CONCEPT OF 'DANCE' IN ENGLISH AND RUSSIAN LINGUA-CULTURES: RESULTS OF MULTI-RESPONSE FREE ASSOCIATION EXPERIMENT

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Abstract: The content of the concept of 'dance' is studied in English and Russian lingua-cultures based on the results of a multi-response free association experiment. It is shown that modern psycholinguistic methods allow one to enrich the semantic description of lexical units and to reveal the differences in the understanding of key notions (cultural universals) inherent in both ethnic groups. The dynamics of the semantic development of the word 'dance' in the English and Russian languages is considered. The multi-response free association test makes it possible to determine the core and periphery of the concept of 'dance' in English and Russian lingua-cultures. It is found that at the present stage of English and Russian language development, the understanding of the concept of 'dance' in both cultures is virtually the same, with differences being observed only at the far and extreme peripheries of the concept.

Keywords: Concept; multi-response free association experiment; core; periphery; semantic development of the word.

INTRODUCTION

Modern linguistics has gone far beyond the practice where language is analyzed outside its cultural context. According to Kramsch (2009), language is nowadays "used not just as a tool for the exchange of information, but as a symbolic system with the power to create and shape symbolic realities, such as values, perceptions, identities through discourse," which means that linguistic studies are nowadays mainly focused on research problems, such as the relationship between language and culture, language and ethnic groups, language and mentality, and language and cognitive perception. In the lingua-cultural perspective, language and culture are inseparable, since any individual embodies within himself all the linguistic and cultural experience he possesses. In this connection, the search for new ways to study the content of a particular concept has led to the emergence of various experimental techniques, among which the association method has an important place.

According to the Unabridged Psychological Dictionary (2004), an association experiment was proposed virtually simultaneously by Carl Jung and by Max Wertheimer and Julius Klein at the beginning of the 1900s. The essence of the experiment consists in the idea that a test person must respond as quickly as possible with the first words that come to his/her mind to a given stimulus word. It should be noted that the association method has found wide application not only in psychology and sociology, but also in linguistics. In lingua-cultural studies, experimental research techniques (especially those based on the association method) allow the

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researcher not only to identify significant elements of a particular concept, but also to extract information of an emotional and evaluative nature.

The established versions of an association experiment (pair associations, serial associations, verbal differentiation, and free associations) make it possible to produce lists of associations in different languages, which allow one to understand fully the meaning of the concept and its correspondence with the definition presented in dictionaries. Being one of the first projective methods, an association experiment relies on the assumption that uncontrolled associations are symbolic and direct projections from the internal realm of consciousness. This experiment most accurately reflects the cultural stereotypes of a particular people, because the most frequent responses of a test person form the culture's key words, which, according to Wierzbicka (1997), play not only an important role in any culture, but also offer an insight into it. The formation of associative links of a particular concept is based on the cultural and historical features of a nation that are due to climatic, territorial and other differences. Thus, association experiments reveal individual and socio-cultural differences in respondents as well as show how mass media, environment, culture, and ideology affect the association system of an individual.

Being intermediaries between words and extralinguistic reality (Evans 2009), concepts reflect individual characteristics of native speakers and the entire linguistic community. Analyzing the concept from the lingua-cultural point of view is very important for the understanding of cultural differences between various nations; in addition, the knowledge of the concept's content allows the worldviews of different peoples to be reconstructed and compared, which facilitates communication. Nevertheless, it should be borne in mind that the content of the concept remains within the frame of a particular culture and epoch.

The concept of 'dance' is a typical cultural universal that is common to all human cultures worldwide (Brown, 1991). As an important part of rituals, ceremonial events, and entertainment, dance can be traced back to the first human civilizations. The fact that people danced in prehistoric times is evidenced by 30,000-year-old Bhimbetka rock shelter paintings in India and 5,000-year-old tomb paintings in Egypt. To date, the precise identification of the time when dance became part of human culture seems impossible, but dance is still a tool of social interaction. Therefore, the study of the concept of 'dance' is an important task that can help reveal similarities and differences in the understanding of its content in Russian and English lingua-cultures.

Modern linguistics employs not only traditional methods for studying concepts (the study of concepts through verbal definitions in various dictionaries), but also widely uses experimental techniques, which have a number of advantages. Unlike traditional methods that rely on a concept somehow 'frozen' at the time of compiling a dictionary rather than on the process of its formation in current times,

experimental research techniques, especially the free association experiment, reflect the contemporary content of the concept. The goal of the association experiment is to identify the associations of an average respondent, to construct and analyze associative relations between words, and to search for new key components of the concept in question.

To date, several associative databases of different languages are known, including The Russian Associative Dictionary (http://www.tesaurus.ru/dict/dict. php), The Edinburgh Associative Thesaurus (available for downloading at http://rali.iro.umontreal.ca/rali/?q=en/Textual%20Resources/EAT), and The French Associative Dictionary (http://dictaverf.nsu.ru). In lingua-cultural studies, the data of these databases reflect the real consciousness of an average language speaker and can be used for the analysis of similarities, differences, and changes in cultures of different peoples as a whole during a specified period of time.

The data on the associates obtained in the experiment can complement traditional linguistic analysis and allows one to consider cultural differences in terms of the systemic character of the worldview of a particular culture.

In this paper, we study experimentally the concept of 'dance' in Russian and English lingua-cultures using a multiple-response free association method and compare the data obtained in order to reconstruct the semantic development of the word 'dance' in the Russian and English languages.

EXPERIMENTAL

The multi-response free association experiment was performed using the standard procedure described elsewhere (see, e.g., Nelson et. al., 1998, 2000, 2003; Hahn, 2008; Popova and Sternin, 2007; Sternin, 2013; Sternin, 2015).

To identify the content of the concept of 'dance' in Russian and English lingua-cultures, we compiled identical tasks for both English-speaking and Russian-speaking respondents. The task consisted of two parts: a questionnaire, which included such items as the respondent's gender, age, nationality, and level of education, and the association task itself. To facilitate the performance of the free association experiment as well as the gathering and processing of data, tasks were constructed using the Google Forms app. The application comes free and makes it possible to use different question types for a survey and to gather the responses in Forms and save them to a spreadsheet. In addition, tasks created in Google Forms can be easily distributed among respondents via email. Figure 1 shows an example of the questionnaire and the task for English-speaking respondents.

The instruction at the top of the task was *Write down five words that come to your mind when you hear the word 'dance.'*

During the course of the experiment the association tasks were emailed to friends and acquaintances (with the proper explanations how to take part in the survey) as
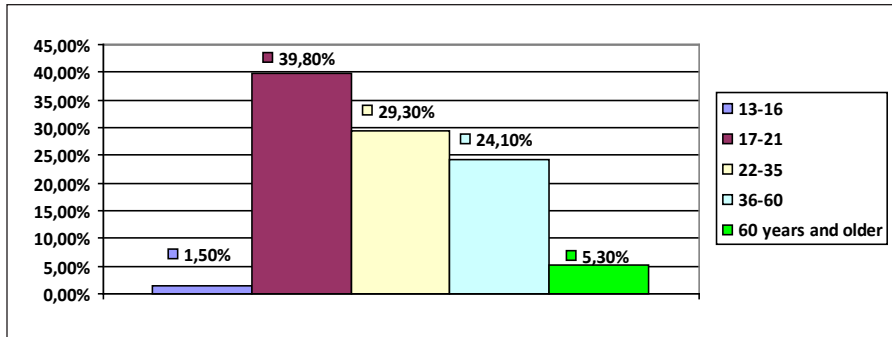
Figure 1: Google Forms questionnaire and task for English-speaking respondents

well as reposted on social networks (Facebook, Odnoklassniki, etc.). Any participant, whose primary language was not English or Russian, was excluded from the analysis. Thus, we interviewed 135 Russian-speaking and 35 English-speaking respondents.

The small number of foreign respondents was due to the fact that when interviewing them we encountered considerable difficulties: They were extremely reluctant to communicate, despite personal acquaintance. Thus, we had to address each respondent personally, explaining why his/her participation in the survey is so important for understanding cultural differences between our countries.

According to surveys, the age of the respondents was as follows (see Figures 2 and 3 showing the age of Russian-speaking and English-speaking respondents, respectively). Note that the majority of the participants belonged to three age groups from 17 to 21, from 22 to 35 and from 36 to 60, which is quite understandable because the respondents of these groups are the most active participants in public life, typical computer users, and active members of social networks.

All Russian-speaking respondents, who participated in the experiment, are Russian citizens and live mainly in Moscow and the Moscow region. In the case of English-speaking respondents, there were 10 Englishmen from London, Stratford-upon-Avon, Canterbury, and Oxford and 25 Americans from Boston, Massachusetts; Dallas, Texas; and San Antonio, Texas.

Figure 2: Age distribution of Russian-speaking participants
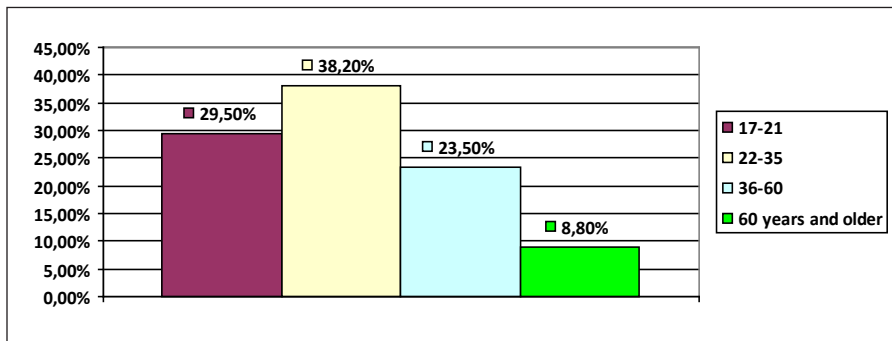

Figure 3: Age distribution of English-speaking participants

The question about the participants' gender showed the following results: The number of female respondents prevailed in both tests (79% Russian- and 58% English-speaking participants).

As we believed that education can play an important role, we tried to take into account this factor. The answers showed that all the respondents either have a higher education academic degree, or are currently undergraduate students of Russian, UK, and US universities.

RESULTS AND DISCUSSION

Consider the results of the multi-response free association experiment and compare the associates obtained from Russian, English and American respondents. The participants were given the task to write down the five first words, i.e. reactions to the stimulus word 'dance' that came to mind. As a result, we received 675 responses from Russian respondents and 175 responses from English-speaking respondents. In processing the data obtained, we took into account all associates, including single ones. At the next stage, a cognitive interpretation of the results was carried out.

The processing of the results of the experiment makes it possible to interpret the associates obtained as an image of some or other conceptual features of the concept of 'dance.' By analyzing the associates, we determined the brightness index of each associate. The term 'associate brightness index' was introduced by Russian scholar Sternin (2015). This index determines the ratio of the number of identical associates to the total number of associates from a particular semantic group (Sternin, 2015, p. 24). Thus, associates with the highest brightness index form the core and the near periphery of the concept of 'dance.'

The data obtained from the surveys of Russian-speaking respondents were distributed into the following semantic groups:

1. *Associates related to dance names and styles*. In total, this group comprises 94 associates distributed according to dance names and styles as follows: вальс/waltz (associates, 15; brightness index, 0.11), танго/tango (13; 0.09), балет/ballet (11; 0.08), бальный/ballroom dance (6; 0.04), хоровод/round dance (4; 0.03), ча-ча-ча/cha cha cha (3; 0.02), фламенко/flamenco (3; 0.02), рок-н-ролл/rock & roll (3; 0.02), полька/polka (3; 0.02), чечетка/ tap dance (2; 0.01), пляска/type of a folk dance in Russia (2; 0.01), самба/ samba (2; 0.01), сальса/salsa (2; 0.01), румба/rumba (2; 0.01)), народный/ folk dance (2; 0.01), лезгинка/Lezgi dance common to all Caucasian peoples (2; 0.01), классический/classical dance (2; 0.01), шаманский/shamanic dance (1; 0.007), хип-хоп/hip-hop (1; 0.007), флэтли/Flatley style dance (1; 0.007), тарантелла/tarantella (1; 0.007), джига/jig (1; 0.007), групповой/ group dance (1; 0.007), вог/vogue (1; 0.007), брейк-данс/breakdance (1; 0.007), брачный/wedding dance (1; 0.007), белый/ladies choice dance (1; 0.007), пляс/type of a folk dance in Russia (1; 0.007), выпускной/ promenade dance (1; 0.007), одиночный/solo dance (1; 0.007), парный/ dancing with a partner (1; 0.007), танец цветов/dance of the flowers from Tchaikovsky's Nutcracker (1; 0.007), танец снежинок/dance of the snowflakes from Tchaikovsky's Nutcracker (1; 0.007), танец с ножами/ sabre dance from Aram Khachaturian's ballet Gayane (1; 0.007), and танец маленьких лебедей/dance of the little swans from Tchaikovsky's Swan Lake (1; 0.007).

    As can be seen from the results obtained, the most frequent associates from this group are dances such as *waltz*, *tango* and *ballet*, which can be probably explained by the stereotyped thinking of the Russian-speaking audience, because until the 1990s only classical dance styles—especially ballroom dances and ballet—were popular in Russia.

2. *Associates related to the place of dance origin*. This group is extremely scanty and has only 4 associates, namely: индийский/Indian (associate, 1; brightness index, 0.007), ирландский/Irish (1; 0.007), испанский/Spanish (1; 0.007), and русский/Russian (1; 0.007).

This group was the smallest of all, which is confirmed by the fact that in the explanatory dictionaries, this component of the dance is most often ignored.

3. *Associates related to movement*. There are 160 associates in this group, distributed as follows: движение/movement (associates, 47; brightness index, 0.35), ритм/rhythm (40; 0.30), пластика/sense of rhythm (23; 0.17), грация/grace (12; 0.09), быстрый/fast (9; 0.06), медленный/slow (6; 0.04), темп/tempo (4; 0.03), гибкость/flexibility (3, 0,02), легкость/ease of movement (2; 0.01), динамика/dynamic (2; 0.01), парение/hovering (2; 0.01), фигура/dance figure (1; 0.007), бешеный/frenzied dancing (1; 0.007), вращение/rotation (1; 0.007), летящий/flying (1; 0.007), па/pas (1; 0.007), прыжок/jump (1; 0.007), синхронность/synchronism (1; 0.007), энергичный/energetic (1; 0.007), плавные линии/swaying (1; 0.007), and пантера/panther-like movements (1; 0.007).

It should be noted that this group is one of the most numerous, which is not surprising, since the components 'movement' and 'rhythm' are fixed in all explanatory dictionaries of the Russian language.

4. *Associates related to entertainment and dance venues*. This group consists of 17 associates: клуб/club (associates, 4; brightness index, 0.03), бал/ball (2; 0.01), вечеринка/party (2; 0.01), свадьба/wedding (2; 0.01), вечер/outing (1; 0.007), дискотека/disco (1; 0.007), зал/dancehall (1; 0.007), кабаре/cabaret (1; 0.007), сцена/scene (1; 0.007), шоу/show (1; 0.007), and праздник/carnival (1; 0.007).

The small number of this group is surprising, since the majority of the respondents are between the ages of 17 and 35, who are usually frequent visitors of dance parties, discos, and clubs.

5. *Associates related to mood, as well as to sensual and emotional components of the concept of 'dance.'* This semantic group includes 244 associates reflecting the following conceptual features of the Russian word 'dance:' страсть/passion (associates, 25; brightness index, 0.19), чувство/feeling (16; 0.12), эмоции/emotions (15; 0.11), любовь/love (13; 0.10), красота/beauty (12; 0.09), свобода/freedom (12; 0.09), искусство/art (12; 0.09), жизнь/life (9; 0.07), настроение/mood (9; 0.07), энергия/energy (8; 0.06), веселье/fun (7; 0.05), красивый/beautiful (7; 0.05), радость/joy (7; 0.05), душа/soul (5; 0.04), чувственность/sensuality (5; 0.04), желание/desire (4; 0.03), счастье/happiness (4; 0.03), вдохновение/inspiration (3; 0.02), полет/flight of soul (3; 0.02), зажигательный/rousing dancing (3; 0.02), сексуальность/sexuality (3; 0.02), изящество/elegance (3; 0.02), наркотик/narcotic (3; 0.02), самовыражение/self-expression (3; 0.02), веселый/cheerful (2; 0.01), выражение/expression (2; 0.01), гармония/

harmony (2; 0.01), образ/image (2, 0.01), расслабленность/relaxation (2; 0.01), романтика/romance (2; 0.01), яркий/bright (2; 0.01), секс/sex (2; 0.01), стиль/style (2; 0.01), культура/culture (2; 0.01), влечение/chemistry (1; 0.007), восхищение/admiration (1; 0.007), выразительный/expressive (1; 0.007), драйв/drive (1; 0.007), задор/ardor (1; 0.007), классный/cool (1; 0.007), кривляние/grimacing (1; 0.007), мурашки/goose bumps due to emotions aroused while dancing (1; 0.007), нежность/tenderness (1; 0.007), неловкость/awkwardness (1; 0.007), огонь/fire (1; 0.007), озорной/naughty (1; 0.007), пламя/flame (1; 0.007), позитив/positive (1; 0.007), релаксация/relaxed (1; 0.007); религия/religion (1; 0.007), скучный/boring (1; 0.007), стихия/be in one's element (1; 0.007), страстный/passionate (1; 0.007), странный/strange (1; 0.007), увлекательный/fascinating (1; 0.007), улыбка/smile (1; 0.007); флирт/flirt (1; 0.007), эротика/erotic (1; 0.007), эстетичность/aesthetics (1; 0.007), ветер/wind (1; 0.007), воздух/air (1; 0.007), воображение/imagination (1; 0.007), воспоминание/memory (1; 0.007); пафос/pathos (1; 0.007); призыв/call (1; 0.007), природа/nature (1; 0.007), свет/light (1; 0.007).

As can be clearly seen from these results, this group of associates is the most numerous. The key components are as follows: *passion*, *feeling*, *emotion*, *love*, *beauty*, etc. Interestingly, among 244 associates, only three have a negative meaning (*grimacing*, *awkwardness*, and *boring*), which is probably due to the fact that most often dance is associated with positive emotions and good mood.

6. *Associates related to the competitive component of dance and clothing*. This semantic group consists of the following 77 associates: труд/workout (associates, 7; brightness index, 0.05), пара/couple (6; 0.04), партнер/partner (6; 0.04), тело/body (6; 0.04), платье/dress (5; 0.04), талант/talent (3; 0.02), выступление/performance (2; 0.01), общение/communication (2; 0.01), отношения/relations (2; 0.01), творчество/creativity (2; 0.01), техника/technique (2; 0.01), взаимодействие/interaction (1; 0.007), время/time (1; 0.007), вызов/challenge (1; 0.007), каблуки/high-heeled shoes (1; 0.01), шпилька/hairpin (1; 0.007), занятия/lessons (1; 0.007), зрелищность/entertainment (1; 0.007), импровизация/improvisation (1; 0.007), вариация/variation (1; 0.007), юбка/skirt (1; 0.007), дыхание/breathing (1; 0.007), звук/sound (1; 0.007), контакт/contact (1; 0.007), мастерство/skills (1; 0.007), мышцы/muscles (1; 0.007), ожидание/expectation (1; 0.007), отрыв/let one's hair down (1; 0.007), память/memory (1; 0.007), победа/victory (1; 0.007), победитель/winner (1; 0.007), пот/sweat (1; 0.007), репетиция/rehearsal (1; 0.007), соревнование/competition (1; 0.007), спорт/sports (1; 0.007), счет/score (1; 0.007), такт/time, tempo (1; 0.007), травма/trauma (1; 0.007), тренировка/training (1; 0.007),

трудность/difficulty (1; 0.007), форма/shape (1; 0.007), хореография/choreography (1; 0.007), язык тела/body language (1; 0.007); самоотдача/dedication (1; 0.007), and уступки/concessions (1; 0.007).

Associates related to dance competitions and clothing are represented by such words as *work*, *body*, *partner*, *couple*, *talent*, etc. Associates related to clothes include such words as *dress*, *skirt*, *high-heeled shoes*, and *hairpin*. These words reflect the competitive spirit of tournaments, the importance of relations and the diligence to become a winner.

7. *Associates related to music*. This semantic group is represented by a single associate 'music,' which was used 50 times, with the brightness index being equal to 0.37.

8. *Associates related to names of dancers and dance events*. This semantic group is extremely small and includes 14 associates, namely: THT/TNT TV channel famous for airing a dance show similar to America's Best Dance Crew (associates, 2; brightness index, 0.01), Дженифер Лопес/Jennifer Lopez (2; 0.01), Айседора Дункан/Isadora Duncan (1; 0.007), балерина/ballerina (1; 0.007), Волков/Volkov (1; 0,007), Комеди клаб продакшн/Comedy club production (1; 0.007), Матисс/Henri Matisse (1; 0,007), Мигель/Miguel (1; 0.007), Морис Бежар/Maurice Béjart (1; 0.007), Пина Бауш/Pina Bausch (1; 0.007), съемки/shooting (1 ; 0.007), and хобби/hobby (1; 0.007).

The presence of these associates can be explained by the fact that recently various TV channels have shown dance competitions that are popular among young people. Most associates (Volkov, Miguel, TNT, shooting, Comedy Club Production) of this semantic group were probably mentioned by the participants because at the time of the experiment the TNT channel aired a dance show called 'Dancing. Battle of the Seasons.' Nevertheless, this semantic group also included the names of some outstanding dancers: Isadora Duncan, Maurice Béjart and Pina Bausch, as well as artist Henri Matisse for his famous painting "The Dance." Note that these associates were reproduced by respondents from the age group of 60 years and older, which indicates a deeper knowledge of culture and art than that of modern youth.

9. *Miscellaneous associates*. This semantic group of associates is comprised of those words that are difficult to attribute to any of the above groups. Thus, we registered 15 associates, namely: девушка/girl (3; 0.02), детство/childhood (2; 0.01), песня/song (2; 0.01), друзья/friends (1; 0.007), рассказ/story (1; 0.007), этнос/ethnos (1; 0.007), трансформация/transformation (1; 0.007), люди/people (1; 0.007), красный/red (1; 0.007); кавказцы/Caucasians (1; 0.007); черный цвет/black color (1; 0.007).

The data from the English-speaking respondents were distributed according to the following semantic groups:

1. *Associates related to dance names and styles*. In total, this group included 22 associates such as: ballet (associates, 5; brightness index, 0.14), lap dancing (2; 0.06), waltz (2; 0.06), contemporary (1; 0.03), folkdance (1; 0.03), funk (1; 0.03), rock & roll (1; 0.03), salsa (1; 0.03), soul (1; 0.03), striptease (1; 0.03), tango (1; 0.03), tap (1; 0.03), zouk (1; 0.03), Latino (1; 1.03), shake (1; 0.03), and square (1; 0.03).

   As can be seen from the results obtained, the most frequent associates from this group are such dances as *ballet* and *waltz*. Unlike the associates obtained from the survey of Russian-speaking respondents, the English and Americans associated the word 'dance' with a large number of modern dances, such as *contemporary*, *funk*, *salsa*, *zouk*, etc., which is understandable, since those who actively participated in out experiment were young and middle-aged people, who were apparently actively interested in or practicing these dances.

2. *Associates related to movement*. This semantic group is composed of 37 associates: movement (associates, 14; brightness index, 0.40), rhythm (7; 0.20), beat (2; 0.06), body movement (2; 0.06), feet movement (2; 0.06), sway (2; 0.06), active (1; 0.03), energy (1; 0.03), first position (1; 0.03), patterns (1; 0.03), plié (1; 0.03), shaking (1; 0.03), sync (1; 0.03), and tempo (1; 0.03).

   It should be noted that this group is one of the most numerous, which is not surprising, since all explanatory dictionaries contain the components 'movement' and 'rhythm.' We should also emphasize that this group of associates almost completely coincides with the group of associates obtained in the experiment with Russian-speaking respondents.

3. *Associates related to entertainment and dance venues*. This semantic group has 16 associates: party (associates, 5; brightness index, 0.14), nightclub (4; 0.11), entertainment (2; 0.06), club (1; 0.03), clubbing (1; 0.03), communication (1; 0.03), disco (1; 0.03), and socializing (1; 0.03).

   A large number of associates in this group are understandable, since most of those who participated in the experiment were 17-to-35-year-old English-speaking respondents.

4. *Associates related to mood, as well as to sensual and emotional components of the concept of 'dance.'* This semantic group consists of 53 associates reflecting the following conceptual attributes of the English word 'dance:' fun (associates, 9; brightness index, 0.26), expression (8; 0.23), art (4; 0.11), happiness (3; 0.09), sexual (3; 0.09), beautiful (2; 0.06), feeling (2;

0.06), passion (2; 0.06), amazing (1; 0.03), artist (1; 0.03), beauty (1; 0.03), confidence (1; 0.03), culture (1; 0.03), dizzy (1; 0.03), excited (1; 0.03), exciting (1; 0.03), flirt (1; 0.03), free (1; 0.03), freedom (1; 0.03), grace (1; 0.03), happy (1; 0,03), inspirational (1; 0,03), laughter (1; 0,03), lust (1; 0,03), mood (1; 0.03), relaxation (1; 0.03), self-reveal (1; 0.03), and drugs (1; 0.03).

As can be clearly seen from the presented results, this group of associates is the most numerous. The key components were such as *fun*, *expression*, *art*, *passion*, *feeling*, *beauty*, *sexuality*, etc. Like in the Russian group of similar associates, we can note that all the words have a positive meaning because in the English worldview the word 'dance' is also percieved positively.

5. *Associates related to the competitive component of dance and clothing*. This semantic group includes 21 associates: body (associates, 5; brightness index, 0.14), exercise (3; 0.09), partner (3; 0.09), dress (2; 0.06), partner connection (2; 0.06), muscular flow (1; 0.03), physical activity (1; 0.03), talent (1; 0.03), tired (1; 0.03), workout (1; 0.03), and control (1; 0.03).

Associates related to dance tournaments are represented by such common words as *body*, *partner*, *exercise*, etc. As in the Russian language, these associates sufficiently well reflect the competitive spirit of tournaments, the importance of partnerships, and the determination to become a winner.

6. *Associates related to music*. This semantic group, unlike in the Russian language, only includes 3 associates: music (associates, 17; brightness index, 0.49), loud (1; 0.03), and EDM (1; 0.03).

7. *Associates related to names of dancers and dance events*. This group is extremely small and includes one associate used twice: Beyoncé (associates, 2; brightness index, 0.06).

The presence of this associate can be explained by the fact that Beyoncé, a famous singer and dancer, is very popular among young people today.

8. *Miscellaneous associates*. This semantic group of associates is comprised of those words that are difficult to attribute to any of the above groups. Thus, we registered 7 associates, namely: formal (1; 0.03), story-telling (1; 0,03), style (1,0,03), women (1; 0.03), and song (1; 0.03).

Note that, unlike Russian-speaking respondents, English-speaking participants did not mention any associates related to the place of dance origin.

Because the number of Russian-speaking and English-speaking respondents is not the same (135 and 35, respectively), we determined what fraction of the total number of the associates obtained (675 and 175, respectively) constitute the associates forming each of the semantic groups (see Table 1).

TABLE 1: QUANTITATIVE AND PERCENTAGE RATIO OF THE SEMANTIC GROUPS OF ASSOCIATES TO THE TOTAL NUMBER OF RUSSIAN AND ENGLISH ASSOCIATES OBTAINED IN THE MULTI-RESPONSE FREE ASSOCIATION EXPERIMENT

#	*Semantic group*	*Russian associates*		*English associates*	
		Number	*%*	*Number*	*%*
1	Dance names and styles	94	13.92	22	12.57
2	Dance origin	4	0.59	0	0
3	Movement	160	23.70	37	21.14
4	Entertainment and dance places	17	2.51	16	9.14
5	Mood, as well as sensual and emotional components	244	36.14	53	30.28
6	Dance competitions and clothing	77	11.40	21	12.00
7	Music	50	7.40	19	10.85
8	Names of dancers and dance events	14	2.07	2	1.14
9	Individual associates	15	2.22	5	2.86

Based on these calculations, we plotted two graphs (Figure 4), which clearly demonstrate cognitive features of the concept of 'dance' that prevail in the Russian and English worldviews.
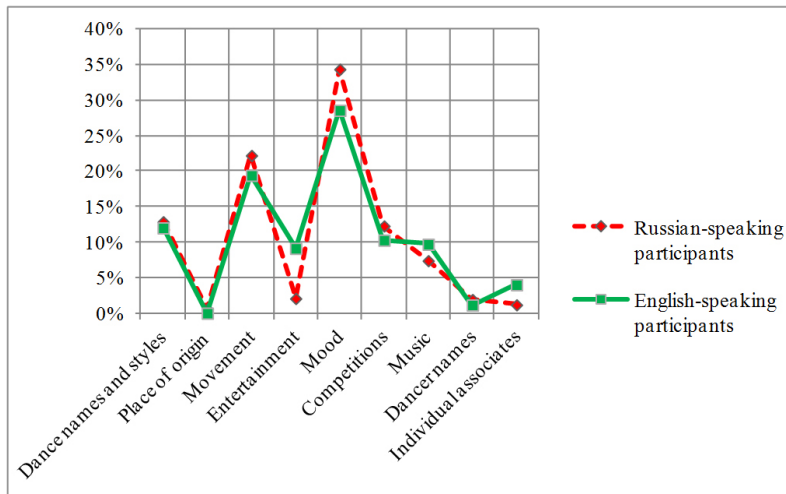

Figure 4: Semantic groups of the associates in Russian and English for the concept of 'dance'

Figure 4 shows that in the contemporary lingua-cultures of Russian- and English-speaking respondents, there is a tendency for the cognitive attributes of the concept of 'dance' to merge in Russian and English.

The analysis of the associates given by the Russian respondents indicates that the words *music*, *movement*, *rhythm*, and *passion* have the largest brightness index of 0.37, 0.34, 0.26, and 0.19, respectively. In the English language, the largest brightness index is exhibited by such words as *music*, *movement*, *fun*, *expression*, and *rhythm* with the brightness index of 0.49, 0.40, 0.26, 0.23, and 0.20, respectively. Thus, the core and the near periphery of the Russian and English concept of 'dance' are formed by these words. The received data testify that in the Russian and English consciousness the concept of 'dance' is associated first of all with *music*, *movement*, *rhythm*, and *passion*. These lexical units are the most frequent in the participants' answers and are stylistically neutral. At the same time we should emphasize that in the English worldview the concept of 'dance' is also associated with *fun* and *expressiveness*. The far and extreme peripheries of the concept of 'dance' include low-frequency stylistically marked lexical units, characterizing the attitude of the participants to the concept in question. It should be added that the lexical units of the far and extreme peripheries are extremely mobile, since they can move from one layer to another due to different cultural, economic and ideological processes. Nevertheless, the concepts 'dance' in Russian and English have approximately the same content, beginning to differ from the third associate.

The analysis of the concept of 'dance' would be incomplete if we did not compare the data obtained with those of associative databases.

Nowadays there are several associative dictionaries of the Russian language, for example, Leontiev's Dictionary of Associative Norms of the Russian Language (1973), Karaulov's Russian Associative Dictionary (2002), and Ufimtseva's Slavic Associative Dictionary (2004). Associative databases of the English language include The Edinburgh Associative Thesaurus, available for downloading in the XML format, and Word Associations Network (https://wordassociations.net/en), which is in fact an ideographic dictionary or thesaurus.

According to Russian scholar Karaulov (1999), such databases help predict the consciousness of those people who will determine the linguistic, spiritual, and even material life of our society over the next ten to twenty years.

Of all the dictionaries mentioned above, the Russian and English stimulus word 'dance' is presented in Karaulov's dictionary, which was compiled in the period from the late 1980s to the early 2000s, and in the Word Associations Network dictionary, which lists associations based on the analysis of classical and contemporary works of English literature.

The analysis of the data presented in Karaulov's dictionary shows that out of 102 associates to the stimulus word 'dance', the semantic group 'dance name' is the most numerous and includes the following associates: waltz (12 associates), lambada (8), ladies choice dance (5), tango (3), ballet (2), ballroom (2), folk (2), sabre dance (2), break dance (1), Lezgi dance (1), dances with wolves (1), and some other unique associates. Other semantic groups are represented by such associates

as slow (3), fast (3), music (3), rhythm (1), entertainment (1), disco (1), fun (1), movement (1), etc.

We can see that the attitude of Russian-speaking participants to the concept of 'dance' has somewhat changed: if 20 years ago the most prominent cognitive feature was the 'dance name,' now the most relevant cognitive attribute is the mood, feelings, and emotions.

Unfortunately, we cannot draw any conclusions about the semantic development of the word 'dance' in the English language because The Edinburgh Associative Thesaurus does not contain the stimulus word 'dance' and the Word Associations Network analyzes only classical and contemporary English literature. Nevertheless, we believe that the English language has experienced a similar trend by adding new associates.

Thus, the results of our experiment show that the changes in the structure of the associative field of the stimulus word 'dance' are not sporadic. They reflect the changes in the structure of language consciousness of Russian- and English-speaking participants over the past 20 years. Taking into consideration the frequency of responses, we can determine the significance of a particular meaning within the semantic group for a native speaker.

CONCLUSIONS

The multi-response free association experiment aimed at revealing the contents of the Russian and English concepts of 'dance' has shown that the associates characterizing the worldviews of Russian and English lingua-cultures virtually coincide with the results of the analysis of the dictionary definitions, where dance is considered to be the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself (Chujoy and Manchester, 1967).

The data of association experiments make it possible to identify the most relevant cognitive features of consciousness. Linguistic and cultural properties of the concept of 'dance' in Russian and English show their proximity at the level of the core and near periphery as well as obvious differences at the far and extreme peripheries.

Thus, the multi-response free association experiment confirms that the concept of 'dance' has a layered structure with the core and near peripheries being represented by highly frequent stylistically neutral lexical units. The far and extreme periphery of the concept of 'dance' is given by mobile and stylistically marked lexical units which can move from layer to layer due to different processes. Despite the fact that the experiment itself is a fairly effective method for studying the structure of the concept in linguistics, it still shows only the concept within the frame of a particular culture and epoch. Nevertheless, the data obtained during the association experiment will be valid for another ten to twenty years. Therefore,

in the near future, there will still be minor differences in the understanding of the concept of 'dance' in Russian and English lingua-cultures. At the same time, given the processes of social, cultural, economic integration, globalization of society, and mutual influence of our lingua-cultures, we will probably see a greater convergence of the concept content at different levels of its periphery in the future.

Acknowledgments

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