

SCIENCE
PROBLEMS.UZ

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Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 5 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Xazratkulov Abror – tarix fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti.

Tursunov Ravshan Normuratovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent, O'zbekiston Milliy Universiteti.

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor, Toshkent moliya instituti;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor, Samarqand davlat universiteti;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent, Toshkent davlat iqtisodiyot universiteti;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent, O'zbekiston Respublikasi Bojxona instituti;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent, Farg'ona politexnika instituti

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b, Toshkent moliya instituti;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari

nomzodi, dotsent, Toshkent axborot texnologiyalari universiteti

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor, Samarqand davlat universiteti;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori, "Tashkent International University of Education" xalqaro universiteti;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent, Jizzax pedagogika instituti;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent, Andijon davlat tibbiyot instituti, Ijtimoiy-gumanitar fanlar kafedrasini mudiri;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Turdiyev Bexruz Sobirovich – falsafa fanlari bo'yicha falsafa doktori (PhD), dotsent, Buxoro davlat universiteti.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent, Toshkent davlat yuridik universiteti;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor, Samarqand davlat universiteti;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent, Samarqand davlat universiteti;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b, Toshkent davlat yuridik universiteti;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist, Toshkent davlat yuridik universiteti;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b., Jahon iqtisodiyoti va diplomatiya universiteti;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Jamoat xavfsizligi universiteti;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD), O'zbekiston Respublikasi Sudyalari oliy kengashi huzuridagi Sudyalari oliy maktabi;

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori, Toshkent davlat yuridik universiteti;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi, Toshkent davlat yuridik universiteti;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori, Toshkent axborot texnologiyalari universiteti huzuridagi pedagogik kadrlarni qayta tayyorlash va ularning malakasini oshirish tarmoq markazi;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor, Qarshi davlat universiteti;

Taylanova Shoxida Zayniyevna – pedagogika fanlari doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori, Iqtisodiyot va pedagogika universiteti;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti;

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti.

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasi mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD), Samarkand viloyat IIB Tibbiyot bo'limi psixologik xizmat boshlig'i.

22.00.00- SOTSILOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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Muassis: “SCIENCEPROBLEMS TEAM”
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MUNDARIJA

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SOCIAL PROBLEMS IN THE WORKS OF THOMAS HARDY: AN INVESTIGATION OF CLASS INEQUALITY, GENDER AND INDUSTRIALIZATION

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Abstract. This article demonstrates that Hardy's literature serves as a powerful commentary on the struggles of the marginalized in a rapidly changing Victorian world. Thomas Hardy's novels vividly portray the social problems of Victorian England – particularly class inequality, gender oppression, and the upheavals of industrialization. Through works Hardy critiques the rigid class hierarchy and patriarchal norms that trap individuals in unjust circumstances. He mourns the loss of traditional rural life under the pressures of modernization even as he exposes the double standards imposed on women. Hardy's narratives often convey a fatalistic sense that external social and economic forces ultimately shape his characters' destinies.

Keywords: class inequality, gender oppression, industrialization, Victorian society, rural life, fatalism, social critique, socio-historical analysis, literary criticism, industrial change, gender roles, rural communities, social determinism.

TOMAS XARDI ASARLARIDAGI IJTIMOY MUAMMOLAR: SINFIY TENGSIKLIK, GENDER VA SANOATLASHUVNING TAHLILI

Sherkulov Sardor Komilovich

Iqtisodiyot va pedagogika universiteti
Fakultetlararo xorijiy tillar kafedrası mudiri, PhD

Annotatsiya. Ushbu maqola shuni ko'rsatadiki, Tomas Xardining romanlari Viktoriya davridagi tez o'zgarayotgan jamiyatdan ijtimoiy jihatdan chetlatilganlarning o'z o'rinlarini topish uchun kurashlariga bag'ishlangan asar bo'lib xizmat qiladi. Xardining romanlari Angliyaning Viktoriya davridagi ijtimoiy muammolarini xususan, sinfiy tengsizlik, gender zulmi va sanoatlashuvning silkinishlarini yorqin tasvirlab beradi. Asarlari orqali Xardi qat'iy sinfiy iyerarxiya va shaxslarni nohaq vaziyatlarga mahkum etuvchi patriarxal me'yorlarni tanqid ostiga oladi. U modernizatsiyaning bosimi ostida an'anaviy qishloq turmush tarzining yo'qolib borayotganidan achinadi, shu bilan birga ayollarga nisbatan qo'llaniladigan ikkiyuzlamachilikni fosh etadi. Xardining asarlari ko'pincha fatalistik ruhda bo'lib, ularda tashqi ijtimoiy va iqtisodiy kuchlar oxir-oqibat uning qahramonlarining taqdirini belgilashi ta'kidlanadi.

Kalit so'zlar: sinfiy tengsizlik, gender zulmi, sanoatlashuv, Viktoriya davri jamiyati, qishloq hayoti, fatalizm, ijtimoiy tanqid, ijtimoiy-tarixiy tahlil, adabiy tanqid, sanoatdagi o'zgarishlar, gender rollari, qishloq jamoalari, ijtimoiy determinizm.

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Introduction. Thomas Hardy was a prominent novelist and poet of the Victorian era whose works confront many of the social problems of his time. From the plight of the rural poor to the constraints on women's lives, Hardy wrote with deep empathy for individuals caught in

unjust and oppressive social structures. His fiction is notable for a pessimistic, fatalistic streak, portraying human lives as often at the mercy of forces beyond their control. At the same time, Hardy's novels engage critically with the social forces of Victorian England – class hierarchy, gender norms, industrialization, and religious morality – laying bare the injustices and hardships faced by ordinary people.

Although Hardy set his stories in the semi-fictional rural region of “Wessex,” the struggles of his characters mirror the broader social realities of 19th-century England. Novels such as *Tess of the d'Urbervilles*, *Jude the Obscure*, *The Mayor of Casterbridge*, *Far from the Madding Crowd*, and *The Return of the Native* vividly depict how class divisions, patriarchal double standards, and economic modernization impact individual lives. Hardy's unflinching portrayal of these issues often challenged Victorian age sensibilities: his frank treatment of sexuality and critique of social conventions in works like *Tess* and *Jude* famously provoked controversy, and by the end of his novel-writing career Hardy's fiction had effectively become a protest against the rigid class system and narrow moral code of Victorian society[6].

Given Hardy's significance as a social commentator, this study aims to investigate how his major novels portray and critique three key facets of Victorian society: class inequality, gender oppression, and the effects of industrialization on rural life. By analyzing these themes in Hardy's narratives, we can better understand how his literary treatment of social problems contributed to broader Victorian debates.

Methods. This research employs a qualitative literary analysis of Hardy's texts, combining close reading with thematic and contextual analysis. Five of Hardy's major novels were selected for detailed study: *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895). These works span Hardy's career and collectively encompass the themes of interest – class, gender, and the impact of industrial change on rural life. We closely examined each novel for key scenes, character arcs, and narrative descriptions that illustrate class inequality, gender oppression, and the tensions between rural tradition and industrial modernity.

In interpreting the textual evidence, we applied relevant critical frameworks to situate Hardy's social commentary. A Marxist literary perspective was used to analyze depictions of class and economic power, illuminating how Hardy's narratives challenge Victorian class structures and the notion of meritocracy [2].

For questions of gender, we drew on feminist literary criticism to examine Hardy's portrayal of female characters and patriarchal norms, informed by scholarship noting Hardy's sympathetic treatment of “fallen” women. We also contextualized the novels historically, considering the socio-economic conditions of Victorian England and Hardy's own background. Hardy's life experience as a native of rural Wessex (southwest England) provided him with insight into the clash between agricultural tradition and industrial modernity, which we factored into our analysis of his rural settings and themes [2]. This combination of close reading, comparative thematic analysis, and socio-historical contextualization constitutes the methodological approach of our study.

Results. Class divisions and social inequality are central issues throughout Hardy's novels. The rigid Victorian class system is frequently shown to dictate the opportunities and destinies of Hardy's characters, often with tragic results. In *Tess of the d'Urbervilles*, for example, the young Tess Durbeyfield comes from a poor rural family and becomes a victim of her low

social station. Her attempt to improve her family's fortunes by appealing to the wealthy d'Urberville family ends in disaster: the bourgeois gentleman Alec d'Urberville takes advantage of Tess's vulnerability, ultimately seducing and violating her. His position of power and privilege, contrasted with Tess's powerlessness as a peasant girl, exemplifies the exploitation inherent in the class hierarchy. Tess's lower-class status leaves her defenseless against such abuses, and Victorian society offers her little sympathy or recourse. Later, even her relationship with Angel Clare – a man of higher social standing who professes to love her – is ruined by class prejudice and hypocrisy. Angel idealizes Tess as a pure country maiden but, upon learning that she is "tainted" by her past with Alec, cannot overcome the moral double standard of his class. Hardy thus uses Tess's fate to expose the injustice of a social order that leaves women like her at the mercy of wealthier men and then condemns them for their misfortune.

Hardy's critique of class structure continues powerfully in *Jude the Obscure*. The protagonist, Jude Fawley, is a working-class young man with dreams of becoming a scholar, yet his aspirations are relentlessly thwarted by the barriers of class. Jude's intellectual talent and tireless self-education are not enough to overcome the entrenched elitism of Victorian academia: the universities of Christminster (Hardy's fictional Oxford) remain closed to him because of his humble birth and lack of social connections [3]. No matter how hard Jude works, doors of opportunity that are open to gentlemen stay shut for someone of his station. Hardy portrays Jude as a tragic figure whose personal failure is not due to lack of ability or effort, but to a society that denies him any chance to rise. Jude's story debunks the Victorian myth of meritocracy – the comforting idea that hard work alone guarantees success – by showing how rigid class stratification makes social mobility virtually impossible for the poor. In the end, Jude's lofty ambitions are crushed, leading to his despair and ruin. Through Jude's doomed struggle, Hardy condemns a social system that wastes human potential and condemns individuals to live and die in the class into which they are born.

Hardy also illustrates the instability and human cost of rare cases of upward mobility. In *The Mayor of Casterbridge*, Michael Henchard manages, for a time, to climb the social ladder – from an itinerant hay-trusser (manual laborer) to the mayor of a market town. Henchard's rise demonstrates that upward mobility, while possible, is fraught with difficulty and impermanence. His eventual downfall – from respected mayor back to destitution – serves as a cautionary tale about the tenuous nature of social ascent in an unforgiving class system. Henchard's demise comes about due to a combination of personal flaws and forces beyond his control. Over the course of the novel, he is outmaneuvered in business by Donald Farfrae, a younger man more in tune with modern methods and the new capitalist economy. Henchard's inability to adapt to changing economic times, along with the enduring prejudices of class, leads to his ruin [3]. By the conclusion of *The Mayor of Casterbridge*, Hardy implies that even hard-working individuals who manage to climb the social hierarchy cannot securely remain there. The social structure itself, coupled with the swift currents of economic change, works to push them back down. Thus, across these novels, Hardy exposes class inequality as a pernicious force that crushes ambitions, perpetrates injustice, and largely predetermines the trajectories of people's lives in Victorian England [7, 185-bet].

Just as Hardy condemns class prejudice, he also critiques the patriarchal gender norms of Victorian society. His novels repeatedly show women being constrained by double standards and male-dominated power structures. In *Tess of the d'Urbervilles*, Hardy illustrates how a

woman can be victimized and then vilified under these social norms. After Tess is sexually assaulted by Alec d'Urberville, it is she – not her attacker – who bears the brunt of societal judgment. Tess is deemed “fallen” and impure by the moral standards of the time, even though she was the innocent party harmed [6]. She is made to carry unbearable shame and guilt for an act of violence committed against her, while Alec faces virtually no public consequences for his misdeeds. Even those who profess to love Tess, such as Angel Clare, cannot fully escape the era's ingrained misogyny. Angel, despite his initial idealization of Tess and seemingly progressive nature, ultimately rejects her upon learning of her past trauma, viewing her as morally tainted. Hardy uses Tess's tragic experience to expose the cruel hypocrisy of Victorian patriarchy: society rigidly enforces female chastity and “virtue,” yet readily excuses or ignores male transgressions. Tess's fate underscores how limited a woman's agency was in the face of these oppressive double standards.

Hardy's works also confront the sweeping changes that industrialization brought to 19th-century England, particularly the disruption of traditional rural life. As a novelist with roots in the countryside, Hardy often wrote with a mixture of nostalgia and resignation about the encroachment of modern industry on agrarian communities. In *The Mayor of Casterbridge*, he dramatizes the economic upheavals facing rural towns in the industrial age. The novel's protagonist, Michael Henchard, is a traditional grain merchant whose business practices belong to an older, pre-industrial mode of life. When a younger competitor, Donald Farfrae, arrives in Casterbridge introducing new technologies and more efficient methods, Henchard finds himself unable to adapt. The clash between Henchard and Farfrae symbolizes the broader conflict between old rural ways and the innovations of industrial capitalism. Ultimately, Henchard's refusal (or inability) to embrace technological change contributes to his financial ruin and loss of status. His downfall serves as a microcosm of the fate of many rural craftsmen and small businessmen who were made obsolete by progress. Hardy uses this story to illustrate the cruel reality that industrialization, while increasing productivity, often crushed individuals who could not keep up with its relentless pace.

In *Far from the Madding Crowd*, Hardy provides a direct look at how mechanization alters rural labor and social relations. Set in the pastoral village of Weatherbury, the novel depicts traditional farming practices coming under pressure from modern machinery. At one point, the introduction of a new steam-powered threshing machine on the farm represents the onset of mechanization. This machine dramatically increases efficiency in separating grain, but its arrival is double-edged: it also threatens the livelihood of farm workers whose manual skills become less valued. Throughout the novel, Hardy contrasts characters who embody the old rural ethos – such as Gabriel Oak, an honest shepherd skilled in traditional husbandry – with the forces of change that disrupt the agrarian rhythm of life. While Hardy acknowledges the practical advantages of modernization (the speed and productivity of the new machine, for instance), he pointedly mourns the loss of the close-knit human community and the connection to the land that once characterized rural life. The scenes surrounding the harvest and the mechanical thresher convey a sense of inevitability that the pastoral way of life is fading, even as the characters feel nostalgia for the past. Hardy's ambivalent portrayal of mechanization underscores the idea that with progress comes an irretrievable loss of simplicity and human-scale social bonds.

Discussion. Thomas Hardy's thematic explorations of class, gender, and industrialization can be seen as a mirror held up to the social realities of Victorian England. His novels do not merely tell individual stories; they engage with the broader conditions and debates of his era. The class immobility depicted in *Tess* and *Jude*, for instance, reflects the entrenched social hierarchy of 19th-century Britain, where opportunities for advancement were few for the poor. Victorian society was marked by stark divides between the gentry, the emerging middle class, and the laboring rural and urban poor, and Hardy's fiction dramatizes how those divides could become insurmountable barriers.

In this respect, Hardy contributes to the tradition of the Victorian "social problem" novel – much like Charles Dickens or Elizabeth Gaskell, he draws attention to the plight of the underprivileged. However, Hardy's approach is often darker and more fatalistic than that of his predecessors. Whereas a Dickens novel might ultimately offer moral redemption or a change of fortune, Hardy's narratives more often end in irreversible tragedy. This grim consistency underscores Hardy's point that the social injustices of his time were systemic and not easily alleviated by individual virtue or luck. His portrayal of characters as victims of unjust social forces – essentially cogs in a larger machine – aligns Hardy with the naturalist literary movement that was gaining traction in the late 19th century. By emphasizing the power of environment, social class, and fate over individual free will, Hardy pushed the English novel toward a more candid realism that was unflinching in its depiction of society's "offensive truths."

In the realm of gender, Hardy's works intersect with contemporary discussions about the role and rights of women. The late Victorian period saw intensifying debates over the "New Woman" – educated, autonomous women who challenged traditional gender roles. Through characters like Tess Durbeyfield and Sue Bridehead, Hardy engages directly with this *Woman Question*. Tess's story is a critique of the sexual double standards upheld by Victorian morality. By titling the novel "A Pure Woman Faithfully Presented," Hardy provocatively asserted Tess's innocence and virtue despite her loss of social reputation – a bold stance that ignited controversy among readers and critics in the 1890s. Hardy thereby used literature to question society's treatment of women who did not fit its narrow ideals of purity and obedience [6].

Hardy's commentary on industrialization and rural change likewise resonates with broader social concerns of his era. The 19th century in Britain was a time of intense urbanization and technological progress, but also of anxiety about the erosion of rural traditions. Other Victorian writers had tackled industrialization by focusing on "dark satanic mills" and factory towns; Hardy's unique contribution was to document the impact of these forces on England's countryside and agrarian people. His depiction of how mechanization and new economic forces displace the Michael Henchards and Gabriel Oaks of the world is a literary chronicle of the Agricultural Revolution that paralleled the Industrial Revolution. In showing the economic defeat of a man like Henchard or the obsolescence of farming practices in Weatherbury, Hardy gave narrative form to the real struggles faced by farmers and rural workers in the late 1800s, when agricultural depressions and market changes ruined many traditional livelihoods [8, 485-86].

Yet Hardy's almost existential perspective on human suffering is part of what makes his social critique so powerful. By stripping away comforting illusions, he exposed the raw inequalities and hardships of his society with a candor that was rare in English fiction at the

time. Modern critics have noted that Hardy's bleak vision was not nihilistic, but stemmed from a profound empathy for those crushed by unfair social systems [5]. In shining a light on the tragedies of a peasant girl destroyed by rape and shame, a working man driven to ruin by class prejudice, or a headstrong woman broken by convention, Hardy's novels compel readers (then and now) to contemplate the urgent need for compassion and change. In this sense, Hardy's literary treatment of social problems transcends his Victorian context to attain a timeless relevance. His work stands as both a product of its time and a critique of universal social injustices, bridging Victorian social discourse with enduring human concerns.

Conclusion. In conclusion, this study has highlighted how Thomas Hardy's fiction serves as a potent critique of the social injustices of Victorian England. Across his major novels, Hardy illuminated the hardships inflicted by class inequality, the oppression of women, and the upheavals of industrialization, depicting individuals whose lives are shaped and often shattered by these forces. His portrayal of these issues is characterized by deep sympathy for the marginalized and a skepticism toward the social structures that perpetuate suffering and inequality. While Hardy's narratives are unflinchingly honest and frequently tragic, they compel readers to acknowledge the human cost of societal ills and the urgency of empathy and reform. The problems he wrote about – poverty and class disparity, gender-based injustice, and the human consequences of economic change – continue to resonate in modern society. Hardy's works not only enrich our understanding of Victorian literature and culture, but they also invite reflection on social challenges that persist today. In their combination of artistry and social insight, Hardy's novels stand as enduring reminders of literature's power to bear witness to injustice and to inspire empathy toward the oppressed.

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