

## URBANISTIC COGNITIVE MATRIX OF PETERSBURG IN FOCUS ON THE REALIZATION OF THE MAIN CONCEPTS IN F.M. DOSTOEVSKY'S NOVEL "CRIME AND PUNISHMENT"

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### Abstract

The article is devoted to the research of the concept "Petersburg" on the basis of F.M. Dostoevsky's novel "Crime and Punishment" from the perspective of cognitive linguistics and literary studies. The concept "Petersburg" is described as a space-time continuum of the narration in the aspect of realization of the central concepts of the literary work reflecting the writer's philosophical and ethical picture of the world. The space-time continuum forms a flow of thoughts and feelings of the personages and reveals a conceptual analysis of crime and punishment in a procedural-event aspect.

The concept "Petersburg" is presented in the form of the cognitive matrix (according to N.N. Boldyrev) with the sub-concept "Bridge" as a central element of the structure, which activates several significant cognitive contexts (frames of interpretation by Charles J. Fillmore):

1. "Bridge" as a temporal-event division of the narration in two parts: crime and punishment; Bridge symbolizes "the point of no return" to the previous life, "the point of life and death" and isolation of the hero, as well as inevitability of punishment.
2. "Bridge" as a spatial-social division of a habitable environment; the description of the external environment typical for poor people of Petersburg reveals the social grounds for mad ideas of "superman".
3. "Bridge" as a difficult moral rebirth of the main personage from the idea of "superman" to comprehension of the divine soul of every human being by repentance.

Thus, the cognitive matrix of Petersburg reflects the cognitive structure of the narration in time and space continuum as wholeness.

**Keywords:** concept, Petersburg, crime, punishment, space-time continuum, cognitive linguistics, cognitive matrix, the idea of "superman", bridge, yellow and black colour, disease, odour, noise, poverty, life and death.

## INTRODUCTION

Among the conceptual research, the field of urban concepts is increasingly expanding, especially on the basis of Russian artistic literature. The concept of "City" is explained and realized by people through the stereotypical perception of various cities belonging to the material world. Moreover, these cities can be perceived as with the "plus" and "minus" sign. Thus, comprehension of the concept "city" by various social groups, layers and individuals has a value of a certain standard representation of the city as the concentration of "good" or "evil" forces fixed in the given culture or subculture. The associative connection of ethical, cultural categories with the "names" of cities is quite obvious. [Ill'in, 2004, p. 331].

A number of scientific works are devoted to the research of the literary concept "Petersburg" on the material of both artistic prose and poetry of various literary periods. The following table reflects semantic components of the given concept as results of the research of its lexical explication by some Russian scholars.

**Table 1. Research of the concept "Petersburg" by Russian scientific school representatives**

№	Scholars	Analysed materials	Semantic components of the concept "Petersburg"
1.	<b>N.G. Sichinava</b> [Sichinava, 2014, p. 18-19].	Story "Nevsky Prospect" by N.V. Gogol	Petersburg is a space inhabited by representatives of various social strata; Petersburg is the space where the rich and the poor live; Petersburg is a non-Russian city; Petersburg is an uncomfortable space; Petersburg is a pressing space; Petersburg is a space populated by pseudo-intelligent people; Petersburg is an insincere, deceptive space; Petersburg is an overpopulated space.
2.	<b>E.A. Kalashnikova</b> <a href="http://nenuda.ru/не-тербург-в-поэзии-русского-зарубежья.html">http://nenuda.ru/не-тербург-в-поэзии-русского-зарубежья.html</a>	Russian emigrant poetry of the XX century	Petersburg is the capital of Russia, the only city; Petersburg is a dying, dead city; Petersburg is a city created by Peter I; Petersburg is a cold, hungry city; Petersburg as a city, organized space; Petersburg is a terrible city.
3	<b>V.Yu. Prokof'eva</b> [Prokof'eva, 2004, p. 106 - 114].	Russian Poetry of the Silver Age	1)"The city as a phenomenon", "the city as a myth": the poetic definition of the city; 2) "the city as a structured space": the category of urban landscapes (Neva, Summer Garden, etc.), the names of streets, squares, buildings, churches, architectural ensembles. The Bronze Horseman as a sign of the city; 3) "a city as a fixed space in education": a lexical reflection of the geographical and climatic features of the city; 4) "city as a temporary space": a lexical representation of its history and culture - based on various combinations of the listed meanings, together with associative mythological semantic components; 5) personified gestalts of the city, anthropomorphic and zoomorphic.

In the present article, the concept "Petersburg" in F.M. Dostoevsky's novel "Crime and Punishment" is described as a space-time continuum of the narration in the aspect of realization of the central concepts of the literary work reflecting the writer's philosophical and ethical picture of the world. The space-time continuum forms a flow of thoughts and feelings of the personages and reveals a conceptual analysis of crime and punishment in a procedural-event aspect. In this connection, one of the main elements of the cognitive matrix "Petersburg" as a complicated integrative concept by N.N. Boldyrev [Boldyrev, 2008, p. 5] is the sub-concept "Bridge", which may be analysed by the method of frames of interpretation by Charles J. Fillmore. Both, cognitive-matrix analysis and frame semantics are oriented on activation of cognitive contexts

in order to get cognitive meanings important for revealing and comprehension of the main concepts in the novel "Crime and Punishment". Fillmore considers the process of text interpretation as such a procedure which allows receiving maximal rich interpretation of the text, extracting from the text everything that is possible. Frame semantics is a process of cognitive structure introduction into the text in order to create and expand its context. [Fillmore, 1985, p. 222-254]. According to Charles J. Fillmore, frame semantics deals with "a view of the description of meaning-bearing elements in a language according to which words (etc.) come into being only for a reason, that reason being anchored in human experiences and human institutions. In this view, only way in which people can truly be said to understand the use to which these meaning-bearing elements are being put in actual utterances is to understand those experiences and institutions and to know why such experiences and institutions gave people reasons to create the categories expressed by the words. The semanticist's job is to tease out the precise nature of the relationship between the word and the category, and the precise nature of the relationships between the category and the background" [Fillmore, 1982, p.135-136].

So that, to identify frames of interpretation of the sub-concept "Bridge", several main meanings of the word "Bridge" given in various dictionaries and other sources have been considered:

1. A structure carrying a road, path, railway, etc. across a river, road, or other obstacle;
2. Something intended to reconcile or connect two seemingly incompatible things; [*Oxford Living Dictionaries*]
3. Something that makes it easier to make a change from one situation to another;
4. Burn one's bridges (behind one) - idiom, to eliminate all possibilities of retreat; make one's decision irrevocable. [*Cambridge Dictionary*].

According to different mythologies, "Bridge" is considered as:

1. Very thin connection with the other world; [Ancient Chinese symbolism]
2. Separation of realms of the living and the dead; [Iranian mythology]
3. Connection of our world with Paradise: bridge "**as narrow as hair**" [Christian mythology].
4. Communication between Heaven and Earth, the union of man and deity, transition from one state to another, a change or a desire for change. <https://www.newacropol.ru/Alexandria/symbols/bridge/>

In Peter Ackroyd's literary-regional work "Thames: Sacred river", there are given some meanings of bridge:

1. The bridge embodied all the diversity of the city with its inhabitants – rich and poor, powerful and humble, sad and joyful;
2. There is something comforting about bridge. They reassure. They invite. These are signs of purposeful activity;
3. The bridge rests on the stones of the Christian faith and virtues;
4. The bridge is associated with the devil. [Ackroyd, 2014, p. 107].

On the basis of abovementioned meanings of the word "Bridge", the following cognitive contexts (frames of interpretation) may be activated in order to include additional meanings for understanding the main concepts of the novel "Crime and Punishment":

1. "Bridge" as a temporal-event division of the narration in two parts: crime and punishment;
2. "Bridge" as a spatial-social division of the city;
3. "Bridge" as a moral and spiritual regeneration of the main personage.

## SECTION 1

1.1 According to B. Sokolov, the title "Crime and Punishment" reflects itself the Christian theme of retribution for what they did. [Sokolov, 2007, p. 511]. In the cognitive approach, these are two dialectically interrelated concepts, reflecting the complex and deep structure of the crime and its moral consequences in the socio-psychological, philosophical, and spiritual-moral aspects. Rodion Raskolnikov's murder of the moneylender Alena Ivanovna and her sister is considered by him as *a kind of social and psychological experiment* that should confirm not only in his own eyes, but also in the eyes of other people, the correctness of the system of ideas created and suffered by him. Raskolnikov's philosophical theory seems to F.M. Dostoevsky to be

the “standard of time”, an expression of the ideological and moral hesitation of a significant number of representatives of the young generation - primarily from the urban diverse, democratic environment. The definition of the Nietzschean idea of the “*superman*”, which became fashionable in Russia in the 19th century, is given by V. Solov'ev: “Contempt for the weak and sick humanity, the pagan view of strength and beauty, appropriation in advance of some exceptional superhuman significance - firstly, to yourself alone, and then to yourself collectively, as an elected minority of the “best”, more powerful, more gifted, or “masterly” natures, to whom everything is allowed, since their will is the supreme law for others — this is an obvious error of Nietzscheanism.” [Solov'ev, 1990, p. 626-632]. F.M. Dostoevsky's spiritual and moral position is shown by exposing the falsity of claims to superhumanism, behind which lies weakness, infirmity, self-destruction, and anti-humanism, but the nature of moral and religious conscience is eternal. The writer “professes the religion of love for the neighbour” and exposes the deceit of the religion of love for the “distant”, inhuman, superhuman. There is a “distant” who has commanded to love the “neighbour”. This is a God. But the idea of God is the only superhuman idea that does not exterminate man, does not transform man into a simple means and instrument. God is the only supreme “idea”. And the one who does not bow before the Higher Will in solving this question (is it possible to kill even the last of the people in the name of his “idea”), destroys his neighbours and himself. This is the meaning of “Crime and Punishment.” [Sokolov, 2007, p. 511].

1.2 In this aspect, one of the most significant symbols in the space-time continuum of the novel is the “**Bridge**”, which means **a turning point** for Raskolnikov, a critical “**point of no return**” to past life after he committed the murder of the moneylender and her sister. Standing on the **Nikolaevsky Bridge**, he became aware of “abyss” between past and present after the crime: “Deep down, hidden far away out of sight all that seemed to him now—all his old past, his old thoughts, his old problems and theories, his old impressions and that picture and himself and all, all.... It seemed to him, he had cut himself off from everyone and from everything at that moment.” [Dostoevsky, 2002, p. 213-214].

Since then, Raskolnikov's alienation from other people and the progression of the disease begin: *“Hush, mother, and he muttered in confusion, not looking at her, but pressing her hand. ‘We shall have time to speak freely of everything!’ As he said this, he was suddenly overwhelmed with confusion and turned pale. Again that awful sensation he had known of late passed with deadly chill over his soul. Again it became suddenly plain and perceptible to him that he had just told a fearful lie—that he would never now be able to speak freely of everything—that he would never again be able to speak of anything to anyone. The anguish of this thought was such that for a moment he almost forgot himself. He got up from his seat, and not looking at anyone walked towards the door.”* [Dostoevsky, 2002, p. 412-413].

1.3 The “**bridge**” is also a critical place where many people's issues of **life and death**, who do not see a way out of difficult life situations, are solved. So, Raskolnikov becomes an unconscious witness of how an unfamiliar woman “with a long, yellow, wasted face and red sunken eyes” rushes into the ditch from the bridge in order to drown. The drowned woman, whom people called Afrosinyushka, managed to be saved by the policeman. Raskolnikov himself later, before surrender, confesses to his sister: *“You see, sister, I wanted to make up my mind once for all, and several times I walked by the Neva, I remember that I wanted to end it all there, but ... I couldn't make up my mind.”* [Dostoevsky, 2002, p. 912].

## SECTION 2

2.1 The story of Raskolnikov's moral struggle unfolds in the novel against the broad background of the daily life of the city. The description of Petersburg is given in two projections by the author: on the one hand, as a reflection of his feelings and observations, and on the other hand, as an external environment, influencing his will and contributing to his decision. Dostoevsky tries to show that the actions and decisions of the characters are never groundless, and have been prepared by various psychological and external influences. In this respect, we can talk about the presentation of the concept “Petersburg”, which includes along with many basic, simple and everyday phenomena and facts of “current” life, also various kinds of ideas and ideological illusions, as a manifestation and implementation of the central concepts “Crime” and “Punishment”. According to G. Friedlander, as well as in Shakespeare's tragedies not only people take part in the action, but also the elements - nature and the city, water and land.

2.2 **Bridge as a spatial-social division of the city into rich and poor parts** is shown in the situation, when the main personage Raskolnikov standing on the **Nikolaevsky Bridge**, realizes that Petersburg represents the image of the city that is dead, cold, and indifferent to the destiny of a person: *“When he was attending the university, he had hundreds of times—generally on his way home—stood still on this spot, gazed at this truly magnificent spectacle and almost always marvelled at a vague and mysterious emotion it roused in him. It left him strangely cold; this gorgeous picture was for him blank and lifeless.”* [Dostoevsky, 2002, p. 213]. The social-division function of the bridge is emphasized by the opposition of rich buildings such as: “Palace”,

“The cupola of the cathedral”, “Chapel” on the one side, and the picture of Five Corners, Harlamov’s house, the bazaar ‘*Pani*’ full of drunken and noisy people on the other side of the river.

In the novel “Crime and Punishment”, Petersburg is a city of contrasts: “*magnificent city created by Peter the Great*”, and a completely different image: “*The heat in the street was terrible: and the airlessness, the bustle and the plaster, scaffolding, bricks, and dust all about him, and that special Petersburg stench, so familiar to all who are unable to get out of town in summer—all worked painfully upon the young man’s already overwrought nerves. The insufferable stench from the pothouses, which are particularly numerous in that part of the town, and the drunken men whom he met continually, although it was a working day, completed the revolting misery of the picture.*” [Dostoevsky, 2002, p. 8-9]. One of the personages in the novel Svidrigailov Arkady Ivanovich, describes a grey and gloomy atmosphere of Petersburg: “*And another thing, I’m convinced there are lots of people in Petersburg who talk to themselves as they walk. This is a town of crazy people. If only we had scientific men, doctors, lawyers and philosophers might make most valuable investigations in Petersburg each in his own line. There are few places where there are so many gloomy, strong and queer influences on the soul of man as in Petersburg. The mere influences of climate mean so much. And it’s the administrative centre of all Russia and its character must be reflected on the whole country.*” [Dostoevsky, 2002, p. 824]. Razumikhin tells Raskolnikov’s sister and mother about the dangers of citizens in the evening and at night: “*I’ll conduct you both home, you can’t be in the streets alone; Petersburg is an awful place in that way.*” [Dostoevsky, 2002, p. 360]. On the other hand, according to Luzhin, Petersburg is the center of all the news, reforms and ideas of the country: “*All the novelties, reforms, ideas have reached us in the provinces, but to see it all more clearly one must be in Petersburg.*” [Dostoevsky, 2002, p. 271].

2.3 Raskolnikov’s physical and moral sufferings are described against the background of a sick and depressed city. A characteristic feature of the infected “a big city disease” is an obsessive yellow color in the descriptions of the appearance of the heroes, wallpaper and furniture in the dwellings of the personages. Dostoevsky uses yellow wallpapers more often than other “talking” symbols. We see yellow wallpapers in Raskolnikov’s closet, in an old woman’s apartment, in Sonya’s room, in Porfiry Petrovich’s office. Yellow wallpaper in the novel “Crime and Punishment” is a symbol of misery, decay, suffering, fatigue and poverty. Yellow color enhances the atmosphere of disease, sadness, causes a feeling of depression and oppression. “*At last he felt cramped and stifled in the little yellow room that was like a cupboard or a box*” (80). “*The little room into which the young man walked, with yellow paper on the walls, geraniums and muslin curtains in the windows, was brightly lighted up at that moment by the setting sun.*” [Dostoevsky, 2002, p. 14]. “*She has the yellow passport because my children were starving, she sold herself for us!*” [Dostoevsky, 2002, p. 701].

As it is known in mythology, yellow color along with positive connotations (gold color, sunny color, color of ripe ears) has a large number of negative values: the color of illness, death, the afterlife, mourning, grief, sadness, jealousy, betrayal, (see for example, “yellow press” and “yellow house”). S. M. Soloviev, who was specially engaged in studying the color background of Dostoevsky’s literary works, came to the conclusion that “Crime” and “Punishment” was created using virtually one yellow background, this background is a very good addition to the dramatic experiences of the characters. [Solov’ev, 1979, p. 352]. Moreover, the author compares the two words: “yellow” and “writhe”, which are often found in the novel. For example, he writes about Raskolnikov as follows: “*He had got completely away from everyone, like a tortoise in its shell, and even the sight of a servant girl who had to wait upon him and looked sometimes into his room made him writhe with nervous irritation.*” [Dostoevsky, 2002, p. 55]. “*Almost from the first, while he read the letter, Raskolnikov’s face was wet with tears; but when he finished it, his face was pale and distorted and a bitter, wrathful and malignant smile was on his lips.*” [Dostoevsky, 2002, p. 79]. “*And then how they all suffer from spleen!*” [Dostoevsky, 2002, p. 606]. “*He was afraid that he had jaundice.*” [Dostoevsky, 2002, p. 640]. “*I’ve become too irritable of late.*” [Dostoevsky, 2002, p. 922]. In the novel, the interaction of the hero’s internal and external world is clearly seen. “Bile”, “Writhe”, “Yellowness” acquires a painful, oppressive and depressing meaning.

2.4 The following table shows the palette of yellow and black colors in the description of the exterior, furniture, food, clothing, and other details of poor people living. Also, odour and noise intensify the negative influence on psyche of citizens, making them “half-mad”.

Table 2. Colours, odour and noise of the city as depressive and sick features of habitable environment for low class people

Yellow and Black colours	Odour	Noise
<b>city Petersburg</b>		
<p><b>Description of rooms:</b> ...with its dusty <b>yellow paper</b> peeling off the walls (p.54), )... he felt cramped and stifled in the little <b>yellow room</b> (p.80), ... turned to the wall where in the dirty, <b>yellow paper</b> (p.248)... looked at the <b>yellow</b> and tattered <b>paper</b>. (p.752) ... all government furniture, of polished <b>yellow wood</b> (p.594) ...with <b>yellow paper</b> on the walls... (p.12). The furniture, all very old and of <b>yellow wood</b>, two or three halfpenny prints in <b>yellow frames</b>... (p.15)...the <b>yellow sofa</b>... (p.496) ... a mangy fur cape, <b>yellow with age</b> (p.13), ... the <b>yellow, scratched and shabby wall-paper</b>...(p.564), ... though the general <b>colour—yellow</b>... (p.888). The bright <b>yellow, wooden</b>... (p.900).</p> <p><b>Person's appearance</b> ...and his wasted, pale and <b>yellow</b> face (p.285)... with a long, <b>yellow, wasted face</b> and red sunken eyes (p.309)... His face, bloated from continual drinking, was of a <b>yellow</b>... (p.23)... was a large, sinister-looking <b>yellowish-black bruise</b>... (p. 333) ... rather snub-nosed face was of a <b>sickly yellowish colour</b>... (p.444),</p>	<p>...the <b>airlessness</b>, the bustle and the plaster, scaffolding, bricks, and <b>dust</b> all about him, and that special <b>Petersburg stench</b> (p.8). <b>The insufferable stench</b> from the pothouses (p.9). ...some sliced cucumber, some pieces of dried black bread, and some fish, chopped up small, <b>all smelling very bad</b> (p.23). ... It was <b>insufferably close</b>, and so heavy with the fumes of spirits that five minutes in such an atmosphere might well make a man drunk (p.23). <b>The dust of the town</b> and the huge houses... (p.105)... <b>the dust of which was always black</b> (p.107)... <b>dirty and stinking courtyards of the Hay Market</b> (p.118). Again <b>dust, bricks and mortar, again the stench</b> from the shops and pot-houses, again the drunken men...(p.178)...<b>heat was stifling and there was a sickening smell of fresh paint</b> and stale oil from the newly decorated rooms (p. 179). A <b>disgusting place-filthy, stinking</b> (p.270). ...<b>there was a smell of mortar, dust and stagnant water</b> (p.494). From the first hour the town reeked of its <b>familiar odours</b> (p.849).</p>	<p>... <b>and the sounds of a hired concertina</b>... The room was <b>filled with noise</b> (p.38). ... <b>cried one of the new-comers; he shouted the words and went off into a guffaw</b> (p.42). <b>Shouts of laughter and even oaths</b> followed (p.44). ... <b>there was shouting, uproar and laughter within</b> (p.44). ... <b>always shouting, laughter and abuse, hideous hoarse singing and often fighting</b> (p.107). ... <b>raising their voices to a shout, dropping them to a whisper</b> (p.216). ... <b>squealing, fighting and laughing</b> ... (p.258).</p>
<p>...with <b>black nails</b> (p.26)...<b>darkness</b> and confusion (p.116)... some power of <b>darkness</b> (p.343)... <b>dark</b> and narrow staircase (p.562), Her pale, <b>yellow, wasted face</b> ... (p.770).</p>	<b>Rodion Romanovitch Raskolnikov</b>	
	<p>... <b>especially when the wheels were stuck in the mud or in a rut</b> (p.108). ... <b>as stifling as</b> before, but he eagerly drank in the <b>stinking, dusty town air</b> (p.285)... <b>I was disgustingly drunk</b> ... (p.391).</p>	<p>...<b>suddenly shouted at him ... bawling at the top of his voice</b> ... (p.10)...<b>tears and tribulation</b>... (p.44). <b>unnatural sounds, such howling, wailing, grinding, tears, blows and curses</b>... (p.214).</p>
<b>Alyona Ivanovna</b>		
	<p>Her colourless, somewhat grizzled hair was <b>thickly smeared with oil</b> (p.13).</p>	<p>The <b>bell gave a faint tinkle</b>... (p.13). The old woman</p>

		<b>coughed and groaned</b> at every instant (p.13).
	<b>Arkady Ivanovitch Svidrigailov</b>	
	<i>The room was close ... the room <b>smelt of mice and of leather</b></i> (p.890).	

### SECTION 3

3.1 At the same time, the **“bridge”** is associated with **the idea of repentance and redemption for the crime committed**: *“In another week, another month I shall be driven in a prison van over this bridge, how shall I look at the canal then? I should like to remember this!’ slipped into his mind.”* [Dostoevsky, 2002, p. 925-926]. **Through the bridge**, Raskolnikov passes to Hay Market, where in the middle of it, in a crowd of people, he recalls Sonya's words: *“Go to the crossroads, bow down to the people, kiss the earth, for you have sinned against it too, and say aloud to the whole world, ‘I am a murderer.’”* He trembled, remembering that. *And the hopeless misery and anxiety of all that time, especially of the last hours, had weighed so heavily upon him that he positively clutched at the chance of this new unmixed, complete sensation. It came over him like a fit; it was like a single spark kindled in his soul and spreading fire through him. Everything in him softened at once and the tears started into his eyes. He fell to the earth on the spot....He knelt down in the middle of the square, bowed down to the earth, and kissed that filthy earth with bliss and rapture. He got up and bowed down a second time.”* [Dostoevsky, 2002, p. 927-928]. Besides, the **“bridge”** as a moral and spiritual transformation of the hero is reflected by the symbols, such as: Hay Market, the Cross, Bible: the resurrection of Lazarus.

3.2 According to N.A. Berdyaev, Dostoevsky's moral pathos is the recognition of the absolute value of every human being in the face of eternity. In every human being the image and likeness of God must be honored. A person who kills another person, kills himself, denies immortality and eternity in the other and himself. Such irresistible and purely Christian is Dostoevsky's moral dialectics. It is not the utilitarian fear of punishment that should be kept from crime and murder, but the human immortal nature of man, which is denied by crime and murder. The human conscience is an expression of this immortal nature. [Berdyaev, 2001, p. 172]. In “Crime and Punishment”, the writer asserts the path of the moral rebirth of a person as the only possible way of his liberation from power-hungry, individualistic impulses and passions.

### CONCLUSION

Thus, we can conclude that an integrative cognitive-matrix “Petersburg” represents the space-time continuum of the novel narration and realizes the central concepts “Crime” and “Punishment” in the novel, reflecting the philosophical and ethical ideas of the author. “Petersburg” as a literary space-time of the work, influences the thoughts, feelings and actions of the characters, i.e. is a factor of committing a crime (poverty, disease, humiliation) and at the same time reflects the inner state of the heroes. One of the symbolic topographic components of the urbanistic concept “Petersburg” is **“Bridge”** that activates the following frames of interpretation:

1. “Bridge” as a temporal-event division of the narration in two parts: **crime and punishment**; Bridge symbolizes **“the point of no return”** to the previous life, **“the point of life and death”** and isolation of the hero, as well as inevitability of punishment and redemption.
2. “Bridge” as a spatial-social division of a habitable environment; the description of the external environment typical for poor people of Petersburg reveals the social grounds for mad ideas of “superman”. The vivid description of a grey and gloomy city (colours, odour and noise) reflects its painful and oppressive impact on people's psyche and mentality.
3. “Bridge” as a difficult moral rebirth of the main personage from the individualistic-rational idea of “superman” to comprehension of the divine soul of every human being by repentance and spiritual development.

As you can see, an integrative approach to study the complex operational concept “Petersburg” proves to be effective due to expansion of the cognitive contexts of the novel and introduction of new meanings for revealing the essence of the concepts “Crime” and “Punishment” in F.M. Dostoevsky's novel, which does not lose the topicality in these days.

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