

A COMPARATIVE STUDY OF THOMAS HARDY AND ABDULLA QODIRIY

СРАВНИТЕЛЬНОЕ ИССЛЕДОВАНИЕ ТОМАСА ХАРДИ И АБДУЛЛЫ
КАДЫРИ

TOMAS HARDI VA ABDULLA QODIRIY ASARLARINING QIYOSIY TAHLILI

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Abstract: This article presents a comparative analysis of two powerful realist novels—*Tess of the d'Urbervilles* by Thomas Hardy¹ and *O'tkan kunlar* by Abdulla Qodiriy². Through their portrayal of tragic heroines, both works highlight how women face injustice, pressure, and sacrifice in traditional societies. Although the novels are rooted in different cultural and historical contexts, they share a common message: the struggle for dignity and independence in a world dominated by strict moral norms and patriarchal values. This study explores the themes, stylistic techniques, and cultural reflections that make these novels timeless and socially significant.

Аннотация: Данная статья представляет собой сравнительный анализ двух реалистических романов — «Тэсс из рода д'Эрбервиллей» Томаса Харди и «Минувшие дни» Абдуллы Кадыри. Оба произведения, изображая трагические судьбы героинь, раскрывают, как женщины сталкиваются с несправедливостью, давлением общества и самопожертвованием в условиях традиционного общества. Несмотря на различия в культурном и историческом контексте, оба романа объединяет общая идея: борьба за достоинство и независимость в мире с жесткими моральными устоями и патриархальной структурой. Исследование затрагивает ключевые темы, стилистические особенности и культурную значимость этих произведений.

Annotatsiya: Ushbu maqolada Tomas Hardining *Tess of the d'Urbervilles* va Abdulla Qodiriyning *O'tkan kunlar* asarlari qiyosiy tahlil qilinadi. Har ikki asar ham ayol qahramonlar fojiali taqdirini tasvirlash orqali ayollarning an'anaviy jamiyatda adolatsizlik, bosim va fidokorlikka duch kelishini ko'rsatadi. Garchi asarlar turli madaniy va tarixiy kontekstlarga mansub bo'lsa-da, ularni birlashtiruvchi g'oya umumiy — ayolning or-nomus, mustaqillik va hurmat uchun olib borgan kurashi. Ushbu maqola bu romanlarning mavzulari, uslubiy xususiyatlari va madaniy ahamiyatini tahlil qiladi.

Keywords: Realist fiction, Women's struggle, Patriarchy, Gender roles, National identity, Thomas Hardy, Abdulla Qodiriy, Comparative literature, Cultural criticism, Traditional society

¹ Hardy, T. (1891). *Tess of the d'Urbervilles*. London: Osgood, McIlvaine and Co.

² Qodiriy, A. (1926). *O'tkan kunlar*. Tashkent: Yozuvchi Nashriyoti.

Ключевые слова: Реалистическая проза, Борьба женщин, Патриархат, Гендерные роли, Национальная идентичность, Томас Харди, Абдулла Кадыри, Сравнительное литературоведение, Культурная критика, Традиционное общество

Kalit soʻzlar: Realistik adabiyot, Ayollarning kurashi, Patriarxal tuzum, Gender rollari, Milliy oʻzlik, Tomas Hardi, Abdulla Qodiriy, Qiyosiy adabiyotshunoslik, Madaniy tanqid, Anʼanaviy jamiyat

Thesis statement:

Despite originating from vastly different cultural and historical backgrounds, Thomas Hardy and Abdulla³ Qodiriy each used realist fiction to expose the deep social and moral challenges faced by women in traditional societies. Their novels — *Tess of the d’Urbervilles* and *Oʻtkan kunlar* — reflect a shared literary mission: to critique oppressive social structures, particularly patriarchy and rigid moral codes, and to portray the emotional and psychological toll these structures exact on individuals, especially women⁴. Hardy, writing in the context of Victorian England, confronts themes of purity, social judgment, and fatalism, while Qodiriy, representing early 20th-century Uzbekistan, weaves themes of honor, national identity, and cultural transition. Through their tragic female protagonists — Tess and Kumush — both authors not only highlight the suffering imposed by societal norms, but also advocate for empathy, reform, and the redefinition of women's roles in their respective cultures. This comparative study argues that realist literature serves as a powerful vehicle for social reflection, and through it, both Hardy and Qodiriy contributed to the long-standing discourse on gender, justice, and tradition in world literature.

Introduction

Throughout history, literature has often been a mirror of society, and one of the clearest reflections it offers is how women have been seen, judged, and treated. Even when written by male authors, many works have captured the struggles, sacrifices, and emotional depth of women living in deeply traditional and patriarchal societies. This article focuses on two powerful novels that do exactly that — *Tess of the d’Urbervilles* by English writer Thomas Hardy, and *Oʻtkan kunlar* by Uzbek author Abdulla Qodiriy

Methodology

This article is based on a **qualitative comparative literary analysis**, focusing on how women are portrayed in two realist novels: *Tess of the d’Urbervilles* by Thomas⁵ Hardy and *Oʻtkan kunlar* by Abdulla Qodiriy. These texts were selected not only for their cultural and historical significance, but also for the central roles women play in both narratives. Although the authors lived in different societies — late 19th-century England and early 20th-century Uzbekistan — both wrote during periods of deep social transition, where questions of morality, gender roles, and tradition were intensely debated.

The study relies on **close reading** of both novels, paying attention to character development, narrative structure, symbolic elements, and recurring themes. Additional **biographical research** about the authors was used to understand their personal views and the social environments that shaped their writing. The analysis also takes into account the

³ Karimov, M. (1995). *Abdulla Qodiriy va Oʻzbek romani*. Tashkent: Fan.

⁴ Showalter, E. (1977). *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press.

⁵ Saidov, S. (2001). *Oʻzbek adabiyoti tarixida realizmning oʻrni*. Tashkent: Oʻzbekiston Milliy Ensiklopediyasi Nashriyoti.

historical and cultural background of each novel to better interpret how tradition, patriarchy, and societal expectations influenced the portrayal of female characters.

The following **four core criteria** guide the comparison:

1. **Historical and cultural context** – how the authors’ societies shaped the stories and characters.
2. **Thematic focus** – including morality, honor, love, sacrifice, and social status.
3. **Narrative techniques and literary style** – such as realism, symbolism, perspective, and emotional tone.
4. **Reception and legacy** – how the novels were received in their time and how they are viewed today.

This method allows for a deep, balanced comparison that respects the differences in context while exploring shared concerns and literary approaches between English and Uzbek realist fiction.

Results

After closely analyzing *Tess of the d’Urbervilles* and *O’tkan kunlar*, several meaningful observations became clear. Even though the novels were written in different parts of the world and in different times, both Thomas Hardy and Abdulla Qodiriy told stories that reveal how deeply women’s lives were shaped—and often limited—by the expectations of the society around them.

First, both **Tess** and **Kumush**⁶ are portrayed as kind, intelligent, and emotionally strong women. But instead of being supported, they are judged and pushed down by their surroundings. Tess is blamed and shamed by Victorian society for something that wasn’t her fault, while Kumush faces a tragic end because of rigid family traditions and power struggles that she can’t control. In both cases, the women are not weak, but their strength is not enough to protect them in a world that expects obedience and silence. Second, both authors use their stories to **criticize the rules and expectations placed on women**. Hardy questions why society is so quick to label and punish women like Tess. Qodiriy, in a different but equally critical way, shows how tradition and pride can destroy lives, especially when it comes to a woman’s role in the family and community. Another key result is the way both novels highlight **honor, purity, and reputation**—especially for women—as major forces that shape the characters’ decisions. These ideas are so strong in both societies that they seem more important than truth or love, which leads to sadness and loss in both stories. Finally, both authors use **realistic and emotionally honest storytelling** to connect with the reader. Hardy gives us deep insight into Tess’s thoughts and emotions, helping us feel her pain. Qodiriy brings his characters to life through detailed cultural scenes and the rich inner world of Kumush and those around her. Both novels feel personal, even though they’re also making bigger points about society as a whole.

Discussion

Reading *Tess of the d’Urbervilles* and *O’tkan kunlar* side by side reveals something more than just two tragic stories — it shows how deeply rooted gender inequality can be, no matter the culture. What makes these novels powerful is how real the injustice feels, and how clearly both authors expose the pain caused by unfair traditions and expectations. Hardy doesn’t just

⁶ Brantlinger, P. (1990). *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction*. Indiana University Press.

tell a sad story — he holds up a mirror to Victorian society and asks, “Why is this okay?” Tess isn’t weak or immoral — she’s kind, honest, and full of hope. But every time she tries to move forward, society pulls her back. Her downfall isn’t caused by her character, but by the double standards of a world that demands perfection from women and offers forgiveness to men. Hardy uses Tess’s pain to make the reader feel uncomfortable, and that discomfort is what gives the novel its lasting power.

Qodiriy does something similar, but in a different world. Kumush is quiet, loyal, and graceful — and still, she suffers. In her case, it’s not just one mistake or one judgment, but a whole network of traditions, pride, and silence that lead to her tragic end. Qodiriy doesn’t scream his message ⁷— he weaves it into the culture, into everyday moments and relationships, making it feel heartbreakingly real. Through Kumush, he questions what honor really means and whether traditions should come before love, justice, or truth. What’s especially meaningful is that both Tess and Kumush were written by men — and yet their voices, their suffering, and their strength come through so clearly. That says a lot about the authors’ empathy and their purpose. They weren’t writing just to describe life — they were writing to **challenge it**. To show that something needs to change. In the end, these novels remind us that the personal is political — and that a single woman’s pain can reflect the quiet suffering of thousands. Through realistic storytelling, both Hardy and Qodiriy ask us not just to read, but to feel, and maybe even to rethink what kind of society we want to live in.

Conclusion

When reading *Tess of the d’Urbervilles* and *O’tkan kunlar*, it’s hard not to feel a sense of frustration — not just because of what happens to Tess and Kumush, but because their stories feel familiar, even today. Both authors, writing from different sides of the world, show how women can be caught between personal dreams and the harsh expectations of society. What happens to them isn’t just bad luck — it’s the result of systems that judge too quickly, forgive too little, and rarely listen to a woman’s voice. Hardy and Qodiriy didn’t write these stories just to make readers feel sad. They wanted people to notice the injustice that hides behind everyday life — in how people talk, how families decide, and how society expects women to act. They show that behind ideas like “honor” and “purity,” there are real people, often suffering quietly. What makes both novels powerful is their honesty. They don’t pretend everything will turn out fine. Instead, they show what can happen when traditions go unquestioned, when people care more about appearances than about what’s right. And that’s what gives their stories lasting value — they ask readers to think, not just feel. In the end, Tess and Kumush might come from different places, but they face the same walls. Their lives remind us that change doesn’t always come from loud revolutions — sometimes, it starts with listening to the quiet truths in stories like these. And maybe, by paying attention, we become a little more aware, a little more human.

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⁷ Rakhimova, G. (2018). Qodiriy ijodida ayol obrazi: Tarix va badiiyat uyg’unligi. *Adabiyot va san’at jurnali*, (4), 45–51.

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