to that unnatural relationship. This is because everything is acceptable to the new generation; what is to be considered as immoral to old generation. As young Evdoksia says, "Never when I

hear my sex abused can I listen with indifference, it is all too horrible, too horrible! Instead of attacking us, people ought to read *Michel's De l'Amour*" (68). What a wonderful thing in front of the old tradition by the young woman it is! In the text, Turgenev takes the opportunity to satirize the Russian official who maintains that he is an advanced liberal; however, is in reality as much a despot as any of the older officials are. The characterization of Sitnikov is also satiric, who always favors Bazarov as being as being realist. He is the pseudo-intellectual who attaches himself to the fringe of any movement which seems advanced. He is an idea-taster. He does not comprehend the movement but acts as a parasite to gain the attention of people obviously greater than he does. In the final chapter, we hear that this absurd person is trying to continue Bazarov's work after his death. In this connection, I like Freud's *Moses and Monotheism*, where Freud clarifies the origins of Christianity or the traditionality:

Its main doctrine . . . was the reconciliation with God the Father, the expiration of the crime committed against him; but the other side of the relationship manifested itself in the Son, who had taken the guilt on his shoulders, becoming God himself beside the Father and in truth in place of the Father. Originally a Father religion, Christianity became a Son religion. The fate of having to displace the Father it could not escape. (175)

What Freud views here by talking about the Christianity and traditionality is that the son of God Jesus Christ takes termination of the crime committed against Father God by people in his shoulder. It is the continuation of the past but differently. Therefore, modernity is continuation of the past but different in its dealing and practices from the past.

In this novel, Turgenev's characters are arranged along a linear continuum extending between anti-nominal extremes, with Odintsova and Bazarov's parents forming the two extreme poles of intellect or strong will, on the one hand, and emotion or sentimental attachment, on the other hand. According to Jahn, "true happiness, represented by a union of all of the positive human characteristics in full degree, is shown to be logically impossible" (89). For example, Bazarov, who is primarily intellectual, cannot be happy because he does not engage his emotional side, which thwarts his intellectual efforts. Arkady, by contrast, who, like his father, is primarily emotional, fails to achieve his intellectual goals because he is not capable of "sacrificing the emotional sufficiently" (90). According to Jahn, it is thus "typical of Turgenev's pessimism with regard to the achievement of human felicity that the extremes are incompatible with one another" (89).

Change in *Fathers and Sons* is desirable and not an accidental. Bazarov, who is considered pioneer of change and advocates of modernity deliberately, wants to change people around him and traditional institutions. Bazarov and Arkady favour western science and they believe that Russia should be developed with western pattern of thinking and ideas. In this connection, Valerie Babb sums up this change: "Nature silently guards the community from the exigencies of change. Ever watchful, it conceals the passage of time and allows all to live in the shadows of a simpler but decaying past. But as the trees are felled and the land cultivated, the dense protection nature provides disappears, and the community must face the onset of new values" (58). Therefore, change is natural, and it guards people from the exigencies new streams'. It conceals the passage of time and allows people to live in the hunting shadow of the past. As a tree falls and that land is cultivated in a new way, people

establish new norms and values of society by questioning and deconstructing old ones. This is as per nature's rule.

Russian people at that time had different thinking, they were in dilemma, whether they should go with their tradition or believe in science and technology. Tradition no doubt, creates the identity of nation and nationality; it is the root of a nation. However, at the same time science and technology has made life easier and makes life comfortable.

Science and technology is the main invention of the western modernity and especially it attracts young generation of people. People always search for comfort and happiness in their life as Evdoksia exclaims in the novel, "It is merely that I love the comforts of life" (63). And such things can only be possible in Russia as Arkady and Bazarov believe, "it can only be possible, if one takes the help of western science and technology" as Bazarov claims "I think that, even from the chemical point of view, a piece of meat is better than a piece of bread" (65). Moreover, younger generation of people like to live their life with freedom and liberty while talking to Evdoksia, Sitnikov protests, "nor need that in any way prevent me from being a liberal" (64). These features of modernity are directly contrasted with the Russian traditionalistic view. Russian tradition is based on the ideas of morality, ethics and religiosity, but these entire things are going unconsciously against the tradition of Russia.

In his honest portrayal of both the older and the younger generation, Turgenev lays bare the strengths and weaknesses of both. Most importantly, he emphasizes the importance of the romantic side in the revolutionary Bazarov. Without his contradictions Bazarov would certainly lose much of his vitality and attraction to the

reader. It is Bazarov's inner conflicts that make him such a great and strong character, and his very contradictions make him not only more life-like.

Fathers and Sons reflect the generational gap between the superfluous men and the nihilist in its juxtaposition of young nihilist Evgeny Vasilievich Bazarov on the one hand and Nikolai Petrovitch Kirsanov and his brother Pavel Petrovitch Kirsanov on the other hand. Nikolai's son Arkady shifting allegiances from Bazarov to his father during the course of the novel. Bazarov is a strong representative of the nihilists' attitude; he rejects the romantic ideals and values of the previous generations as well as its cultural institutions and arts. As Bazarov explains, "Aristocratism, liberalism, progress, principles . . . just think, how many foreign . . . and useless words! A Russian has no need of them whatsoever" (12). As a materialist, he believes in nothing but laws of nature and natural science. Nature to him, however, is "not a temple, but a workshop where man's the laborers" (33). Jeering at societal conventions, such as marriages and respect for the older generation, Bazarov looks mockingly and unsympathetically at the old order. However, even though he anticipates social changes, he has no ideal program to offer. He is, as Irving Howe, describes him, "a revolutionary personality, but without revolutionary ideas or commitments" (242).

Bazarov is opposed by his friend's father and uncle, who are both well-meaning but largely ineffective idealist. Nikolai Kirsanov wishes to be seen as a progressive landowner, treats his serfs well, but he is mostly distinguished by his passivity and discomfort with the younger generation. Bazarov mocks Nikolai's 'antiquity' and ridiculous his romanticism, which is illustrated by his reading Pushkin, whom Bazarov calls 'rubbish' (35). Instead, Bazarov proposes Nikolai read Ludwig Buchner's *Stoff and Kraft*, which offers a materialist interpretation of the universe.

Bazarov's nihilism has infected his friend Arkady, whose feelings are divided between a rejection of his father's antiquate ideas and his genuine love for him. Thus, upon his return from university, Arkady reacts with resentment towards his father's sentimentality and repeated apologies about his proposed marriage to the peasant Fenechka: "What is there to apologize for? He thinks; a feeling of kind tenderness towards his gentle father, combined with a sensation of secret superiority, filled his soul. 'Stop it, please', he repeated, enjoying an awareness of his own maturity and freedom" (15). Because of this new philosophy of nihilism, Nikolai feels a sense of estrangement from his son after he overhears a conversation between Bazarov and Arkady, "One thing hurts: this was precisely when I'd hope to become closer to Arkady. Now it turns out I've been left behind while he's moved ahead, and we can't understand each other" (39).

The generation split between Pavel and Bazarov is indicated from the beginning of the novel, when Bazarov and Pavel meet for the first time, Nikolai Petrovitch introduced Pavel to Bazarov: "Pavel Petrovitch bowed his elegant figure slightly and smiled slightly, but didn't extend his hand and even put it back into his pocket" (14). Pavel calls Bazarov a hairy creature and objects to his "free-and-easy manner" (23). Therefore, there it seems nothing more than generation gap between them. Even this kind of generational gap is shown by Arkady's opinion himself, where he claims that "his particular line is doing nothing at all" (66). They do not like each other not because of their personal matter but because their ideas do not meet with each other. Their ideas do not meet each other because they represent two different generations.

Another example of generational split between older and younger generation is shown by women characters of the novel, such as Evdoksia, Katya and Madame

Odintsov. They all have new thinking and great zeal to modernity, and modern development. They do have positive thinking not only towards modern development but also to the new concept and thinking of life like respecting no authority and developing new morality for Russian people. As Sitnikov exclaims about Evdoksia, "she would be a most remarkable personality? Would that more of our women were like her! In her way, she is a moral phenomenon" (69). Young women characters are following the way of modernity.

Women characters like Evdoksia, Katya and Madame Odintsov also start to take part in dance and go to restaurant, start to drink with male character, which is directly against Russian tradition. They start to take part in open discussion and feel no shame to take drink with male friends. They start to read philosophies of life as narrator describes:

Madame Odintsov as a woman of intellect- to speak to her of his views and convictions seeing that she had expressed a desire to behold a man who had 'the temerity to believe in nothing', he discoursed only on medicine, homoeopathy, and botany. At the same time, Madame had not wasted her life of solitude, but had read a large number of standard works and could express herself in the best of Russian; and though at one point she diverted the conversation to music, she had no sooner perceived that he declined to recognize the existence of art than she returned to botany, even though Arkady would gladly have continued the discussion of the importance of national melodies. (77)

In the above lines, Ivan Turgenev describes women like Madame Odintsov as of modern thinking and intellectual one. She uses to read books of different stream of life. She likes Bazarov, who is particularly likes and respects nothing except science

or facts. He does not believe on any tradition and moral order of society, it is because he is influenced by western modernization. Women like Madame Odintsov also come under the influence of modernization and take part in intellectual and philosophical discussion. Eventhough she likes national melodies and has some sense for music and art too. In this context, it is better to bring the words of Arjun Appadurai, where he talks about the modern development in many aspects of human life:

The classic modern multinational corporation is a slightly misleading example of what is important about these new forms precisely because it is crucially on the legal, fiscal, environmental, and human organization of the nation state, while maximizing the possibilities of operating both within and across national structure, always exploiting their legitimacy. The new organizational forms are more diverse, more fluid, more ad hoc, provisional, less coherent, less organized, and simply less implicated in the comparative advantages of the nation-state. (167-168)

The modernity has not only changed the life style of human beings rather it also has brought changes in human thinking and concepts. Nationality has been widened multi-nationalism and multi- culturalism has been introduced as a new world order. In every aspect of life new order takes place, for example it is of fiscal, legal, educational, environmental, or other human organizational. The old societal structure has been deconstructed and new one is being introduced. It is way of life of modern people, they are less knitted, less organized than what are they before. Therefore, changeness and newness is the motto of modernity and younger generation of people enjoy it and people of old generation lament over the loss of social structure. In the

text book Anna Sergievna is the example of this kind of thinking, novelist opines about her in these words:

She too was a strange being. Free from all prejudice, and devoid of all strong beliefs, she rendered obeisance to nothing, and had in view no goal. Again, though, much was open to her sight, and much interested her, nothing really satisfied her, and she had no wish for such satisfaction, since her intellect was at once enquiring and indifferent, and harbored doubts which never merged into insensibility, and aspirations which never swelled into unrest . . . become conscious of nothing but the thought that the one thing necessary was to ensure that by hook or by crook that abominable draught should be averted. (86)

In the above mentioned lines novelist talks about Anna Sergievna as woman with modern thinking and concept. He opines about her that she is non- conservative and woman of strong beliefs. She is a woman of hungry heart; she wants more and more in every field especially in knowledgeable field of her life. She cannot be satisfied with anything and with anybody. She wants to learn more and more thing in her life. She wants to be swelled in modern science and technology. She is just an example of young generation of women. She is intellectually sound woman; she tries to learn many things in her life with new ways and style.

Time changes in its own way. According to time, human willingness and behaviors also get changed. No drastic change occurs in certain period. A change occurs with the passing of time due to the assimilation of tradition and modernity. Modernity is the new, which overcomes and makes absolute through the novelty of the textual style. However, modernity tries to demolish and replace all unnecessary superstitious social norms and values. It encourages all people to be more open and

keeps them away from the worthless social practices and impositions since it is a breakthrough from the tradition to modernity. Modernity is the reflection of recent historical development. It makes an abstract opposition between tradition and modern.

According to Marshall Berman:

The maelstrom of modern life has been felt from many sources: great discoveries in the physical sciences, changing our images of the universe and our place in it; the industrialization of production, which transforms scientific knowledge into technology, creates new human environments and destroys old ones, speeds of the whole tempo of life, generates new forms of corporate power and class struggle. (15)

Due to the advancement of science and technology, modernity flourished as flying bird in the sky. Modern science, communication, philosophy, industrialization etc. stimulate the progress of human life, moreover, human consciousness. By compare and contrast, people assimilate the things that favor to them. Modernity develops by compare and contrast with tradition. Russian people like Bazarov, Arkady, Katya, Anna, Madame Odintsov and other younger generation of people are already are in influence of the modernism and its two great aspects, science and technology. They believe more in facts than their social norms and values as well as their religion. But older generation of people like Nikolai and his brother Pavel try to save their heritage and Russian social norms and values. They lament for the loss of their cultural values.

In the last phase of the novel, Bazarov is known to all the people of society as a leader of the new ideas, concepts and thinking as well as of the entire younger generation of society. Though he is completely against romanticism of Pavel, he himself falls in love with Madame Odintsov on the one hand and keeps romantic relationship with Katya on the other. However, he still leads his generation of people towards modernity. He speaks new language that is considered as odd to Russian older generation of people like Nikolai

and Pavel. He loves to use reason and facts to prove his hypothesis and ideas in front of any people with whom he discusses about anything. Before leaving for his parent's house, he converses with some peasant: "pray expound to me your views on life. For they tell me that in you lie the whole strength and the whole future of Russia- that you're going to begin a new epoch in our history, and to give us both a real language and new laws" (182). Here he believes that even peasants are conscious about time and changes around the society. He hopes that his people use new language, culture and laws that are influenced by science and technology of modern time.

Modernity is the vital experience of time and space, self and others, lives possibilities and difficulties, which is shared by people all over the world. As in the text Bazarov, though, influenced by western modernity, wants to experience modernity with the help of his-own life experiences. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in this sense, modernity unites all humankind. Ali Mirsepasi quotes argumennts of Marshall Berman who is radical modernist of contemporary time, where he argues: "Modernity is paradoxical unity, a unity of disunity: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish" (10). Berman goes on suggesting that various experiences of modernity are only become meaningful in reflexive experience of their context and therefore, that culture of modernity is not and should not be based on western experience or cultural beliefs. For Berman blueprint of modernity is unnecessary. Modernity is a part of experience of everyday life. Russian younger people are experiencing their own everyday life experiences as modernity and they are happy to disintegrate Russian old institutions and establish or build new in a new style.

This research explores the conflict by presenting the characters who stick to traditional ways of life and characters who embrace new emergent values, which is seen

in the mid- nineteenth century Russia. As Nikolai Petrovtich and his brother, Pavel Petrovtich represent older generation of people who always hang on the Russian tradition, culture and their Feudal legacy. They are in concept of that, they have lost everything, including Russian roots because of western influence of science and technology, and they lament over this loss. On the other hand, younger people like Bazarov, Arkady, Katya, Anna and Sitnikov are in complete influence of the modernity, therefore they want to change Russia and think everything different from their seniors.

There is conflict between older generation and new generation because old people are attached to their culture, tradition and their roots. This orthodoxy has its own system that cannot be changed overnight. It takes a long span of time to change these believes. Generation gap, educational quality, modern inventions are some of the factors which bring the dispute within the people clinging to tradition and modernity. In the novel, Arkady and Bazarov challenge the conventional social concepts of Russian society by healing philosophy of nihilism and absurdism that questions everything of tradition.

To sum up, though there is conflict between traditional and modern ways of thinking among different people, reconciliation is possible between them. In the novel, though, Bazarov is on advocate of nihilistic philosophy, which interrogates traditional romanticism; he himself falls in love with Madame Odintsov. That is the example of reconciliation with people of the society. In addition, old people of the society also to some extent assimilate themselves with newly emerging modern values to reconcile with different people of different concepts. Changes occur with the passage of time due to the assimilation of tradition and modernity. Obviously, the process of modernization tends to break down the remaining vestiges of social functions. The deep-rooted attitude of Russian people regarding their Russian tradition has got completely changed.

III. Reconciliation between Tradition and Modernity

The present research arrives at the following conclusion, in the light of critical analysis of preceding chapters. The novel *Fathers and Sons* by Ivan Sergeyevich Turgenev presents the conflict between fathers and sons or between tradition and modernity. The two generations have conflict, confusion and disparities between themselves that is created by time and space. Humankind is changeable and it changes according to time and space. Older generation of people are even in conflict with their father at their young age and so to new generation of people are in conflict with them. So that it is necessary to reach at reconciliation between two conflicting generations to move a society ahead. There is certainly conflict between two different generations that represent different time span, and it is there in *Fathers and Sons*, which seems natural.

In the novel, protagonists Arkady and Bazarov who lead other people of their generation ideologically to modernity and its impacts upon their life are in conflict with the people of their preceding generation like Nikolai and Pavel. They are healing a new kind of philosophy of life. They advocate it even for other people. They interrogate all the Russian Traditional Institutions, though it is of education, social, moral, ethical or of conceptual. They think that their duty is to disintegrate Old Russian social values. So that they do it repeatedly, they question it and think to dismantle it. Throughout the course of novel, they are in disparity with their fathers and they put new ideas in front of their preceding generation.

Protagonist Bazarov is a pioneer of new philosophy of life that is realistic aspect which questions everything that exists in the society. Older generation of people is attached with their tradition and they hang on it. But they see changes in their sons and lament over the loss of traditional values in them. They think that their

Russian roots are in the verge of collapse. Moreover, younger people like Bazarov and Arkady follow and advocate newness in Russian contemporary society.

Bazarov who questioned almost everything of the tradition in the beginning of the novel but in the last part of novel he realizes the importance of family life. He shows love towards Odintsov and likes to meet her before his death. Similarly, Arkady loves and marries to Katya and settles on the one hand. On the other old people like Petrovitch and Pavel get changed and try to adjust them with the speed of time. They feel easy to live with modern science and technology at last.

Time is changeable and so is humanity; throughout the human history man has experienced different changes. In this modern time, the biggest change in human history becomes possible because of new invention of science and technology. It is this invention, which brings the biggest conflict between people of different concepts and generation. It is natural, and people who are attached to the traditional morality have to accept that society cannot develop itself if people do not do things according to the change of time. Therefore, change occurs everywhere, in accordance of time, and it brings conflict; because some people resist it and some accept it. Eventually, conflict needs to be reconciled to make society develop and go ahead according to the demands of time. Ivan Turgenev views that in the course of change in any society it faces conflict and confusion but it results in reconciliation. People have to follow the good aspects of both tradition and modernity and run their life according to the time.

To sum up, in the novel, there is obviously conflict between two generations, among their ideas, concept, philosophy of life, way of doing things and behaving with each other, but at the end they all are reconciled by assimilating and compromising with each other for the betterment of society.

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