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Nigora Zakirova

Independent Researcher, Uzbekistan State World
Languages University
Tashkent, Uzbekistan
E-mail: n.zakirova20@gmail.com

REPRESENTATIONS OF HEAVEN AND HELL CONCEPTS IN LITERARY TEXTS

ANNOTATION

The purpose of this study was to determine the image of heaven and hell in fiction. It was also a study of the expression of these concepts in languages and religions. To achieve this goal, four supernatural place concepts were analyzed and an explanation was created for each concept. Comparison of received explanations consists of two parts: semantic and comparative template. The semantic analysis of these images is in the form of a table, and as a semantic analysis it is expressed in the form of “Nouns”, “Quantifiers”, “Place”, and “Space”.

A comparative analysis of the concepts heaven and hell is given in the form of an analysis of the meaning, content, similarities and differences of the fragments. The result of the research undertaken in this article is very interesting; the differences of the images in fiction works are clearly noticeable. That is, in one work, the image of the sky is given in a separate section, and various planets, layers of the sky are described with pictorial expressions and the image of hell is depicted in the form of different layers, similar to the image of heaven, and in each layer it is shown how people are located. In the next, heaven is represented by the presence of beauty, grace and refinement, while hell is represented by pain, various torments, punishing creatures and fire. A lack of similarity in terms of images and expressions is expected. Two works “The Divine Comedy” and “Jannatga yo‘l” are discussed in the article, one of them is a great example of Western culture, and the other is a beautiful masterpiece of the East. The following conclusions can be drawn from the discussion in the article.

First, the semantic and comparative analysis of these four concepts in literary works makes the

Nigora Zakirova

O‘zbekiston davlat jahon tillari universiteti
mustaqil izlanuvchisi
Toshkent, O‘zbekiston

BADIIY ASARLARDA JANNAT VA DO‘ZAX KONSEPTLARI TASVIRI

ANNOTATSIYA

Ushbu tadqiqotning maqsadi badiiy asarlardagi jannat va do‘zax kontseptlari tasvirlarini aniqlash hamda ularning tillar va dinlararo ifodalanishini o‘rganishdan iborat. Belgilangan maqsadga erishish uchun to‘rtta g‘ayritabiiy joy tushunchalari tahlil qilindi va ikki tilda semantik jihatdan qiyosiy taqqoslandi. Jumladan, tahlil jadval shaklida “Substantives”, “Quantifiers”, “Location”, “Space” kabi turlarga bo‘linib, solishtirildi.

Qiyoslanayotgan tillarda jannat va do‘zax tushunchalarining o‘xshash va farqli tomonlari ham ma‘no, ham mazmun jihatidan har xil ekanligi aniqlandi. Olib borilgan izlanishlar natijasida bir qancha qiziqarli faktlar tahlil qilindi. Misol uchun, bir asarda jannat tushunchasi alohida bo‘limda berilib, turli sayyoralar, osmon jismlari singari ifodalar bilan tasvirlandi. Shu bilan birga, do‘zax tasviri ham jannat tasviriga monand tarzda turli qatlam va qavatlar shaklida ifodalanganligi, har bir qatlamda insonlarning qay tarzda joylashishi misollar orqali isbotlandi. Keyingi bo‘limda jannatning bir butun kenglikdan iborat ekanligi, unda go‘zallik, xushbo‘ylik, nafislik va nafasatning mavjudligi tasvirlansa, do‘zax tushunchasi azob, uqubat, qiynoq, jazolovchi jonotlar va olov bilan ifodalangan. Natijada tasvir va ifodada o‘xshashlik kamligi kuzatilgan.

Maqolada muhokama uchun ikkita kitob – G‘arb madaniyatining buyuk namunasi va Sharqning go‘zal durdona asarlari tanlangan. Bir so‘z bilan aytganda, maqolada ushbu tushunchalarning adabiy asarlardagi semantik va qiyosiy tahlili, ularning g‘ayritabiiy joylar bilan solishtirilishi, insonlarning mazkur tushunchalardan qiyinchiliklarsiz foydalanishlari o‘rganilgan.

task of explaining the supernatural easier. This can be effectively shown in the information presented in the table. Second, it makes easier to compare the abnormality associated with concepts in different languages. Third, it reveals the embodied devices and concepts in the structure of supernatural place concepts, and also enables people to easily access these complex concepts.

Key words: representation, heaven, hell, concepts, literary, semantic, comparative, components, inferior, “The Divine Comedy”, the road to heaven, inferno.

Kalitso‘zlar: tasvir, jannat, do‘zax, tushuncha, adabiy, semantik, qiyosiy, joy, qatlam, dinlararo, madaniyat, tarkibiy qism, tuban, jahannam.

INTRODUCTION

English writers say that the concept of an afterlife is found in most religions but its greatest influence is evident in the monotheistic religions of Judaism, Christianity and Islam. As the authors note, the reason for this significant effect is that all three religions deal with the problem of people living in a world that is not always like that reward the good and punish the bad. As a result, there is a need for an afterlife where the good is rewarded and the bad is punished.

Discussing the English concepts *heaven* and *hell* and their Uzbek close equivalents can be of interest, not only to anthropologists, theologians, and supporters of inter-religious dialogue, but also to linguists. Although much has been written about these concepts from a theological and anthropological viewpoint, very little has been written about them using a linguistic, and more specifically lexicographic, perspective. Nothing has been written about what these concepts have in common semantically, and no published work has dealt with a certain structural pattern that is shared by the definitions of these concepts. Unveiling such a pattern can be useful in defining any supernatural place term, as the components of this pattern can work as guidelines that tell linguists what to include in their definition of this term.

In defining the target concepts and attempting to find out the structural pattern mentioned above, the researcher needs a method that can ward off complexity and ambiguity. One method that has proved itself as an effective tool in semantic analysis and the next one is a comparative method.

Semantic method is a semantic approach developed and employed by Anna Wierzbicka, Cliff Goddard, and colleagues over a period of about four decades [Wierzbicka, 1972, 1985; Peeters, 2006; Gladkova, 2010; Habib, 2011b; Levisen, 2013; Goddard & Wierzbicka, 1994, 2002, 2014]. It is employed to explicate the meanings of words and concepts in a variety of fields and disciplines, such as sociology [Goddard, 2000; Peeters, 2004; Goddard & Wierzbicka, 2007b], psychology [Travis, 1998; Wierzbicka, 1998a; Gladkova, 2007, 2010], and religion [Wierzbicka, 1993, 1998b, 1999, 2001; Habib, 2014].

Dante's "Divine Comedy" and Abdulla Oripov's "Jannatga yo'l" were taken as special material in the research work. First of all, it is necessary to have brief information about these two works and the development of events in them. "Comedy"

is the peak of Dante's creative work. Boccaccio later gave him the epithet "Divine". The divine word, added after Dante's death, was used by fans of the poet's work to express the artistic excellence of his creation. There are 3 parts and 33 songs in each part (Heaven, Hell, Purgatory). The epic is written in the style of Dante's journey around the world under the leadership of the poet Virgil. This form is memorable. "Me'rojnoma" is the plot of the Eastern monument [Dante, 2019; 126]. Although "Comedy" is based on a traditional religious plot, the core of its humanism is the life of people in the real world. Dante in the work expresses his attitude to complex philosophical views of people who lived in different periods of human history.

In the 4th song of the part "Hell" of *Comedy*, among the great sages of the world – Democritus, Thales, Heraclitus, Euclid, Ptolemy, Hippocrates – great thinkers. "The Divine Comedy" is a rich treasure of knowledge accumulated in the development of human society along with its artistic excellence. Dante studied the fruits of Eastern and Western thought [Dante, 2019; 124].

Dante is considered the creator of the Italian literary language. In the style of his epic, the ordinary folk language is combined with the solemnity, color and drama characteristic of the language of the upper classes. Unlike the artists of his time, Dante spoke on behalf of the entire Italian nation and expressed its age-old dreams. That is why he is called the last poet of the Middle Ages and at the same time, the first poet of the new era [Dante, 2019; 128].

Dante, who is the author and main character of the poem however, describes this place only at the end of "The Divine Comedy"; in the previous nine songs he tells of his journey with Beatrice through the nine heavens [Dante, 2019; 130].

In each of the first seven heavens is a different planet on which Dante and Beatrice stay; in the eighth heaven they find the Gemini constellation, under whose sign Dante was born [Dante, 2019; 131].

During the trip, Dante and Beatrice see many blessed people who come to meet them; this is a real privilege thanks to the important mission that God has entrusted to Dante: relating to the living persons seeing them in the afterworld [Dante, 2019; 144].

The purpose of Dante's journey is nothing less than the salvation of mankind.

Venus was borne from the tendency to love, so in the third heaven there are spirits who were dragged from it, even if they repented when they were still alive.

The Sun inspired wisdom, Mars conflicts, and Jupiter justice [Dante, 2019; 145].

Thus the fourth, fifth and sixth heavens house the souls of those who were wise, those who fought for faith and those who were good, righteous men.

The last planet is Saturn which inspires meditation and hosts contemplative spirits in the seventh heaven [Dante, 2019; 146].

The blessed are then grouped into categories as the damned in Hell: their level of happiness increases according to the height of the sky they belong to.

While the physical description of the damned by Dante is very earthly and raw, the blessed spirits are imagined as impalpable; Dante can barely see them.

But these blessed have very common human souls. Dante often makes references to their lives on Earth, citing real events and characters [Dante, 2019; 129].

Therefore, there is no shortage in Dante's Paradise of political and historical references – especially of his beloved Florence – but the main topic here is the Christian doctrine [Dante, 2019; 147].

Dante's Inferno was designed as an inverted funnel, which was illustrated by Botticelli in his famous Map of Hell. The infernal funnel is divided into nine circles: the worst sins are placed lower down, near Satan.

Here we can find the complete structure of Dante's Inferno [Dante, 2019; 133]:

Anti-Inferno: sinner of slothful. Dante despises them even to the point of excluding them from Hell. There is no place for them in Hell.

First Circle or Limbo: virtuous pagans and unbaptized children; their only punishment is not being able to see God.

Second to Fifth Circles: sinners of lust, gluttony, greed, and anger.

Sixth Circle: heretics and atheists [Dante, 2019; 149].

Seventh Circle: sinners of violence, divided into three rings.

Eighth Circle or Malebolge: it hosts those who have committed fraud; it is divided into ten ditches, according to the type of fraud [Davies, 2008; 105].

Ninth Circle: it hosts traitors and is divided into four areas according to those who have suffered from their sin [Dante, 2019; 150].

Lucifer or Satan is located at the deep end of Hell, in the Earth's center.

In Dante's Hell, the eternity of evil is depicted, but it is presented as part of God's justice [Dante, 2019; 151].

In Dante's Inferno, sinners and punishments have a strong physical representation; reality is exacerbated and intensified as well as cruelty and pain. No one before Dante had made such a coarse representation of Hell!

In "The Divine Comedy", human bestiality and spirituality emerge from the characters who are serving the sentences of divine justice and who regain their humanity [Esposito, 2000].

For Dante, the destiny of a human being is twofold: born for goodness, he is always exposed to sin. A single virtuous action cannot erase a lifetime of defects in divine judgment [Dante, 2019; 154].

Dante often refers to the characters he meets in Inferno as "shadows" because they are only shadows of what they have been in life. Many of these characters are citizens of Florence, actors of the Florentine life that Dante puts into the scene [Dante, 2019; 155].

Dante's work had a great influence on the development of Italian literature and the entire European culture. The poet's work has been widely studied by literary scholars. Dante's works have been translated into many languages of the world. The "Hell" part of "The Divine Comedy" saga was published in Uzbek, translated by Abdulla Oripov [Gellner, 1992; 12].

Abdulla Oripov's poetic epic "Jannatga yo'l" was published in 1980, and despite the fact that it was written in the image of the world based on religious, mythological and fantastic elements, it covered our present day and the relations between people. At the center of every created work is a human being, a person, regardless of whether

it is embodied as a positive character or reflected in a negative image.

We are inextricably linked with the events and people around us. In the epic, in the form of 15 big and small heroes, the poet skillfully wrote the vices that lead to the loss of the human image and identity [Benjamins, 2000].

“Fantasy imagination” is a mental activity consisting of the emergence of imagination and imaginary qualities that a person does not perceive in life, it is manifested in the person's artistic ability, mastering of artistic textures, ingenuity, inventiveness, creative abilities, etc., the ability to understand ancient and unreasonable situations.

In this sense, the epic “Jannatga yo‘l” takes us to a world and soul that we have not seen. We can feel this during the process of reading this epic from the beginning to the end, that the creator's imagination is wide. The chosen characters are like our contemporaries, the space and reality in which they exist is mixed with the author's fantasy based on religious views.

On the one hand, the second world figuratively awakens the reader, awakens the forces. To be careful about it, on the contrary, the end of time, that is, the question and answer given in our holy book is shown as an event known only to the creator. In this sense, the development of events. The work “Jannatga yo‘l” can be called as a fantasy of the creator. The epic consists of five scenes, and at the beginning of each scene, the creator gives a small description of the place where the events will take place [Walls, 1978; 82].

FIRST APPEARANCE (A noisy crowd in the desert of Mahshar. A young man and a stranger in the presence of a scale);

SECOND APPEARANCE (A young man alone in the nakedness of Arosat);

THIRD APPEARANCE (A very beautiful person in Paradise castle. Mother lives in this castle. Angels around);

VIEW FOURTH (a huge moat in front of the gates of hell. A teenager and an old man are hugging);

VIEW FIFTH (a young man (in front of the gates of hell) [Lange, 1950; 56].

If we pay attention, the creator has the right to use the artistic texture, because the artistic texture is the fruit of the author's imagination, but the situation in which the artistic texture can be given is of great importance. If we look at the events of the epic “Jannatga yo‘l” as a fantasy of the creator, the events experienced by the heroes are based on real life, that is, the real essence of the epic lies in the essence of life. Only the author uses artistic texture as a means of conveying this truth and tragedy to the reader. The main character of the epic “Jannatga yo‘l” is a young man. The poet did not choose this hero for nothing.

As the main characters in the epic, we can mention the images of Father and Mother. Here it is worth mentioning one thing, the poet has not used any artistic painting while enlivening the images of love, in fact, it is impossible to use it. Because every person who has reached the status of a parent in this world is the owner of his own dedication and courage, and each of them has a destiny that is worth becoming a legend. It is the same with the parents of the young poet. Taroziyan does not send

the young man to his parents for nothing because two paisas are not enough. Because there are two breeds in this world who are capable of giving everything, if necessary, their lives for their children. One is the father, the other is the mother [Williams, 1958; 46].

METHODS

The following two methods were widely used in conducting the research, and their role in ensuring the accuracy and consistency of the research work was taken into account. The method of semantic analysis begins with the language-independent stage of analyzing a set of words in a text to understand their meaning. This step is called “lexical semantics” and means getting a dictionary definition for the words in the text. Next, words or elements are analyzed. Each element has a grammatical role and the whole structure is reworked to reduce any confusion caused by ambiguous words with multiple meanings [Gladkova, 2007; 178]. Technically, semantic analysis involves:

- a) data processing;
- b) defining features, parameters, and characteristics of processed data;
- c) data representation;
- d) defining grammar for data analysis;
- e) assessing semantic layers of processed data;
- f) performing semantic analysis based on the linguistic formalism.

Semantic analysis uses two distinct methods to extract information from a text or corpus of data. The first method is related to text classification and the second is to text extraction [Goddard, 1998; 189]. Semantic analysis methods and tools enable automated text classification or ticketing, freeing relevant staff from mundane and repetitive tasks. In a broader context, this enables agents to focus on prioritizing urgent issues and deal with them immediately. [Goddard & Wierzbicka, 2007].

The comparative method is to consider the object of study in relation to another. The object of study is usually compared in space and/or time. Comparative methods can be qualitative and quantitative. Often, there is a trade-off: the more cases there are to compare, the more variables there are that cannot be compared, and vice versa [Habib, 2011].

The comparative method is often used to look for patterns of similarity and difference, and to explain continuity and change. Comparative studies often use the most similar systems design (which consists of comparing very similar situations that differ in the dependent variable, which makes it easier to find independent variables that explain the presence/absence of the dependent variable) or the design of the most diverse systems (comparing very different situations that all have the same dependent variable, so that other situations present in all situations are treated as independent variables can be issued).

Comparison additionally uses object and object group comparisons. This uses two types of relationships: a relationship between two objects and a relationship within a group of objects. An example of a complex comparison is the method of pairwise comparison. Under the object in the first step study is compared with another object

of a certain group [Bierwisch, 2001; 14].

This process uses binary relationships. Justified the results of such a comparison, the place of the studied object in the group of objects is found. In this case the group relation is used. The result of the comparison is a quality assessment and assignment objecting to a place in a group or a particular class.

RESULTS

The process of studying materials has been the basis for conducting many large-scale studies. The research work was interesting and exploratory. Both methods have been studied. At first, studies have been carried out on the basis of 4 terms in two languages, which are the object of study, and after separating the places where they come from, first semantically, and then the aspect of description between languages and religions has been studied in a comparative order.

In Dante's "The Divine Comedy", the image of *Heaven* and *Hell* are mentioned.

In the work, it is written that the sky consists of ten levels. In this tenth heaven is Heaven itself, the abode of God, the angels, and the blessed. Heaven will have the shape of an amphitheater, with an endless series of stairs stretching to infinity.

The blessed, who are engrossed in the contemplation of God, sit on these steps. As we mentioned above, the author and the main character of the poem is Dante. However, he describes this place only at the end of "The Divine Comedy"; in the previous nine songs, he says about his journey through the nine heavens with Beatrice.

"It is so bitter that death is almost sweeter.

But, having received eternal blessings from him,

I often talk about what I see here".

"Here, at the bottom of a steep slope,

Quiet and curly trot,

All in colorful patterned bright dots".

"And so I was embraced by confusion.

Slowly, irrevocably wolf

There, narrow, where the rays are silent".

"Proverb: "The road to hell is paved with good intentions." Sinners in the highest circles of hell often go there for good intentions. The lower circles are criminals, but there are exceptions. There is hope for forgiveness in higher circles".

"The leader replied: "It is a lot of misfortune

Unfortunate souls who lived unknowingly

There is no glory, no shame in the deeds of death.

"With them a host of evil angels,

It was, without rebellion, true and not

Powerful, keeps the middle."

"The sky, not tolerating the spots, overthrew them;

And the depths of hell will not receive them,

Otherwise, guilt would be proud."

Minos waits here for a terrible mouth;

The investigation and the trial are done at the doorstep
 And he sends it with a flourish of his tail.
 The man who turns away from God,
 She appears before him with her story,
 He strictly separates the sins,
 Hell will appoint him a place,
 Turning the tail around the body many times,
 How many steps should he go down? [“The Divine Comedy”, Dante Alighieri;
 509]

In the above-mentioned passages of the work, the metaphorical path of divine concepts is expressed in the form of human feelings, the state of things and animals. Also, the two materials taken for research are almost identical in the form of a poetic novel or a poetic epic.

“Parvardigor shafqatni ixtiyor etdi,
 O‘n sakkiz ming olamni yo‘qdan bor etdi.
 Bandasiga bildirib ko‘ngillarini,
 Tayin etdi payg‘ambar – rasullarini.
 Hazrat Odam shu taxlit fasona bo‘ldi,
 Maloyiklar Odamga parvona bo‘ldi.
 To‘lsin boqiy farog‘at ushbu xonaga,”
 “Rahmat nuri dastavval mushfiqonaga.
 Bir dahshatni sezayotir yuragim tayin,
 Bezovtaman, bezovtaman anchadan buyon,
 Garchand jannat oromiga noil bo‘lmayin,
 Nimagadir yuragimda g‘ashlik hukmron.”
 “Tanimasman, ko‘rmaganman, yot u men uchun,
 Balki biror do‘zaxidir, shilqim, besubut.”
 “Ne qilardim? Harqayda ham nuqtai nizom,
 Jannatning ham bor shekilli o‘z yo‘sinlari.
 O‘g‘lim nolib aytganiday, poylaydimudom
 Mahallada choyxonachi ko‘sa singari” [“Jannatga yo‘l”, Abdulla Oripov; 11].

Abdulla Oripov's work “Jannatga yo‘l” is written in the style of a poetic drama, and the events of the world, after his death, are described in a fantastic way. The work begins with the image of an angel who measures the merits and people's sins during their lifetime (Minos – Tarozibon). The authors of both sagas condemn human vices such as extortion, betrayal, conspiracy, and laziness. They teach that one must fight against such vices in life.

Below we present an analysis of the research materials based on the semantic method.

Table 1. Semantic analysis of researching materials

Semantic primes (English and Uzbek exponents)	
I, me, you, someone, something, thing, people, body; siz, men, kimdir, odamlar	substantives
kind, parts; qismi, bo'lagi	relational substantives
this, the same, other, else; bu	determiners
one, two, much, many, little, few, some, all; hammasi, ko'pi	quantifiers
good, bad; yaxshi, yomon	evaluators
big, small; katta, kichik, mayda	descriptors
think, know, want, don't want, feel, see, hear; bilmaslik, eshitish, sezmaslik	mental predicates
say, words, true; gunoh, haqiqat	speech
do, happen, move, touch; sodir bo'lmoq, aylanib yurmoq,	actions, events, movement, contact
be (somewhere), there is, be (someone\something), be (someone)'s; o'ninchi osmonda bo'lmoq	location, existence, specification, possession
live, die; o'lmoq, uzlatga ketmoq	life and death
when time, now, before, after, a long time, a short time, for some time, moment; tezda, qisqa muddatga	time
where place, here, above, below, far, near, side, inside; qayer bo'lmasin	space
not, maybe, can, because, if; sababli, agar bo'lmasa	logical concepts
very, more; juda nihoyatda	augmentor, intensifier
like, as, way; ga o'xshab	similarity

In the process of comparing and analyzing the selected materials, it is observed that the image of paradise differs from the beginning of the works. At the initial stage of the comparative analysis of the two works, attention is focused on the relative similarity of religious views on the work, in which the concept “Heaven” is positive and the concept “Hell” is negative. The difference between these concepts is the difference in their locations.

“There is then a tenth heaven, which overlooks the whole and is made of pure intellectual light. In this tenth heaven is Heaven itself, the seat of God, angels, and the blessed” [“The Divine Comedy”, Dante Alighieri; 510].

Parvardigor shafqatni ixtiyor etdi,

O'n sakkiz ming olamni yo'qdan bor etdi.

Bandasiga bildirib ko'ngillarini,

Tayin etdi payg'ambar – rasullarini.

Hazrat Odam shu taxlit fasona bo'ldi [“Jannatga yo'l”, Abdulla Oripov; 20].

Xo'p g'alati ekan-ku jannat, Posbon boshi kelganida bu sirni aytay [“Jannatga yo'l”, Abdulla Oripov; 21].

In the process of comparative research, it is necessary to mention the following differences in the image of heaven. In “Jannatga yo'l”, the guardians of heaven are depicted as the images of angels:

Hurqiz

Qutulmadim, qutulmadim shulardan, e voh,

Harqayerda bir go‘r ekan bu yigit zoti.

Farishta

Ilakishib qoldimikan

birorta arvoh,

Faqat, faqat nolib o‘tgan buning hayoti [“Jannatga yo‘l”, Abdulla Oripov; 22].

“The Divine Comedy” describes different spirits that represent a certain function and a certain human quality. Heaven appears to be divided into several stages, and the names of the planets are given to them.

“Thus the fourth, fifth and sixth heavens house the souls of those who were wise, those who fought for faith and those who were good, righteous men”.

“Mercury depends on the love of earthly glory, so here Dante meets the souls who did good works but with a negative purpose: to have fame in life” [“The Divine Comedy”, Dante Alighieri; 512].

Now, we compare the images of Hell and Heaven. We also come across several similarities and differences. At the core of the concept *Hell* in the two works is a place where evil wishes appear for those who have sinned. Also, another aspect of them is the similarity of the punishments faced by the sinners.

“They sinned not; yet their merit lacked its chiefest

Fulfillment, lacking baptism, which is

The gateway to the faith which thou believest;

Or, living before Christendom, their knees

Paid not aright those tributes that belong

To God; and I myself am one of these” [“The Divine Comedy”, Dante Alighieri; 515].

“Hali do‘zax qopqasidan ichkari kirmay

Ostonada shuncha savdo bo‘lsa-ya, yo Rabb!

Umrin o‘tib ketibdi-da, hech neni ko‘rmay,

Tarozibon ayrganiday, ko‘rmabman qarab” [“Jannatga yo‘l”, Abdulla Oripov; 30].

When we think about the differences between the concepts *Hell* in the research materials, we analyze the image of suffering, punishment and sinful people in it. Sinners, being placed in front of the devil, are completely different from the image in “Jannatga yo‘l”. That is, hell is seen as an abode of endless suffers. The funnel of hell is divided into nine circles: the worst sins are located next to the devil. *Hell*:

“Anti-Inferno: A lazy sinner. Dante hates them even to the point of banishing them from hell. They have no place in hell.

The First Circle or Limbo: Virtuous Pagans and Unbaptized Children; their only punishment is not being able to see God.

Second to fifth circles: the sinners of lust, greed, gluttony and anger.

The Sixth Circle: Heretics and Atheists.

The Seventh Circle: Sinners of Violence divided into three circles.

The Eighth Circle or Malebolge: it receives those who commit fraud; divided into ten streams according to the type of fraud.

The ninth circle: it receives traitors and is divided into four areas according to those who suffer for their sins, ring” [“The Divine Comedy”, Dante Alighieri; 418].

“Rad etma zinhor.

Hozir ikkov kirib borsak, deylik, masalan,

To‘larmidi jahannamning cheksiz maskani?!

Do‘stlik haqqi, iltimosim eshit qat’iyan:

Olgin mendan yetmagan shul ikki paysani!” [“Jannatga yo‘l”, Abdulla Oripov; 14].

DISCUSSION

This section is subdivided into two sections. The first one introduces and explains a semantic template for abnormal locations. The second one compares the explanations to highlight the similarities and differences between the depictions of *Heaven* and *Hell* in English and Uzbek works.

Just as *Heaven* and its image are slightly different from the concept in Uzbek literature, there are several differences between the English version of *Hell* and its Uzbek interpretation. So, the above analysis highlights the similar components between both explanations.

While working on and reworking on what was produced in the two works, a semantic template was proposed for them: (1) Point, (2) Existence state, (3), Ordinary Attributes (4) Population, (5) Nature of Place, (6) Location and (7) General description.

The first three parts of the semantic template for abnormal place terms are identical in the presence of non-human terms. Comments are prioritized to install the replacement. The second three parts have to directly follow for some reasons. They show the attitude of people to actions in these parts. By studying the components, the reader can consider how each place in our code works. The last parts are followed by attributes, which notified the reader to understand that the rest of the components show what people can say when they talk about the supernatural place in question. These parts consist of four subparts: Inhabitants, Nature of the place, Location, and General description (See Table 1).

Interpretation of the religious meanings of the target concepts shows a number of similarities and differences. We will first discuss the similarities, provide a full explanation, and then discuss the differences.

We mentioned a lot of similarities of figurative expressions taken for study in the works. However, three important similarities are given while two works are being compared. *Heaven* and *Jannat* are seen as God’s reward for good people, *Hell* and *Do‘zax* as God’s punishment for bad people. Apparently, the place reigns and *Heaven and Hell*, and torment awaits those who enter Hell. Furthermore, *Heaven* and *Jannat* are imagined as above the earth. The similarities between English sky and its Uzbek equivalents are underlined in the above explanations.

Heaven and *Jannat* differ in three ways. First, *Jannat* seems as one place, and *Heaven* is a place divided into many other places; every place is higher than another place and the higher the place, the more happiness shines. Second, *Jannat* (through God, angels, and/or saints) seems to exist. It is able to help people and prevent bad

things from happening to them, whereas in the “The Divine Comedy”, Heaven doesn't seem to be perceived as such. Third, in Dante's “Comedy”, God seems to be in Heaven, but not in “Jannatga yo‘l”, the writer actually believes where God resides above the sky.

As for *Hell*, there are two differences between the words *Hell* and *Do‘zax*. The first difference is their connection with the concept “fire”. In “Jannatga yo‘l”, fire is the tool which is given to torture sinners. This difference comes from the fact that the Koran mentions that there is fire in *Hell*. The Bible also mentions that there is fire in *Hell*; however, unlike the Bible, the Koran should be taken literally, not symbolically. The second difference is that *Hell* is visible to imagine deep underground, that is in Dante's “Comedy” but in “Jannatga yo‘l”, the writer does not provide any context that directly or indirectly describes the location of *Hell*.

CONCLUSION

This article is written on the basis of the research aimed at describing the concepts *Heaven* and *Hell* in literary texts. The materials obtained for the research were carefully studied and the positions related to the research work were analyzed using two methods. First, a semantic analysis was performed and the semantic features of these research materials were studied and interpreted. In the process of explanation, the main concepts are presented in the form of a table above. In the next research method, the similarities and differences of the places where the images of *Heaven* and *Hell* are given in the two works have been compared and explained. Each explanation is supported by examples.

The analysis showed that the diversity of national views and religions were also reflected in literary texts. It was clearly felt through this study that the concepts *Heaven* and *Hell*, which have the same meaning for all religions and nations, are interpreted differently. As a result of our research in the process of writing this article, we have found that despite the similarities in the description of the concepts *Heaven* and *Hell* in Eastern and Western literature, there are some differences.

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