

Divine Justice, Free Will, and Moral Consequences in Alisher Navoi's *Khamsa* and John Milton's *Paradise Lost*

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Annotation. This article explores the themes of divine justice, free will, and moral consequences as presented in two monumental works of literature: Alisher Navoi's *Khamsa* and John Milton's *Paradise Lost*. By comparing these epic texts, this paper seeks to understand how both authors address the concept of justice from a divine perspective, the role of human free will in determining moral outcomes, and the consequences of moral actions. The analysis highlights the differences and similarities in how these poets portray the relationship between God and humanity, as well as how their cultural and religious backgrounds influence their literary representations. Through a comparative lens, the article examines the moral frameworks presented in both texts and assesses how the authors use narrative structures and characters to illustrate their respective philosophies on divine justice and free will.

Keywords: Divine Justice, Free Will, Moral Consequences, Alisher Navoi, *Khamsa*, John Milton, *Paradise Lost*, Comparative Literature, Moral Philosophy, Epic Poetry.

Божественная справедливость, свобода воли и моральные последствия в романе Хамса Алишера Навои и Потерянный рай Джона Мильтона

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Аннотация. Эта статья исследует темы божественной справедливости, свободы воли и моральных последствий, представленные в двух монументальных произведениях литературы: *Хамса Алишера Навои* и *Потерянный Рай Джона Мильтона*. Сравнивая эти эпические тексты, статья стремится понять, как оба автора рассматривают концепцию справедливости с божественной точки зрения, роль человеческой свободы в определении моральных исходов и последствия моральных поступков. Анализ подчеркивает различия и сходства в том, как эти поэты изображают отношения между Богом и человечеством, а также как их культурные и религиозные фоны влияют на их литературные представления. Через сравнительный подход статья исследует моральные основы, представленные в обоих произведениях, и оценивает, как авторы используют структуры повествования и персонажей для иллюстрации своих философий о божественной справедливости и свободе воли.

Ключевые слова. Божественная справедливость, свобода воли, моральные последствия, Алишер Навои, *Хамса*, Джон Милтон, *Потерянный рай*, Сравнительное литературоведение, Моральная философия, Эпическая поэзия.

Alisher Navoiyning *Khamsa* asari va John Miltonning *Paradise Lost* (Yo'qotilgan jannat) asarida ilohiy adolat, erkin iroda va uning axloqiy oqibatlari

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Annotatsiya. Ushbu maqola Alisher Navoiyning *Khamsa asari* va John Miltonning *Paradise Lost* asaridagi ilohiy adolat, erkin iroda va axloqiy oqibatlar mavzularini tadqiq qiladi. Maqola ikki asarni taqqoslash orqali adolat tushunchasini qanday tasvirlaganini, insoniyat erkin irodasining axloqiy natijalarini qanday belgilashini va axloqiy harakatlarning oqibatlarini o'rganadi. Tahlil navoiyning va Miltonning ilohiy adolat va erkin iroda o'rtasidagi munosabatni qanday ifodalaganliklarini va ularning diniy va madaniy fonlarining adabiy asarlarga qanday ta'sir ko'rsatganini ko'rsatadi. Maqolada, shuningdek, har ikki asarda taqdim etilgan axloqiy tizimlar va adolatning taqdimotiga oid farqlar va o'xshashliklar haqida fikr yuritiladi.

Kalit so'zlar. Ilohiy adolat, erkin iroda, axloqiy oqibatlar, Alisher Navoi, Khamsa, John Milton, Yo'qotilgan jannat, Taqqoslash adabiyoti, Axloqiy falsafa, Epik she'riyat.

INTRODUCTION

The exploration of divine justice, free will, and moral consequences is a central theme in many of the world's greatest literary works, where authors grapple with the nature of human existence and the moral order that governs it. Two such monumental works, Alisher Navoi's *Khamsa* and John Milton's *Paradise Lost*, offer profound insights into these themes, each reflecting the unique cultural, religious, and philosophical contexts of their respective authors. Navoi, a 15th-century Persian-Turkic poet, embeds the themes of divine justice and human free will within the framework of Islamic mysticism and Persian literary traditions (Navoi, 1992). In contrast, Milton, writing in 17th-century England, draws on Christian theology and European epic conventions to explore similar concerns (Milton, 2008). By examining these two epics side by side, this paper seeks to understand how each author constructs and conveys their views on divine justice, the role of free will in shaping moral outcomes, and the resulting consequences of human actions. Despite the differences in religious traditions – Islamic mysticism for Navoi and Christianity for Milton – both poets offer a nuanced portrayal of humanity's relationship with the divine, the moral weight of individual choices, and the enduring consequences of those choices on both personal and cosmic levels. This comparative analysis will not only illuminate the similarities and differences in their literary treatment of these themes but also highlight how their respective cultural and theological perspectives shape their representations of divine justice and free will. Through a careful study of narrative structures, characters, and philosophical underpinnings, this paper will assess how *Khamsa* and *Paradise Lost* engage with the eternal questions of morality and divine order.

METHODS

The comparative literary analysis presented in this study involves a comprehensive and detailed examination of the central themes in *Khamsa* and *Paradise Lost*, focusing on their treatment of divine justice, free will, and moral consequences. The study uses multiple methods to analyze these themes, including thematic analysis, close reading, historical and cultural contextualization, and a detailed exploration of literary devices, character development, and narrative structure. Each of these methods is applied with the aim of uncovering the underlying philosophies and theological beliefs of Alisher Navoi and John Milton, as well as how these beliefs influence the depiction of human morality and divine intervention in their respective works.

At the heart of the comparative approach is thematic analysis, which involves identifying and examining the recurring themes in both *Khamsa* and *Paradise Lost*. The two most prominent themes in this comparison are **divine justice** and **free will**, each of which is explored in depth in both texts. By focusing on how each poet treats these themes, we aim to better understand their views on the relationship between God's will and human agency, and the consequences of human choices. In particular, this analysis seeks to address the following:

- How does each poet depict divine justice? Is it an expression of mercy, wisdom, or retribution?
- How do the characters in both works navigate the tension between divine will and human freedom?

- What role does free will play in the unfolding of events? Does free will allow for moral development, or is it merely a mechanism for choice with predetermined consequences?

By answering these questions, the study will analyze how each poet reflects on the tension between divine order and human autonomy, and how the characters' decisions align with, or defy, divine expectations.

A close reading of selected passages from *Khamisa* and *Paradise Lost* is crucial in understanding how these works construct their philosophical and theological arguments. Close reading allows us to pinpoint specific verses, stanzas, or sections where the themes of divine justice, free will, and moral consequences are most vividly illustrated.

- For *Khamisa*, the analysis will focus on specific stories such as those in *Hayrat ul-Abrar* and *Fahriya*, where divine justice and moral choices take center stage in the characters' development. Navoi's use of allegorical storytelling allows for the exploration of how human beings wrestle with fate and divine guidance, emphasizing the human struggle for spiritual salvation (Navoi, 1990; 137).

- In *Paradise Lost*, a similar approach is applied to key scenes such as Satan's rebellion, the temptation of Eve, and the fall of Adam and Eve. Milton's use of blank verse and grand narrative structures serves to heighten the gravity of the moral choices made by the characters, particularly as they face the consequences of their rebellion against God's authority (Milton, 1975; 142).

The close reading will also focus on how the authors employ literary techniques such as dialogue, imagery, and symbolism to convey the philosophical implications of these themes. For example, in *Paradise Lost*, Milton's use of vivid imagery in Satan's speeches (e.g., his declaration of "Better to reign in Hell, than serve in Heaven") provides insight into the nature of free will and its consequences. Similarly, Navoi's rich metaphorical language in *Khamisa* offers a window into how divine justice and human morality intertwine.

Another important method employed in this study is the consideration of the **historical and cultural context** in which these works were produced. Understanding the socio-political, religious, and philosophical climates that influenced Navoi and Milton will provide a deeper insight into how these themes are represented in each work.

- **Navoi's Context:** Alisher Navoi lived during the Timurid Empire in the 15th century, a time marked by significant intellectual and religious developments in the Islamic world. His works are heavily influenced by Islamic mysticism, particularly Sufism, as well as Persian literary traditions. By considering Navoi's cultural context, the study can examine how Islamic views on divine justice, fate, and the role of human will in the spiritual realm influence his portrayal of these themes. Sufism's emphasis on the soul's journey and the need for divine guidance adds a layer of depth to the understanding of free will and divine justice in *Khamisa* (De Smet, 2008; 405).

- **Milton's Context:** In contrast, John Milton's *Paradise Lost* was written in 17th-century England, a time of religious conflict, political upheaval, and philosophical debate during the Protestant Reformation. Milton's Puritan beliefs shaped his understanding of free will, sin, and salvation, which is reflected in *Paradise Lost*. The English Civil War and the rise of Protestantism also provide a historical backdrop for Milton's treatment of divine justice, particularly in his portrayal of a sovereign God who gives humans the freedom to choose their path, but holds them accountable for their actions. Understanding Milton's religious and political views helps clarify the theological foundations of his epic, as well as his depiction of the cosmic struggle between good and evil (Bell, 2001; 87 & Gibbons, 2017; 110).

By examining these cultural and historical influences, the study seeks to understand how each poet's views on divine justice and free will were shaped by their respective religious and political environments.

Both *Khamisa* and *Paradise Lost* make use of a wide range of literary devices to enhance the thematic depth and emotional power of the texts. A key component of this study is the analysis of how these devices are employed to convey complex theological and philosophical ideas.

• **Literary Devices:** In *Khamsa*, Navoi uses allegory, symbolism, and rhetorical devices to explore the nature of divine justice and the human condition. His characters often symbolize different virtues or vices, and through their actions, readers are able to understand the consequences of following or defying divine law. In *Paradise Lost*, Milton uses epic similes, personification, and powerful imagery to emphasize the cosmic struggle between good and evil. Satan, as the personification of rebellion, and Adam and Eve, as the symbols of human fallibility, embody the central conflict of free will and its consequences (Milton, 2008; 123).

• **Character Development:** Both poets create complex characters who wrestle with the divine will, and the development of these characters is crucial to understanding how the authors treat free will and divine justice. In *Khamsa*, characters like Majnun and Layla or the allegorical figures in *Fahriya* demonstrate the consequences of moral decisions, and their journeys highlight the tension between spiritual purity and worldly desires. In *Paradise Lost*, Satan's fall from grace, his temptation of Eve, and Adam's subsequent choice reflect a similar moral struggle, but on a more cosmic scale. The character development of Satan, Adam, and Eve in Milton's work serves as an exploration of the limits of free will and the responsibility that comes with the freedom to choose (Navoi, 1990; 175 & Milton, 1975; 135).

• **Narrative Structure:** Both *Khamsa* and *Paradise Lost* use their respective narrative structures to reinforce their philosophical messages. Navoi's *Khamsa* presents a series of interconnected stories that weave together ideas of divine justice and human agency, each narrative serving as a moral parable for the reader. Milton's epic, in contrast, uses a grand and overarching narrative structure to depict the fall of angels and humankind, with the themes of divine justice and free will playing out on a cosmic stage. The narrative structures in both works reflect the authors' views on the scope of divine justice and the ultimate consequences of human actions (Navoi, 1990; 180 & Milton, 1975; 145).

RESULTS:

Both *Khamsa* and *Paradise Lost* address the tension between divine authority and human autonomy, albeit in culturally distinct ways. In *Khamsa*, Navoi emphasizes the omnipotence of God while illustrating the tragic consequences of moral failings. The characters in *Khamsa* grapple with their fates, showing how divine justice is a manifestation of God's will and wisdom, yet human agency plays a significant role in shaping the outcomes (Navoi, 1991; 47). Similarly, *Paradise Lost* presents a theological exploration of free will, where Satan's rebellion and Adam and Eve's fall from grace are central to the narrative. Milton's portrayal of divine justice emphasizes God's omniscience and the inevitability of moral consequences, suggesting that free will is a gift given to humans that they must use responsibly (Milton, 2008).

While both works depict the fallibility of human nature and the importance of moral choices, Navoi's focus is on the individual's struggle within a divine framework, while Milton emphasizes the grand cosmic battle between good and evil (Bell, 2001 & Bloom, 2009). The moral consequences of free will are explored in both texts, yet each poet's resolution differs according to their theological and philosophical outlook.

Alisher Navoi's *Khamsa* and John Milton's *Paradise Lost* yields a comprehensive understanding of how both authors address the themes of divine justice, free will, and moral consequences. Through thematic analysis, close reading of key passages, historical and cultural contextualization, and examination of literary devices, character development, and narrative structure, this study identifies several critical insights into the ways these themes are explored in each text. Below is a detailed discussion of the results derived from this comparative literary analysis.

Both *Khamsa* and *Paradise Lost* present divine justice as a central theme, but the treatment of this concept differs significantly based on the authors' religious and philosophical perspectives.

• **In *Khamsa*:** Divine justice is portrayed as both merciful and retributive. Alisher Navoi's view of divine justice is deeply intertwined with Islamic mystical traditions, particularly Sufism, which emphasizes God's omniscience, wisdom, and compassion. In *Khamsa*, justice is not only about

punishment but also about spiritual growth, redemption, and the path toward divine enlightenment. Characters who face divine justice, such as Majnun and Layla or the protagonists of the *Fahriya*, are ultimately shown to be tested, purified, and sometimes rewarded for their spiritual perseverance (Navoi, 1991). Divine justice here is seen as a guiding force, helping the soul to ascend toward a higher state of being, with the end goal of aligning with the divine will.

- **In *Paradise Lost*:** Divine justice in Milton's work is more stark and absolute, reflecting a Christian understanding of the consequences of sin and the sovereignty of God. In Milton's narrative, divine justice is a necessary consequence of the free will given to all creatures, including Satan, Adam, and Eve. Satan's rebellion is met with expulsion from Heaven, while Adam and Eve's fall results in their expulsion from Eden (Milton, 2008). However, Milton also introduces the possibility of redemption, highlighting the tension between divine justice and divine mercy. Through the promise of salvation in Christ, Milton suggests that divine justice is ultimately tempered by grace, but that sin's consequences remain severe and irreversible unless redemption is sought (Gibbons, 2017; 83 & Casale, 2015; 267).

- **Comparative Insights:** While both poets present divine justice as an essential and inevitable force, the contrast lies in the ultimate consequences. Navoi's portrayal of divine justice allows for transformation and redemption, suggesting a more compassionate understanding of God's justice. In contrast, Milton's divine justice, though tempered by mercy, is depicted as final and unyielding, emphasizing the idea of eternal consequences for sin, with limited opportunities for forgiveness after the fall (Gibbons, 2017; 121).

The treatment of free will is another key area where the differences between *Khamsa* and *Paradise Lost* become apparent.

- **In *Khamsa*:** Navoi's conception of free will is rooted in Islamic teachings, where human beings are endowed with the ability to choose between right and wrong, but with the understanding that ultimate guidance comes from God. In *Khamsa*, free will is shown as a test of the individual's moral character. Characters in the stories, such as Majnun and Layla or the moral struggles depicted in *Fahriya*, exercise their free will by making choices that reflect their inner desires and spiritual inclinations. However, their choices also demonstrate the consequences of deviating from the divine path. Navoi's perspective is that free will is not an isolated freedom but one that is guided by spiritual wisdom, and human beings must choose to align themselves with divine wisdom to avoid the repercussions of misdirected will (Navoi, 1991; 162 & Guven, 2009; 204).

- **In *Paradise Lost*:** Milton's treatment of free will is more explicitly tied to Christian theology, where free will is granted to angels and humans as a means of moral choice. In Milton's narrative, the exercise of free will is a central issue, particularly in the fall of Satan and humankind. Satan's rebellion is rooted in his desire to assert his will over God's, and his subsequent fall illustrates the destructive consequences of misuse of free will. Similarly, Adam and Eve's fall is precipitated by their free choice to eat the forbidden fruit, despite knowing the divine prohibition. Milton emphasizes the moral responsibility attached to free will, showing that while God grants freedom, human beings must bear the responsibility for their actions. Free will, in *Paradise Lost*, is shown as a double-edged sword, with the power to either choose salvation or damnation (Cummings, 1992; 162 & Weiskel, 2009; 54).

- **Comparative Insights:** Both Navoi and Milton agree on the importance of free will in shaping moral outcomes, but they differ in their interpretation of its ultimate consequences. Navoi emphasizes free will as a path to spiritual enlightenment, where the individual is guided toward a higher moral state through alignment with divine will. Milton, however, presents free will as a test with irreversible consequences, where the misuse of free will leads to eternal damnation unless divine grace intervenes (Duffy, 2011; 112).

The consequences of moral actions, particularly in the context of divine justice and free will, are explored in both works, though the paths to redemption differ.

• **In *Khamsa*:** The moral consequences in Navoi's work are closely tied to the idea of spiritual purification and redemption. Characters who fall into moral error are given the opportunity for redemption through repentance and alignment with divine wisdom. The notion of divine mercy and forgiveness is central to *Khamsa*, and characters like Majnun are shown to be redeemed not through external punishment but through spiritual growth and eventual union with the divine. The moral consequences of free will in *Khamsa* are, therefore, not necessarily punitive but serve to teach the individual the path to true spiritual fulfillment (Navoi, 1991; 134 & Shams, 2014; 423).

• **In *Paradise Lost*:** Moral consequences in Milton's work are far more severe, with eternal consequences for the choices made. Satan's rebellion leads to his eternal punishment in Hell, and Adam and Eve's fall results in the loss of Paradise and the introduction of death and suffering into the world. While Milton does introduce the possibility of redemption through Christ, the consequences of sin are permanent unless redemption is sought. Unlike Navoi's approach, where redemption often comes through personal transformation and growth, Milton's redemption is seen as a divine intervention that offers hope, but only after the fall (Milton, 2008; 320 & Gibbons, 2017; 103).

• **Comparative Insights:** The most striking difference between the two works lies in the portrayal of redemption. Navoi's *Khamsa* offers a more optimistic and transformative view of redemption, where individuals can overcome their failings and attain divine approval through personal growth. In contrast, Milton's *Paradise Lost* presents redemption as possible but limited, available only through divine grace and sacrifice, and following a catastrophic fall (Güven, 2009; 213). Both authors emphasize the consequences of moral actions, but Navoi provides a more compassionate and redemptive view, while Milton stresses the irreversible nature of sin and the high cost of redemption.

• **Literary Devices and Imagery:** Both poets employ rich literary devices to explore the themes of divine justice, free will, and moral consequences. Navoi uses allegory and metaphor to convey complex theological ideas in a way that connects deeply with the spiritual and philosophical concerns of his time. His use of symbolism, especially in works like *Hayrat ul-Abrar*, adds layers of meaning to the depiction of moral struggle and divine guidance. In contrast, Milton uses epic similes, personification, and vivid imagery to heighten the emotional and dramatic impact of his narrative. The portrayal of Satan as a tragic, heroic figure and the use of grand imagery to depict Heaven, Hell, and the fall of humankind reinforce the cosmic scale of Milton's theological arguments (Milton, 2008; 87 & Brooks, 1971; 96).

• **Character Development:** Both authors create complex, multifaceted characters who wrestle with the themes of free will and divine justice. In *Khamsa*, characters like Majnun or the protagonists in *Fahriya* embody the struggle between spiritual aspiration and worldly desires, with their journeys often reflecting the need for divine intervention or guidance. In *Paradise Lost*, characters like Satan, Adam, and Eve each undergo a profound transformation through their choices, and their development mirrors the consequences of their moral decisions. Satan's journey from rebellion to damnation, Adam and Eve's fall from grace, and their eventual quest for redemption reflect the complex interplay between free will, divine justice, and morality in Milton's universe (Milton, 2008; 110 & Bell, 2001; 64).

• **Narrative Structure:** The narrative structure of both works reinforces their philosophical and theological concerns. *Khamsa* presents a series of interconnected tales that reflect the gradual moral development of the individual, with the ultimate goal being spiritual enlightenment. *Paradise Lost*, by contrast, uses a grand, epic structure to depict the cosmic battle between good and evil, with divine justice playing a central role in the unfolding events. The narrative arc in Milton's work emphasizes the irrevocability of the fall and the cosmic scope of human actions, while Navoi's work focuses more on individual moral growth and the potential for redemption (Brooks, 1971; 88 & Bloom, 2009; 134).

• **Table: Comparison of Divine Justice, Free Will, and Moral Consequences in *Khamsa* and *Paradise Lost***

Theme	Alisher Navoi's <i>Khamsa</i>	John Milton's <i>Paradise Lost</i>
Divine Justice	Depicts divine justice as a reflection of God's omniscient wisdom, meted out based on human actions. God's justice is benevolent but ultimately absolute.	Divine justice is the foundation of the cosmic order. God's justice is seen in the ultimate punishment of Satan and the fall of humanity.
Free Will	Free will exists within the framework of divine will. Characters must navigate their actions to align with God's plan, with moral consequences.	Free will is central, with human beings having the choice to obey or defy God, leading to moral fallibility.
Moral Consequences	The consequences of moral actions are portrayed through personal trials and suffering. Redemption is tied to self-awareness and humility before God.	Moral consequences are cosmic in scale, leading to the fall of Satan and humankind. Redemption is tied to divine intervention and salvation.
Cultural Context	Strongly influenced by Islamic mysticism, Persian literary traditions, and Sufism.	Rooted in Christian theology, particularly Protestantism, and influenced by the Enlightenment.

The comparative analysis of *Khamsa* by Alisher Navoi and *Paradise Lost* by John Milton reveals not only the common themes of divine justice, free will, and moral consequences but also highlights the distinct ways in which these themes are articulated in the context of each poet's unique cultural, theological, and philosophical framework. The discussion of these findings sheds light on the similarities and differences in the treatment of these themes and their implications for the reader, as well as how these texts contribute to broader discussions of morality, human agency, and the divine in literature (Navoi, 1991; 47 & Milton, 2008; 235).

The exploration of free will in both works raises important questions about human agency and moral responsibility. Navoi's more optimistic view of free will emphasizes growth, transformation, and redemption, which presents a more positive view of humanity's potential for change (Navoi, 1991; 162). Milton, however, portrays the danger of free will – how easily it can be misused and the extent of its consequences (Milton, 2008; 250). Milton's view reflects a more deterministic outlook where the abuse of free will leads to eternal damnation, whereas Navoi offers a more restorative approach, where mistakes can be corrected through alignment with divine wisdom. This contrast in the treatment of free will mirrors broader philosophical debates about the nature of human freedom and responsibility (Weiskel, 2009; 54 & Guven, 2009; 204).

Perhaps the most significant difference between the two works lies in how they treat **moral consequences** and the potential for redemption.

- **In *Khamsa*:** The consequences of moral actions are generally framed within a context of spiritual growth and redemption. The characters' moral failures – such as Majnun's obsessive love or the allegorical figures in *Fahriya* – are not final or fatal but serve as opportunities for learning and transformation (Navoi, 1991; 118). Redemption is portrayed as an attainable goal, and the ultimate moral lesson is one of purification and ascension toward the divine (Shams, 2014; 423). Even those who make errors or succumb to worldly desires can return to the path of divine justice through repentance and introspection. This reflects the Islamic Sufi perspective, where the journey of the soul is one of continuous refinement and return to God (De Smet, 2008; 406).

- **In *Paradise Lost*:** The moral consequences of sin are depicted as irreversible, particularly when it comes to the fall of Satan and the expulsion of Adam and Eve from Paradise (Milton, 2008; 270). Once Satan rebels, he is cast into Hell forever, symbolizing the eternal nature of spiritual damnation. Adam and Eve's sin brings death and suffering into the world, and while there is a possibility of redemption through Christ, the initial act of disobedience has irreversible consequences.

Milton's portrayal of the fall suggests that once humans or angels fall from grace, the effects of their choices are permanent and carry cosmic implications (Gibbons, 2017; 103). Redemption is available, but it is not automatic; it requires the intervention of Christ and divine grace (Duffy, 2011; 112).

The contrast in the treatment of moral consequences and redemption provides a stark comparison between the two poets' views on the nature of sin and the potential for human transformation. Navoi presents a more forgiving universe where moral failings are part of a larger journey toward divine alignment, while Milton presents a more rigid, fatalistic view where moral actions have lasting and far-reaching consequences. The difference in how the poets treat redemption reflects their differing religious and cultural outlooks: Navoi, deeply influenced by Islamic mysticism, emphasizes spiritual evolution and personal growth, whereas Milton, with his Protestant beliefs, emphasizes the permanence of sin and the need for divine grace to offer redemption.

The authors' use of **literary devices**, **characterization**, and **narrative structure** also plays a pivotal role in how these themes are developed and presented.

- **Navoi's use of allegory and symbolism** in *Khamsa* provides a moral framework that emphasizes the struggle between worldly desires and spiritual enlightenment. His characters, such as Majnun and Layla, often symbolize abstract qualities like love, devotion, or moral folly, creating a rich, allegorical landscape where the consequences of free will and divine justice are explored through their actions. The narrative structure in *Khamsa* is episodic, with each tale offering a moral lesson or spiritual insight, contributing to an overall theme of redemption through personal transformation.

- **Milton's use of epic conventions** in *Paradise Lost* – such as grand similes, vivid imagery, and personification – amplifies the cosmic scale of the moral struggle between good and evil. His characterization of Satan as a tragic hero, coupled with the portrayal of Adam and Eve's fall from grace, emphasizes the epic nature of the consequences of free will. Milton's use of blank verse and his careful construction of an intricate, theological narrative structure underline the severity of sin and the high stakes of human freedom, reinforcing the theological themes at the heart of the work.

Both poets skillfully use literary devices to communicate the complexity of divine justice and free will. However, Navoi's allegorical storytelling invites readers to interpret moral lessons on a more personal, spiritual level, while Milton's epic narrative conveys a larger, cosmic struggle. These differences in literary technique reflect the authors' broader philosophical approaches: Navoi's focus on individual spiritual growth versus Milton's emphasis on universal, eternal consequences.

CONCLUSION:

This comparative study of *Khamsa* and *Paradise Lost* demonstrates how both poets engage deeply with the themes of divine justice, free will, and moral consequences, but through lenses shaped by their distinct cultural and religious backgrounds. While Navoi offers a more redemptive and spiritual vision of free will and divine justice, Milton presents a more deterministic, consequence-driven perspective. The contrasting views on redemption, the consequences of moral actions, and the nature of divine justice offer valuable insights into the philosophical and theological concerns of the respective periods and traditions from which these works emerged. Ultimately, both poets contribute significantly to the literary and moral discourse on human agency, divine order, and the pursuit of justice in the world.

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