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LINGUISTIC ANALYSIS OF THE PORTRAYAL OF HEAVEN AND HELL IN RICHARD MATHESON'S NOVEL "WHAT DREAMS MAY COME"

RICHARD METISONNING "ORZULAR- DAN YARALGAN OLAM" ROMANIDA JANNAT VA JAHANNAM KONSEPTLARINING VERBALLASHUVI

ABSTRACT

In modern linguistics, the analysis of the diversity of languages, cultures, and ideas in two or more languages and works is the most effective type of linguistic study. Analyzing linguistic concepts is a somewhat complex process.

This article aims to identify the differences and similarities between the linguistic concepts of Hell and Paradise across different languages, religions, and cultures. The goal is to thoroughly analyze each concept and clarify their meanings and differences in the novel "What Dreams May Come" by Richard Matheson. There are different opinions about the concept of heaven and hell, including their location, appearance, and forms. Writers, scientists, philosophers, and religious scholars have different opinions, and their views are reflected in their works. The differences in their opinions may be due to their professions as well as their religious beliefs.

The research employed various methods, each emphasizing the accuracy and validity of the intended results. The comparison of explanations involved two main components: component analysis and text analysis. The semantic and lexical analysis of these components is presented in tabular form.

The results of the research clearly show the differences in the images depicted in the material works. Specifically, one work portrays the sky separately, with layers representing both the sky and hell. This illustrates how people are situated in each layer. In the US, heaven is symbolized by beauty, grace, and mercy, while hell is symbolized by suffering, various torments, punishing

ANNOTATSIYA

Zamonaviy tilshunoslikda ikki yoki undan ortiq tillarda yaratilgan badiiy asarlarda aks etgan madaniyatlar va voqealantirilgan g'oyalar xilma-xilligini o'rganish matnni tahlil qilishning eng samarali usuli hisoblanadi. Vaholanki, tilshunoslikdagi konsept va tushunchalarni tahlil qilish biroz murakkab jarayondir.

Maqolaning maqsadi – tillar, dinlar va madaniyatlarni tillararo tahlil qilishda jahannam va jannat lingvistik tushunchalarining farqli va o'xshash tomonlarini aniqlash va ayni jabhada amerikalik satirik yozuvchi Richard Metisonning "Orzulardan yaralgan olam" romanida keltirilgan mazkur tushunchalarni chuqur tahlil qilish hamda ularning ma'no-farqlarini oydinlashtirish. Qisqacha aytganda, fanda jannat va jahannam tushunchalari, ularning joylashuvi, ko'rinishi va shakllari haqida turli xil fikrlar mavjud. Ayniqsa, ular to'g'risida yozuvchilar, olimlar, faylasuflar va din ulamolarining fikr-qarashlari sohalarga oid adabiyotlarda atroflicha yoritilgan. Ularning fikrlaridagi tafovut kasblari bilan birga diniy e'tiqodlariga ham bog'liq bo'lishi mumkin.

Tadqiqotda komponentli tahlil va matn tahlili kabi ilmiy tadqiqot metodlaridan foydalanildi hamda tasvirlarning semantik va leksik tahlili jadval shaklida taqdim etildi. Tadqiqot natijalariga ko'ra, badiiy asarlardagi obrazlarning farqlari yaqqol seziladi, ya'ni bir asarda osmon tasviri alohida bo'limda berilib, osmon qatlamlari tasviriy ifodalar bilan taqdim etilgan, do'zax tasviri esa tasvirga o'xshash turli qatlamlar shaklida berilgan. U osmonni va odamlarning har bir qatlamda qanday joylashganligini

creatures, and fire.

The analysis concludes that component analysis and text analysis help explain abnormality in literary works and compare abnormal concepts in different languages. It uncovers devices and concepts related to supernatural settings and makes these complex concepts easily accessible.

Key words: summer land, heaven, hell, factors, textual analysis, mainland, swindle, componential analysis, symbol, linguistic concept.

ko'rsatadi. Bundan tashqari, tasvirlashda badiiy bo'yoqdorlikdan foydalanish bo'yicha turlicha fikrlar ham mavjud. Masalan, jannat go'zallik, inoyat va nafosat mavjudligi bilan, do'zax esa azob-uqubatlar, jazolovchi mavjudotlar va olov vositasida ifodalanadi. Ushbu tasvirlar natijasi o'laroq jannat rohat-baxt makoni, do'zax bo'lsa yomonlik va baxtsizlik makoni sifatida gavdalandiriladi.

Xulosa shundan iboratki, bu ikki tushuncha komponentli tahlil va matn tahlili metodlari yordamida badiiy asarlardagi g'ayritabiiylikni tushuntirish vazifasini osonlashtiradi, ya'ni turli tillardagi mazkur tushunchalar bilan bog'liq bo'lgan g'ayritabiiylikni bevosita qiyoslash imkoniyatini yaratadi. Shuningdek, ular g'ayritabiiy joylar bilan bog'liq bo'lgan tushunchalarda mujassamlashgan tarkibiy qismlar va ularga doir ichki ma'nolarni ochib berishga xizmat qiladi, aniqrog'i, insonlarning ushbu murakkab tushunchalarni yanada osonroq anglab yetishlarida muhim ahamiyat kasb etadi.

Kalit so'zlar: yozgi yer, jannat, do'zax, omillar, matn tahlili, materik, tovlamachilik, komponentli tahlil, timsol, lingvistik tushuncha.

INTRODUCTION

There are countless secrets and mysteries in the world around us. From the moment we are born, we seek answers to questions about nature, the composition of things around us, and their origins. We are drawn to the possibility of other planets and whether they could sustain life. Scientists are also studying the presence of water and potential remnants of ancient life on other planets. In addition, there are opinions that after the death of a person, his soul does not disappear completely and goes to the other world, depending on the good and bad deeds done by a person in the other world, it can go to two places called Paradise and Hell. When we study the concepts of heaven and hell in the works, in one of the rates given to them, heaven is described as heaven in the sky and hell under the earth, and in another, heaven is described as heaven and hell on earth. In another one, we can find opinions about the existence of the concept of Arosat.

While writing the article, we chose to explore works featuring numerous depictions of Heaven and Hell. We have identified several books that precisely meet our requirements. To ensure a thorough analysis, we opted against a comparative classification approach and instead focused on a detailed examination of individual works, categorizing skill through the use of figurative expressions [Babaylova, 1991; 62]. We singled out one interesting and wonderfully written work among the selected works and studied their rates and descriptions. "What Dreams May Come", by Richard

Matheson, is the most suitable work for this article [Zolotova, 1991; 44].

First, let's give brief information about the author's autobiography, creativity, views, and written works. The famous American writer and screenwriter R. Matheson has received many different awards: Edgar Allan Poe Award (for works in the detective genre), Hugo (for works in science fiction), "Golden Horn" ("Spur" – West for), Bram Stoker (Lifetime Achievement Award, 1991, for all his works), and Writers Guild Award Winner, Living Legend of Horror. The creator has won two of the top four awards in his lifetime, the Grand Master of Horror and the World Fantasy Award [Galperin, 1981; 115].

Due to the difficulty of classifying many of the writer's works into a specific genre, critics named the artist "destroyer of genres". Ray Bradbury considered the author "one of the most important writers of the 20th century" and Stephen King "the author who has had the greatest influence on me as a writer". Dean Koontz admitted that "we are richer for having R. Matheson with us" Matheson bequeathed us rare books of various genres. The writer has been creating for more than fifty years [Popova & Sternin, 1999; 10].

R. Matheson was born on February 20, 1926, in Allendale, New Jersey to Norwegian immigrants and grew up in Brooklyn, where he graduated from the Technical School. He went to military service and participated in the Second World War as an infantry soldier. Later, the writer wrote about it in his autobiographical novel "Badless Warriors" [Pocheptsov, 1990; 116].

The writer earned a bachelor's degree in journalism from the University of Missouri. As a child, he used to read fairy tales and fantasy stories. R. Matheson's dream of becoming a professional writer came true [Russell, 2017; 275]. The first fictional story, "Born of Man and Woman", about a mutant child with an unnatural vocabulary, appeared in *Fantasy & Science Fiction*. Years later, the work was translated as "Born of Man and Woman" and "Born of Men" in fiction. After some time, his entire collection of stories was published under the same name [McDonald, 2014; 563].

It is also worth mentioning that the writer wrote stories at the age of eight and started publishing them as a child. Several of his stories and poems were published in the *Brooklyn Eagle*. Then R. Matheson decided he would not write a story like "Born of Men" when he was a father of four [Sindler, 1982; 563].

After the writer and his family moved to California, he soon began writing stories full of horror, mysticism, and fantasy. In this genre, "Dress of White Silk", "Drink My Blood", "Witch War", "Mad House", "To Fit the Crime", "Slaughter House", "Wet Straw" and others. Also, the writer does not abandon the detective genre. The novels "Fury on Sunday" and "Someone is Bleeding" were later published [Feldman & Sanger, 2006; 570].

Some of R. Matheson's stories have original endings: "Third from the Sun" (1950), "Deadline" (1959), "Button, Button" (1970) and others explore the character of the characters in detail, and *Disruption*, *Being*, *Mute* and others were full of satire on the genre. Clichés include "The Doll That Does Anything" (1954) and "The Funeral"

[Manning & Schütze, 1999; 51].

During the writer's career, he wrote the classic novel "I Am Legend" (1954) about the pandemic of vampirism caused by the spread of the virus and the last person in the world composed entirely of vampires. At the same time, Legend appeared in the impression of the vampire Dracula, and R.Matheson said the following words about himself: "What if instead of one vampire, they have a whole world?! Based on the novel "I Am Legend", three films were made: "The Last Man on Earth", "The Omega Man", and "I Am Legend", which not only glorified the author but also caused his creativity. In the 70s, several works about vampires by various authors appeared [Peeters, 2006; 245].

Furthermore, investigations by H.B. Lewis [Lewis, 1983], S.Holden [Holden, 1998], T.McCarthy [McCarthy, 1998], C.Moreman [Moreman, 2012], S.Essman [Essman, 2013], A.J. Ransom [Ransom, 2015], K.Y. Spataru [Spataru, 2017], M.J. Anwar [Anwar et al., 2018], M.David [David, 2022], Y.N. Kovtun [Kovtun, 2022], and S.Ferber [Ferber, 2023] have played an integral role in understanding the deeper meanings of the fundamental concepts in the works of R.Matheson.

Several movies have been made based on R.Matheson's works. One of them is the novel "Little Man", and another name for this novel is "The Way Down". The hero of the novel, reduced to the size of a cucumber due to radioactive decay, has to fight with his cat and spiders, which have become a terrible force for him [Russell, 2017; 275].

In the late 1950s, R.Matheson was a screenwriter for the American International Pictures film company, and his works made a significant contribution to the development of horror films. Adapts the scripts of a series of works by Richard E.Poe, namely "The Fall of the House of Usher". There are also works "Well and Pendulum", "Scary Stories", and "Crow". Working on the works of Richard E.Poe, he turned "The Crow" into a brilliant comedy by injecting comic notes into the scripts [Taylor, 2007; 23].

Together with the writer K.Beaumont, he wrote a screenplay based on F.Leiber's novel "The Witch" ("Night of the Eagle" in England and "Tune, witch, tune" in the USA). R.Matheson turns to the work of J.Verne and writes screenplays for the films "The Invader" and "Ruler of the World" based on two of his novels. He collected most of his stories (86 works) in the collection "The Collected Stories of Richard Matheson" [Grobkopf, 1996; 48].

In the 70s, the film "Duel" was released by director Steven Spielberg. The screenplay is based on R.Matheson's personal experience when he and a friend return from a golfing trip down a deserted road after being chased for a long time by a heavy truck whose paranoid driver turns a simple drive into a life-or-death duel [Janssen, 2002; 22].

During these years, R.Matheson adapted Jeff Rice's novel "The Night Stalker" and his novel "Hell House" as the film "Legend of Hell House". He also worked on the "Terror Trilogy" and "Somewhere in Time" [Janssen, 2002; 12]. Additionally, R.Matheson frequently wrote scripts for the Twilight Zone television series, such as "A Nightmare at 20,000 Feet", "Invaders", "Steel" and other popular episodes.

He later published all his scripts for this series in a separate book. R.Matheson was a prolific author, holding the record for the number of variations of his last name “Matheson” on book covers [Taylor, 2007; 31].

In the 90s, R.Matheson was still in the saddle – he published several Western books, including such eras as “Journal of the Device Years”, “Gun Battle”, and “By the Device” [Manning & Schütze, 1999; 51]. Based on the writer’s novel “Dreams Can Come”, the movie “Dreams Can Come” starring Robin Williams was filmed. In addition, there was another film adaptation – “Echo Echoes”. The writer’s next novels were released: “Abu and 7 miracles” and “Hunted past reason”; “Figures Come, Shadows Come” works [Russell, 2017; 282].

Finally, three of his four children (Chris, Richard Christian and Ali) followed in their father’s footsteps and became writers and screenwriters. The father’s name, Richard Christian Matheson, was the most famous, which added to the confusion when debating the authorship of these works. Together they wrote the story “Where There is Desire”. R.Matheson could hold the pen firmly in his hand “Other Realms” [Dongre, 1999; 124].

“What Dreams May Come” is a 1978 novel by R.Matheson. The plot centers on Chris, who dies and then goes to heaven, but ends up in hell to save his wife. It was adapted into the 1998 Oscar-winning film “Dreams May Come” starring Robin Williams, Cuba Gooding Jr. and Annabella Sciorra [Dongre, 1999; 11].

R.Matheson said in an interview: “I think Dreams May Come is the most important (read effective) book I’ve ever written. It’s taken away the fear of death from so many readers – any writer the best tribute one can receive” [Wiater et al., 2009; 24].

In the introductory note, R.Matheson explains that the characters are the only fictional components of the novel. Almost everything else is based on research, and there is a lengthy bibliography at the end of the novel.

Primarily known for horror fiction, R.Matheson wanted to move away from the genre: “I’m determined to fight that image. Damn it, I’ve never written ‘real’ horror in the first place! To me, horror involves blood and guts, and terror is a much finer art, a basic fear. It’s a matter of motivation. “By the mid-70s, I was tired of playing horror games. I didn’t like scaring people anymore”. He based the novel on Chris’s family independently [Manning & Schütze, 1999; 50].

The title is taken from the line in Hamlet’s soliloquy “To be, or not to be...”

“For in that sleep of death, What Dreams May Come

When we have shuffled off this mortal coil,

Must give us a break”

Because what dreams can come in the sleep of death

When we shuffle this dead reel,

We need a pause.

The novel’s plot outline contains several allegorical references to Dante Alighieri’s “The Divine Comedy” [Fielding, 2008; 8]. Chris Nielsen is the protagonist and main narrator, a middle-aged screenwriter who dies in a car accident and spends

much of the novel exploring the afterlife while searching for his wife, Anne.

Robert Nielsen is Chris's living brother, and most of the novel focuses on him. Ann is Chris's wife who committed suicide due to grief over Chris' death. Albert is Chris' cousin who works as his guide in heaven and his job is to travel to the "lower realm" like hell to help its inhabitants. Leona is the woman who guides Chris through the heavenly city; Chris mistakes her for Ann at first.

The nether realm (which the book later calls Hell) is cold, dark, and barren. Albert and Chris can use their wits to make those around them a little more intolerable, but Albert warns Chris that this will become more difficult as they travel. Eventually, they end up in a place where people who were violent criminals when they were alive. Chris witnesses a series of horrific scenes and is brutally attacked by a mob, but he soon learns that the attack was only in his mind [Fielding, 2008; 57].

Finally, they get out of the violent part of Hell and arrive at Ann's place. It is like a dark, depressing version of the neighborhood Ann lived in. Albert explains that he does not recognize Chris right away and that he has to slowly try to convince him of who he is and what happened to him. Anne believes she lives alone in her house, where nothing seems to work, and she is grieving over her husband's death. This is his personal "Hell" – an exaggerated version of what he went through before taking his own life.

Chris, who sees himself as a new neighbor, makes many unsuccessful attempts to help her understand the real situation. She describes the details of her life so that she can remember her husband. He draws her attention to the impossible negative conditions of the house. He drops clues and slowly leads her to the truth, but she seems to block anything that would lead to recognition. Finally, he tells the truth. She gets angry and calls him a liar. Since she does not believe in the afterlife, the idea that it could be her dead husband is unimaginable [Russell, 2017; 273].

After a moment when she begins to forget her own identity, the hellish atmosphere gradually draws her in and threatens to trap her there, where she delivers a monologue of gratitude to him, detailing how she has enriched her life. Then she makes the most terrible decision: she decides to stay with him and not return to Summerland. In his last moments before passing out, Anne recognizes him and realizes what has happened.

Chris wakes up in Summerland again. Surprised that Chris was able to save Ann, Albert tells her that he was reborn on Earth because he is not ready for Summerland. Despite Albert's disapproval, Chris also wants to be reborn. Chris learns that he and Anne have lived multiple past lives and that they have a special connection to each other in all of them [Dongre, 1999; 201].

As the manuscript comes to an end, Chris explains that he will soon be reborn and forget everything that happened. He ends with a message of hope for his readers, telling them not to fear death. He also expresses his belief that in the future, he and Anne will eventually meet in Heaven, albeit in different forms. During the research analysis, the sources mentioned above were thoroughly reviewed, and quotes were extracted using a scientific approach. Special attention was given to the visual representations of the concepts of Paradise and Hell in these works. Some opinions were considered

as confirmations, while others were viewed as exaggerated.

METHODS

These are the primary methods utilized in this study, which are crucial for achieving the main objective of the study. The method used for the initial study is the analysis of lexemes, which involves analyzing by components. This approach to understanding the meaning of words and phrases is based on the idea that the meaning of every word can be broken down into a set of more general components (or semantic features). This term was first used by N.Trubetzkoi who introduced componential analysis to phonology. In America, componential analysis was proposed by anthropologists as a technique for describing and comparing the vocabulary of kinship in various languages.

American linguists adopted the method and integrated it into semantics and syntax. Componential analysis is useful when identifying similarities and differences among words with related meanings.

The next type of analysis is textual analysis, which is analyzed based on the similarities and differences in cultural and religious views in the text taken for research. Textual analysis can be used in various research fields and contexts. Here are some situations when textual analysis can be useful:

Understanding meaning and interpretation. Textual analysis can help understand the meaning and interpretation of text, such as literature, media, and social media.

Analyzing communication patterns. Textual analysis can be used to analyze communication patterns in different contexts, such as political speeches, social media conversations, and legal documents.

Exploring cultural and social contexts. Textual analysis can be used to explore cultural and social contexts, such as the representation of gender, race, and identity in media.

Examining historical documents. Textual analysis can examine historical documents, such as letters, diaries, and newspapers.

For this study, a work that could meet the specific requirements was selected. The material used for the analysis needed to be simply a religious representation of the concepts of “Heaven” and “Hell” while combining secular views with images. Finally, we have chosen a work that meets all the criteria.

Chris Nielsen is the protagonist and main narrator of “What Dreams May Come”, a novel by R.Matheson. After he dies in a car accident, he spends much of the novel exploring the afterlife while searching for his wife, Anne. The novel contains several allegorical references to Dante Alighieri’s The Divine Comedy. The plot centers on Chris, who goes to heaven but ends up in hell to save his wife. The story was adapted into the 1998 Oscar-winning film “Dreams May Come” starring Robin Williams, Cuba Gooding Jr. and Annabella Sciorra.

The materials obtained for the study were analyzed using the methods mentioned above to explore the concepts of “Heaven” and “Hell”. The first method led to the identification of 6 categories. The concept of “heaven” was found in 26 words, and

28 lexemes were employed for the methodical analysis of the concept of “hell”. Several sentences were then extracted for subsequent method analysis, focusing on the cases related to the researched concepts. The methodical analyses revealed that the material obtained for the research contained pictorial expressions that were highly influenced by the secular interpretation of religious concepts and the cultural views of the nation. Antonym and synonym lexemes were utilized to create color in the expressions. “Heaven” was often compared to worldly goods, beautiful things, and places. Adjectives were widely used with the nouns to depict this comparison. When explaining the concept of hell, terms like abomination, as well as the description of torments, were utilized. Additionally, images of animals and birds were also employed to illustrate this concept.

RESULTS AND DISCUSSION

In the process of studying the work, we chose the following two methods to analyze it, and based on these methods, the metaphorical and real meanings of the components of Heaven and Hell in the work were studied. First, the words related to the Heaven and Hell components in the work are analyzed using the method of componential analysis.

	Heaven	Hell
<i>The places</i>	Summerland, Homeland, Harvest, houses afterward, fieldstone, fireplaces	Shacks, huts, boulders
<i>Descriptive adjectives</i>	Green foliage, blue sky, invigorating smell, a gentle breeze, complementary, green-clad meadows (See 3) exquisite, silver plumaged bird	Odor, dismaying, standing motionless, odd sensation, unsympathetic, grime, fetid, horrendous, hideous sensation
<i>Names</i>	God (See 1) angels, guardian angels	Retrogrades, transgression, Misery, prisoner
<i>Animals</i>	Dog, bird, butterflies	Bestial growlings (See 19)
<i>Figurative situations</i>	Heaviness, light without a sun (See 4), tangible of landscapes (See 5)	Snow, storms (See 2) gloom, haphazard jumble, like cold glue, the paucity of light, desolation
<i>Feelings</i>	Heartbeat, unafraid, dazed (See 6), sense of humor	Weariness, vulnerable, frightened, screams, howlings, snarls, hisses, screeches, bellows, wails, clamorings, outcries

The writer did not simply describe the concept of heaven and hell with words that have contradictory meanings. Perhaps, similes in the text, create a basis for the emergence of comparative concepts in the reader’s mind. This description method can be better understood in the process of analysis using the method of textual analysis.

In the beginning, when the writer describes Heaven, he says that Heaven is full of light, but there is no sun. The writer uses this method of description to describe hell, that is, he mentions that there is little light in hell.

Although unique among R.Matheson’s novels, “What Dreams May Come” is closest in theme to its predecessor, “Somewhere in Time”, which shares some

elements with. One of them is the concept of a soulmate – a lonely person who has a special relationship in this world. In both novels, the main character has to overcome seemingly insurmountable obstacles to be with his soulmate – at the same time, the obstacle of time; in another, a barrier of death.

One of the main themes in both novels is: “What you believe becomes your world”. There is enough confidence to transport one person between 1971 and 1896 in one place. Likewise, in “What Dreams May Come”, thought alone creates reality, and hell is a place of one’s own making. When Chris refuses to accept his death, he disappears into a fog that Albert says he created. In “The Nether Realm” negative thoughts keep Chris bent. To get through the darkness, he must imagine the light.

Discussions have resulted in the two concepts being studied in several parts in their description. The image of “Paradise” in the sense of a place is depicted as a sunny abode full of good things. Similarly, the image of “Hell” is shown as a place of suffering, treachery and lies.

In the next part, an attempt was made to concretize the concept with various descriptive adjectives, positive descriptive adjectives were used for “Heaven” and negative descriptive adjectives were used for “Hell”.

In addition, the writer also presented the image of animals in the work, and the purpose of this was to make the reader more interested in the work by comparing certain types of people to animals with certain virtues or vices, to enrich the world of his imagination, and to express some aspects in a figurative form.

In the course of the analysis, special attention was paid to the names and words expressing emotions in the work. As a result, the analysis became more important and accurate.

Based on the above-mentioned analysis, a second textual analysis was also conducted. 20 sentences were obtained in this analysis. The sentences were separated depending on the presence of units representing the concept of “Heaven” and “Hell” under study.

1. “I told myself. The evidence isn’t in by any means. This could still be a dream. But God, dear God in heaven, if it was, I hated everything about it. Please, I begged whatever powers might attend me”.

2. “You say there are no storms,” I went on, making myself concentrate on other things besides my concern for Ann. “No snow or sleet. What about people who like snow? This wouldn’t be heaven to them. What about the colors of autumn? I love them. So does Ann”.

3. I opened my eyes and looked up overhead, I saw green foliage and, through it, blue sky. There was no sign of mist; the air was clear. I took a breath of it. it had a cool, invigorating smell. I felt a gentle breeze against my face.

4. There wasn’t any, Robert. There was light without a sun. I looked around in confusion. As my eyes grew more accustomed to the light, I saw further into the countryside. I had never seen such scenery: a stunning vista of green-clad meadows, flowers and trees. Ann would love this, I thought.

5. Yet here I was, possessed of a body that felt the same and looked the same,

was even dressed the same. Standing on this very real ground in this most tangible of landscapes.

6. Heartbeat, Robert. Just as always.

I looked around abruptly at a flash of movement. An exquisite, silver-plumaged bird had landed on the tree. It seemed completely unafraid of me, perching close by. This place is magic, I thought. I felt dazed. If this is a dream, I told myself, I hope I never wake from it.

7. "Heaven. Homeland. Harvest. Summerland," he said. "Take your choice." I felt foolish for asking but had to know.

8. I looked at the sky. "No angels," I said, conscious of only half joking.

Albert laughed. "Can you conceive of anything more cumbersome than wings attached to shoulder blades?" he asked.

9. Neither does it change when death removes the overcoat of his body. He's still the same person. No wiser. No happier. No better off. Exactly, the same.

10. "Death is merely continuation at another level 10. "No, most build their houses afterward," he said. "With help, of course."

11. Like the pair of fieldstone fireplaces we had in our home. For the atmosphere mostly; they provided little heat.

12. Ahead lay what appeared to be a sprawling collection of hovels. I'd say a village but there seemed no arrangement to the shacks and huts. "What is this place?" I asked.

13. Off to our right, I saw some people moving aimlessly, others standing motionless, all dressed in shabby clothes.

14. I swallowed as I looked at his lost expression and the fetid air felt as though it were trickling down my throat like cold glue.

"Why do they look like this?" I asked, pained by the sight.

"One's appearance retrogrades with one's mind," Albert answered.

15. They sat, heads bowed, hands hanging loosely, staring at the ground, immobile in their desolation. I know that, unless they were deaf, they heard us walking by but none gave any sign of noticing our presence.

16. The people you see here may not be guilty of sins that were, in any way, horrendous.

17. Even a minor transgression takes on darker aspects when one is surrounded by those who have committed similar transgressions. Each person multiplies and amplifies the failures of the others. Misery loves company, is what they say on earth. It should be: Misery, in the company, grows ever worse.

18. "I've been working with him for a long, long time," he answered. "There've been times when I thought I'd almost gotten through, convinced him that he wasn't a prisoner here but had brought himself to such a plight." He shook his head. "He won't believe it though".

19. Screams and howlings. Shouted curses. Laughter of every demented variety. Snarls and hisses. Bestial growlings. Unimaginable groans of agony. Shrill utterances of pain. Savage roars and lamentations. Screeches, bellows, wails, clamorings and

outcries. The jangled tumult of countless souls in throes of derangement [Matheson, 1998; 132].

The next analysis showed that the work is not only described by two small lexemes but also based on the semantic aspects of the sentence, a consistent visual expression is created. In the sentences, a clear image of the concepts “Heaven” and “Hell” is created by the skilful use of adjectives in their place.

– “Yellow skin and hands like bird claws; cancer of the stomach”.

– I felt that “altering” sensation again, this time something like a thousand butterflies fluttering around me for an instant.

– I clung to his arm as we started across the crater base, threading our way among forms that sprawled in almost every spot, some moving fitfully, some with spasmed jerks and hitches, some crawling virtually like snakes, some as motionless as corpses [Matheson, 1998; 17].

Blending a love story with a metaphysical theory, “What Dreams May Come” is a unique fantasy fiction novel written by Raymond A. Moody, Jr. This novel sets itself apart from other fantasy works and aligns closely with the non-fiction studies of Elizabeth Kubler-Ross. While non-fiction books about the afterlife were gaining popularity, R.Matheson was one of the few modern fantasy writers to explore this theme in a novel. Often, details of the afterlife are simplified to appeal to the average reader, and only the necessary details are included to advance the story. For those who want to explore further, R.Matheson includes a bibliography. Later on, he also wrote a metaphysical non-fiction book called “The Way: Metaphysics for the 90s.”

The novel “What Dreams May Come” marked a departure for R. Matheson as he shifted away from his usual science fiction and horror genres towards romantic fantasy. However, this change was temporary as he transitioned to writing Westerns and suspense novels in the 1990s.

When Chris expresses regret about some of the screenplays he has written, it indicates his rejection of horror themes, many of which are quite terrifying. However, the story contains a prominent horror element, heightened by the author's assertion that many details are based on research. One particularly memorable scene is when Chris is attacked by mosquitoes, pulled through a noxious, sticky liquid, and dragged down by invisible hands from below. Albert insists that it is essentially Hell and tells Chris that there are “Hells within Hell”, referencing Dante’s division of Hell into “bolgia”.

As R.Matheson moved away from horror stories, horror fiction led by writers such as Stephen King and Peter Straub became more popular than ever. The lower sales of the book may explain the fact that Matheson was ahead of his time. Critical reaction was lukewarm; the Library Journal found it “preachy but still compelling”, and Publishers Weekly rated it “fair as a novel, but appealing to believers in the afterlife”.

Setting aside the preaching, the romantic element drives Chris to overcome significant challenges. Readers are reminded that the mind is powerful and that thoughts have real consequences. Hell is portrayed not as a physical place, but as a

state of mind. For Chris Nielsen, who is separated from his wife, everything feels like hell until he is reunited with the one, he loves.

CONCLUSION

After analyzing the research material, we have drawn several conclusions. The material aligns with our analysis, depicting the concepts of Heaven and Hell through various artistic styles while maintaining their original meaning. The author's unique approach to discussing these concepts is well-suited for our research methods. Our analysis employed two methods. The first method involved categorizing the words related to the concepts of Heaven and Hell, examining over 20 relevant words and their linguistic nuances. We observed how the same word could have literal or figurative meanings within different contexts. The second method focused on analyzing complete sentences, rather than individual words, to understand the underlying meanings. This more complex analysis helped us greatly in uncovering the true objectives of our study. By dissecting 15-20 sentences, we were able to observe how the concepts of Heaven and Hell were intricately portrayed.

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