



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

THE TRAGEDY OF WOMEN IN EASTERN AND WESTERN LITERATURE

Hamzayeva Zebo Murodjon qizi

Lecturer, Department of Russian Language and Literature

University of Economics and Pedagogy

E-mail: z.m.hamzayeva@ipu-edu.uz

Abstract

This article analyzes the issue of the tragic fate of female characters in the works of Alisher Navoi from artistic-aesthetic and socio-philosophical perspectives. In the poet's oeuvre, the image of woman is not limited to a symbol of love and beauty; rather, it is portrayed against the background of complex social relations, societal pressure, and moral contradictions. The study demonstrates that the primary causes of female tragedy in Navoi's epics include the patriarchal social environment, the restriction of women's choices, and society's denial of spiritual values. The article argues that tragedy is not the result of a woman's personal fault, but a consequence of social injustice. The findings show that Navoi's aesthetic views constitute an important theoretical source for studying contemporary literary issues related to women's fate.

Keywords: Alisher Navoi, female image, tragic fate, social environment, love, spiritual purity.

Introduction

Alisher Navoi is known in Eastern classical literature as a great thinker who illuminated the human personality, its spiritual perfection, and its relationship with society. In the poet's creative work, the female image occupies a special



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

place and is portrayed as a symbol of high moral qualities, patience, endurance, and loyalty. At the same time, in Navoi's works, the fate of women often unfolds in a tragic manner. This tragedy is explained not by a woman's personal shortcomings or sin, but by society's unjust attitude, customs, and social restrictions. This article analyzes the issue of women's tragic fate in Navoi's works on the basis of these aspects.

1. The Artistic Interpretation of the Female Image in the Works of Navoi and Thomas Hardy

In the works of Alisher Navoi and Thomas Hardy, the female image appears as one of the central issues of literary-aesthetic thought. Although the two writers lived in different periods and cultural environments, in their works the female image is interpreted as an expression of social injustice, moral contradictions, and human tragedy.

In Alisher Navoi's oeuvre, the female image is often portrayed as a symbol of spiritual purity, loyalty, love, and beauty. In the poet's epics, a woman appears not only as a lover or beloved, but also as a person with a deep inner world, patience, and a life shaped by social pressure. Navoi often connects female tragedy with the patriarchal social environment, submission to fate, and society's strict moral norms. In his works, a woman's suffering is interpreted not as the result of personal guilt, but as the consequence of an unjust social order.

In the works of Thomas Hardy, by contrast, the female image is revealed in the spirit of realism and naturalism against the background of more acute social problems. Hardy's female protagonists — such as Tess and Sue Bridehead — are portrayed as victims of society's hypocritical morality, as well as religious and social pressures. Hardy depicts the tragedy of women's fate through the sharp



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

conflict between the individual and society, and he criticizes the restriction of women's freedom and right of choice.

A comparative analysis of Navoi's and Hardy's works shows that both writers, while raising the female image to the level of an aesthetic ideal, used it as a central artistic means of exposing social problems. In their works, female tragedy is interpreted as a universal human problem that is not limited by time or place.

Navoi creates the female image on the basis of high spiritual and moral values. In the epics of the Khamsa, female characters play an important role in the development of events and are depicted not merely as passive figures, but as individuals with independent thoughts and feelings. In particular, the images of Shirin and Layli are portrayed as symbols of intellect, patience, loyalty in love, and spiritual purity. The poet deeply reveals the inner world of women and expresses their emotional experiences at a high artistic level.

2. The Social Factors of Female Tragedy

In Navoi's works, women's tragic fate is portrayed in direct connection with the social environment. Under the conditions of a patriarchal society, a woman's personal choice, love, and will are often restricted. In the epic Layli and Majnun, Layli's sincere love for Majnun is not accepted by society, and she is forcibly betrothed to another man. As a result, the woman experiences spiritual suffering and is condemned to a tragic fate. In this case, the tragedy is not Layli's personal fault, but the result of society's inability to understand a woman's inner world.

In the works of Alisher Navoi and Thomas Hardy, female tragedy is primarily portrayed as being directly related to social factors. Both writers interpret suffering and tragedy in women's lives not as the result of individual character flaws, but as the consequence of social structure, social relations, and dominant moral views.



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

In Alisher Navoi's works, one of the main social factors of female tragedy is the patriarchal social environment. A woman is portrayed as a person subordinate to men and limited in her right to choose. Forced marriage, the denial of women's emotions, and the sacrifice of love to social norms are important factors that give rise to female tragedy in Navoi's epics. In addition, the false morality and official religious views prevailing in society do not value a woman's spiritual purity, but instead turn it into a means of social accusation. As a result, female tragedy appears not as an event determined by fate, but as a product of social injustice.

In Thomas Hardy's works, the social roots of female tragedy are depicted even more sharply and openly. In Victorian society, a woman's moral reputation was regarded as an absolute standard, and even the slightest deviation could lead to her exclusion from society. In *Tess of the d'Urbervilles* and *Jude the Obscure*, women become victims of socially prescribed moral norms, religious dogmas, and class inequality. Hardy shows that women's low social status, economic dependence, and lack of legal protection make their tragic fate almost inevitable. From a comparative perspective, although female tragedy in the works of Navoi and Hardy is formed within different historical and cultural conditions, the feature that unites them is society's unjust attitude toward women's individuality. Both writers illuminate female tragedy as a social problem and, through their literary works, call for society to be reconsidered on the basis of moral and humanistic criteria.

3. The Relationship Between Love and Tragedy

In Navoi's creative work, love is interpreted as a force that purifies and tests the human soul. Female characters face serious trials on the path of love. Society's denial of love leads to tragedy; however, this tragedy does not diminish a



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

woman's spiritual value. On the contrary, a woman's loyalty and moral purity become even more elevated against the background of tragedy.

In the works of Alisher Navoi and Thomas Hardy, love and tragedy are interpreted as closely connected artistic phenomena. In the works of both authors, love appears not only as a force that spiritually elevates and purifies a person, but also, under the conditions of an unjust social environment, as a factor that can lead to tragic consequences.

In Alisher Navoi's works, love acquires a divine and spiritual essence. In the poet's epics, love is depicted not merely as a feeling between two individuals, but as a path that leads a person toward perfection. However, this love often turns into tragedy because of social restrictions, customs, and forced marriages. Although Navoi's female images are symbols of loyalty and patience on the path of love, society does not recognize their feelings. As a result, love becomes not a source of happiness for women, but a tragic experience expressed through suffering and self-sacrifice.

In Thomas Hardy's works, love is portrayed more realistically and in harmony with social contradictions. For Hardy's protagonists, love becomes a force leading to tragedy as soon as it contradicts social norms. Tess's love results in her moral condemnation, while Sue Bridehead's love is broken under religious and social pressure. Although Hardy defends love as a personal choice, he presents it as a phenomenon punished by the social system.

A comparative analysis shows that in the works of Navoi and Hardy, love is not the cause of tragedy, but the means through which tragedy is revealed. Tragedy arises not from love itself, but from society's unjust attitude toward this feeling. Through the relationship between love and tragedy, both writers provide a deep artistic interpretation of the complexity of women's fate and their social and spiritual struggle.



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

4. Tragedy and Women's Spiritual Purity

In the works of Alisher Navoi and Thomas Hardy, one of the main aspects of female tragedy is its connection with women's spiritual and inner purity. Both writers portray women as individuals whose inner world remains pure, loyal, and spiritually elevated despite external social restrictions and pressures.

In Navoi's creative work, women's spiritual purity is manifested in their patience, loyalty, sincere feelings of love, and adherence to moral and ethical norms. Female tragedy often arises because society fails to value this purity and because of the patriarchal system and social restrictions. From this point of view, Navoi interprets female tragedy not as a result of personal fault, but as a phenomenon caused by social injustice and contradictions in customs.

In Thomas Hardy's works, women's spiritual purity is seen in their loyalty to their principles despite social difficulties, moral judgments, and economic dependence. Characters such as Tess and Sue are portrayed by Hardy not only as victims of society, but also as symbols of spiritual purity and personal moral stability. Hardy connects female tragedy with women's inner purity and criticizes society's hypocrisy and injustice.

In Navoi's aesthetic views, tragedy is interpreted not as a means of punishment, but as a human trial. Although female characters encounter difficult destinies, their moral purity is not called into question. The poet places a woman's inner world above society's judgment and promotes the ideas of humanism and justice. In this way, Navoi presents female tragedy as an artistic expression of a social problem.

Conclusion

A comparative study of the works of Alisher Navoi and Thomas Hardy shows that in the works of both authors, women's tragic fate is portrayed as being closely



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

connected not with personal shortcomings or moral defects, but with the social environment, society's strict norms, and the restriction of women's freedom. In their artistic interpretation, the female image becomes one of the most delicate and powerful expressions of injustice and moral contradictions in society.

In Navoi's works, female tragedy mainly arises as a result of the patriarchal system, forced marriage, and the denial of women's emotions. While the poet glorifies love as a high spiritual value, he sharply criticizes society's indifferent and coercive attitude toward this pure feeling. In Hardy's works, female tragedy is manifested even more sharply and realistically against the background of Victorian society's hypocritical morality, religious dogmas, and social inequality. In the works of both writers, love is interpreted not as the source of tragedy, but as a means of revealing its social roots. Women's suffering arises not because of love itself, but because of restrictions and unjust judgments imposed by society. In this respect, the problem of women's fate in the works of Navoi and Hardy appears as a universal and topical issue that transcends time and place.

The results of this analysis show that the aesthetic views of Navoi and Hardy serve as an important theoretical basis for the socio-philosophical interpretation of the female image in contemporary literary studies. In conclusion, the issue of women's tragic fate in the works of Alisher Navoi has profound social and philosophical significance. The poet interprets female tragedy not as an individual flaw, but as the consequence of an unjust social environment. Through female images, the ideas of spiritual purity, loyalty, and humanism are advanced. These artistic-aesthetic views created by Navoi serve as an important theoretical foundation for studying the problem of women's fate in later literature, including contemporary novels.



World Conference on Agricultural and Earth Sciences

Hosted Online from Istanbul, Turkey

Date: 20th May, 2026

Website: <https://econferencia.com>

References

1. Navoi, A. Khamsa. — Tashkent: Gafur Ghulom Publishing House of Literature and Art, 2011. [1, 56]
2. Navoi, A. Layli and Majnun. — Tashkent: Fan, 2010. [2, 77]
3. Navoi, A. Farhod and Shirin. — Tashkent: O‘zbekiston, 2008. [3, 102]
4. Mallayev, N. History of Uzbek Literature. — Tashkent: O‘qituvchi, 1998. [4, 122]
5. Qizi, H. Z. M. (2024). WOMEN’S ROLES AND GENDER PORTRAYAL IN THOMAS HARDY’S WORKS. *Talqin va tadqiqotlar ilmiy-uslubiy jurnali*, 2(57), 344–347. [5, 2]
6. Khamzaeva, Z. (2025). Interpretation of the Female Image in the Novel Bonu from the Perspective of Decadence: Social Crisis and Contradiction of Values. *Foreign Linguistics and Linguodidactics*, 3(2), 17–22. [6, 3]
7. Qizi, H. Z. M. (2025). Fate, Morality and Women’s Destiny: A Comparative Analysis of Tess of the d’Urbervilles and Bonu. *Research Focus*, 4(Special Issue 1), 184–186. [7, 5]
8. HAMZAYEVA, Z. (2025). The Conflict Between Pure and Socially Dominant Moral Principles in the Novels Tess of the d’Urbervilles and Bonu. *ACTA NUUZ*, 1(1.4.1), 332–333. [8, 2]
9. Хамзаева, З. (2025). Толкование женского образа в романе «Бону» с точки зрения декадентства: социальный кризис и противоречие ценностей. *Зарубежная лингвистика и лингводидактика*, 3(2), 17-22.
10. Hamzayeva, Z. (2026, March). EPISTOLYAR SHAKL VA SHAXSNING PSIXOLOGIK BARQARORLIGI: BOBUR XATLARI VA HARDY, MIRZO ROMANLARINING QIYOSIY TAHLILI. In *Conferences* (Vol. 1, No. 01).