

**FREE ASSOCIATION EXPERIMENT IN DETERMINING THE GENDER
CHARACTERISTICS IN THE UNDERSTANDING OF THE CONCEPT "MONG"
BY THE SPEAKERS OF TATAR LINGUISTIC CULTURE**

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ABSTRACT

The relevance stated in the article the problem is due to the fact that the study of key concepts of the cultures is in recent times one of the dominant positions within the framework of the problem of interaction and mutual influence of language and culture and the results of mass association experiment on gender-specific by the speakers of Tatar Linguistic Culture. The article includes the study of main characteristics of the concept "Моң" [moŋ] (lyrical sadness, melody) as an emotional concept in the Tatar language picture of the world and its derivations.

The purpose of the study is to examine the representation of linguistic-cultural concept in the Tatar national-cultural picture of the world by means of mass associative experiment that extends the knowledge about the specifics of the Tatar mentality.

The choice of methods of linguoculturological analysis, including the observation of language material and the description of linguistic facts, the method of analysis of dictionary definitions, etymological, contextual and interpretative analyses, structural-semantic modeling of lexical units, statistical method for processing language material, the associative interrogation of informants, due to the specifics of the studied material, that allow us to thoroughly review and analyze the studied concept.

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The analysis of the linguistic-cultural concept allows revealing the peculiarities of development of national and linguistic consciousness, to fix the reflection on the verbal level of cogitative activity of the Tatar people, the specifics of his mental world. The results of mass associative experiment can contribute to further study of the culturally significant concepts of the Tatar language picture of the world.

Keywords and phrases: education, student. Concept, linguoculturological field, Linguisticculturology, language picture of the world, the association, a mass association experiment

INTRODUCTION

The basis of the formation and functioning of ethnic consciousness are both congenital and acquired in the process of socialization factors (Stepanov, 1997: 140). Based on this provision, ethnic consciousness (in its linguistic form) can be regarded as one of the objects, the study of which will help uncover features of the world picture, which is inherent in the representatives of one or another ethnos (Fakhrutdinova, A.V., Mefodeva, M.A., Zakirova, R.R. 2016: 3765-3769) (Nikolaeva O.A.,2016).

As noted by I. A. Sternin, language consciousness can be studied experimentally in particular with the help of the associative experiment, which allows reconstructing the various relations of language units in the mind and revealing the nature of their interaction in different processes of understanding, storage and generation of speech works (Sternin, 2001: 58-65).

The term "Association" in a scientific paradigm was introduced by J. Locke (Lakoff, Johnson, 1990: 389) when describing the occurrence of prejudice and "false ideas". He believed that the formation of false ideas is formed through association rather random, arbitrary associations of ideas (fears, prejudices, etc.). It was found that there are many kinds of associations that reflect the processes occurring in deep layers of the human psyche (Kuznetsova, 2005: 11-12). Linguists have suggested that the diversity of associations and their relationships allows us to draw conclusions about the ratio of subjective reality, i.e. meaning associated with the word in the mind of man, and "objective construct" picture of the world in his mind.

Association is a relationship between mental phenomena, in which the actualization (perception, representation) of one of them entails the appearance in the consciousness of another. Studying associations, we appeal to the unconscious, the deep layer of the human psyche (Kuznetsova, 2005: 11-12). Associative experiment is a technique aimed at identifying the associations of the individual in his previous experience (Kuznetsova, 2005: 27-28).

Associative experiment provides an excellent opportunity to identify emotionally-evaluative component of the word, and thus the national-cultural specificity of images of the consciousness of different cultures.

MATERIALS AND METHODS

During research following methods were used observation of linguistic data and the description of linguistic facts, the method of analysis of dictionary definitions, etymological, contextual and interpretative analyses, the method of structural-semantic modeling of a lexical unit, a statistical method for processing language material, the associative interrogation of informants due to the nature of the material and the purpose of our work. Material for analysis was the data of continuous sampling of the explanatory, phraseological dictionaries, reference books paremiological Tatar, Russian and English languages, some literary texts, folklore texts, live speaking. The work was also used the following techniques: component analysis, contextual analysis, elements of quantitative analysis, reception and substitution, comparison and generalization.

RESULTS

In the course of analysis of materials of associative experiment reveals the systemic nature of knowledge defined by ethnic stereotypes of behavior of carriers of a culture. The results of associative experiments give the opportunity to reach the greatest number of relevant to modern consciousness signs of concepts. In our study a free association experiment employed in which the subject is asked to answer the question with the word that first came to mind. During the mass associative experiment the respondents were men and women of different ages (from 14 to 80) and occupations, the speakers of Tatar language, the total number of which amounted to 350 people. The experiment was conducted as written in the collective form or in individual oral form. During the procedure, the participants were explained the General purpose, requirements and rules of the experiment.

Processing responses, i.e. the ranking was conducted in two ways of division: gender, age. The division on linguistic grounds we have not performed, because "Моң" [moŋ] (lyrical sadness, melody) is a word belonging to non-equivalent vocabulary, and were interviewed only speakers of Tatar language. Also the answers were treated in a General way and identified more than frequency of responses. Thus, all the respondents' answers were categorized into four groups: men – women, people younger than 30, older than 30 years. This was done to identify gender and age characteristics in connotational component lexemes, and to determine

the degree of understanding, use and interpretation of the concept of "Моң" [moŋ] (lyrical sadness, melody).. In this paper we focused on gender specificities in the understanding of the concept of "Моң" [moŋ] (lyrical sadness, melody) by the speakers of Tatar Linguistic Culture. Conducted mass associative experiment has a special character. We asked respondents in the questionnaire containing one word-stimulus "Моң" [moŋ] (lyrical sadness, melody), issued in five matters, and, accordingly, we expected five words-reactions: 1) the word-object or word-phenomenon; 2) the word-sign; 3) the word-action, 4 and 5 introduce additional information about the studied concept. These were done in order to more fully and accurately determine the load of connotational and cultural fullness of the word. Thus, we evaluated five types of reactions separately: reaction 1, 2, 3, 4, 5. The study of the reaction 1 determines which semema is dominant in the consciousness of speakers of the Tatar language; the reaction of 2 allows us to define various features of the concepts that native speakers put in a word; reaction 3 allows us to define certain attributes of the action; reactions 4 and 5 contribute to the disclosure of additional connotational characteristics and figurative lexemes of the concept of "Моң" [moŋ] (lyrical sadness, melody).

According to the basic provisions of the theory of the concept, Tatar concept of "Моң" [moŋ] (lyrical sadness, melody) (as any other), without having a clear structure, rigid lines and boundaries, is used to determine the media picture of the world of the speakers of Tatar Linguistic Culture. When submitting the inner form of the concept it is open only to researchers. Only they can say that this concept has ancient Turkic roots. «The explanatory dictionary of Tatar language» (EDTL, 1981: 406-408) has the following interpretations of the word "Моң" [moŋ] (lyrical sadness, melody): 1. As a noun: кайгы [kaıgı], хәсрәт [khəsɾət], борчу [borchu] (sadness, grief, sorrow); 2. Йөрәкхисе [yɜrəkhhise], тирәнхис [tirənkhis] (soulful, heartfelt feeling); 3. Melody, music, tune, feeling (sense, experience, emotion); 4. As an adverb: Эчкесагышкатнашмоңсулыкбелән [echkesagishkatnashmoŋsulıkbelən] (literally: internal melancholic sluggish mood); 5. In dialects, as a lack, dearth, paucity, insufficiency, fault, defect (flaw, imperfection, deficiency, blemish, shortcoming).

"Моң" [moŋ] (lyrical sadness, melody) is used in many languages of the Turkic language family, for example: in Bashkir – моң [moŋ] (моңдаш [moŋdash], моңдашылык [moŋdashlyk], моң-зар [moŋ-zar], моңло-зарлы [moŋli-zarlı], моң-йыр [moŋ-yır], моң-хәсрәт [moŋ-khəsɾət], моң-һағыш [moŋ-hagış], моңло [moŋlɔ], моңлок [moŋlɔk], моңсан [moŋsan], моңсол [moŋsɔl], моңһоз [moŋhɔz], моңһозлок [moŋhɔzɔk], моңһозлан [moŋhɔzlan], моңһоу [moŋhɔu], моңһоулык [moŋhɔulyk], моңһоулан- [moŋhɔulan-], моңһоуландыр [moŋhɔulandır], моңай- [moŋay], моңайт- [moŋayt-], моңайыш- [moŋayış], моңла-

[*moŋla-*], *моңлан-* [*moŋlan*], *модландыр-* [*moŋlandır*], *моңланыу-* [*moŋlanıu*], *моңланыусан* [*moŋlanıusan*]) (Ibashev, Shicildina, 2005: 312); in Kazakh – *мұң*[*moŋ*] (*мұңаю* [*moŋayu*], *мұңайту* [*moŋaytu*], *мұңдану* [*moŋdanu*], *мұңдас* [*moŋdas*], *мұңдасу* [*moŋdasu*], *мұң-зар* [*moŋ-zar*], *мұңлы* [*moŋlı*], *мұңсыз* [*moŋsız*]) (Кабеева, 1961: 150); in Kyrgyz– *муң*[*moŋ*] 1) sorrow, melancholy, sadness, grief, angst(*муңчеч* [*muŋchech*] – to dispelsadness; *муңичтежүрсө* [*muŋichtezhursu*] – liter. would be heartbroken if sadness inside will remain (will not appear); (*муңай-* [*muŋay*], *муңайт-* [*muŋait*], *муңайым* [*muŋaiım*], *муңайымдык* [*muŋaiımdık*], *муңайыңкы* [*muŋaiıŋkı*], *муңайыңкыра* [*muŋaiıŋkıra*], *муңайыш-* [*muŋaiısh-*], *муңайыштуу* [*muŋaiıштуу*], *муңда-* [*muŋda*], *муңдан-* [*muŋdan-*], *муңдант-* [*muŋdant-*], *муңдаш* [*muŋdash-*], *муңдаш-* [*muŋdash-*], *муңдоо* [*muŋdoo*], *муңдук* [*muŋduk*], *муңдур-* [*muŋdur-*], *муңдуу* [*muŋduu*], *муңкан-* [*muŋkan*], *муңкадыр-* [*muŋkadir-*], *муңканти-* [*muŋkant-*], *муңкура-* [*muŋkura-*], *муңчу*[*muŋchu*] (an official in the Bukhara and Kokand khanates, whose responsibility was to bring complaints from the public) (Yudakhin, 1965: 538); in Uzbek– *мунг*[*mung*] – sorrow, sadness, despondency(*мунгаймоқ* [*muŋgaimok*], *мунгдош* [*muŋgdosh*], *мунгаланмоқ* [*muŋgalanmok*], *мунгалашмоқ* [*muŋgalashmok*], *мунгли* [*muŋgli*], *мунглилик* [*muŋglilik*], *мунграймоқ* [*muŋgraimok*], *мунгранмоқ* [*muŋgranmok*]) (Abdurakhmanova, 1954: 271, 359); in Turkish– *бун* (*буң*) [*bun*]–*моң* [*moŋ*], *sıkıntı*(*буналмак* [*bunalmak*]), *bunväsikinти* [*bun ve sıkıntı*]), *bunlusikinти* [*bunlu sıkıntı*], *бунланмак* [*bunlanmak*] – *моңлану* [*moŋlanu*], *буналтмак* [*bunlatmak*] – *моңайту* [*moŋaitu*], *бунли* [*bunlu*] – *моңлану* [*moŋlanu*], *бунлулук* [*bunlulu*]) – *моңлылык* [*moŋlılık*], *биразбунлу* [*birazbunlu*], *биразбунлуланмак* [*birazbunlulanmak*], *биразбунлулук* [*birazbunluluk*](Ganiev, Akhmet'yanov, Achykguz, 1997: 218).

In the ancient Turkic language the word "Моң" [*moŋ*] meant "sorrow, grief, suffering, a burden; the need, concern, attack, burden; limit, cramped" (Nadelyaev, Nasilov, Tenishev, Shcherbak, 1969: 124-125, 350-351), in some extent similar to the word *longing* in the ancient Russian language, which meant "sorrow, grief, anguish, anxiety, worry," (Stepanov, 1997: 17-19). The concept implemented both through direct and indirect nomination, could be expressed by word, phrase, and whole text.

In the "Music dictionary" *lixememoŋ* [*moŋ*] is represented as a word of Tatar origin which has no translation into Russian language: 1) *көй* [*kzi*], *хисләр* [*khislär*] (melody, feelings); 2) *кайгы* [*kaıgı*], *хәсрәт* [*khäsärät*], *борчу* [*borchu*], *аһ-зар* [*ah-zar*], *сагыш* [*sagış*] (grief, sorrow, affliction, anguish, melancholy, sadness); 3) *йөрәкхисе* [*uzrək khise*], *тирәнхис* [*tirän khis*] (deepemotional experience) (Almazov, 2004: 121). But it should be noted that

words such as *English Bluse* (slow *melancholy* dance music), *sad*, *sad song*, the *cantilena* (the slow *melodious* song), *Latincantus* (*song, melody, melodious voice*), Italian *canzona* (*canzone, the song, melodic piece of music*), Italian *Lamento* (literally: *complaint, lamentation, sorrow, depression, sadness*), Italian *mesto* (*melodic, melodious voice, melody, music, musical, dreary, sad*), *melody, melodiousness, melody, melodious, sad* all these words in some degree have a value (or tint) of "Моң" [moŋ] when we interpret them. If we note that the concept of "Моң" [moŋ] (*lyrical sadness, melody*) hard translated into other languages, and conveys the feelings perceived by the heard melodies and music, mental state, emotions and their manifestations, we allocated the cases of interpretation and comparison with such lexemes as: *soul, heart, spirit, psyche, heart, excitation, excitement* (жан [dʒan], рух [rukh]; күңел [kuŋel], йөрәк [uzrək]; дәрт [dært], хис [khis]; кот [kot]); *state of mind, mental state, mental condition, spiritual condition, spiritual state, sincere condition* (рухихәл [rukhykhəl], рухихәләт [rukhykhalət], хәләтлерухия [khalətlərukhiyə]); *lyrics, lyric, feelings* (лирика [lirika], хиссият [khissiyat], хис [khis], нечкәхисләр [nechkəkhislər]); *lyrical feelings* (хиссиятитойгылар [khissiyatitoygılar], лирикхисләр [lirikkhislər]); *melancholy, melancholia* (боеклык [boyklık], күңелтөшенкелеге [kuŋel təshenkelege], эчпошу [echposhu]); *the melismas* (бизәкләр [bizəklər], зиннәтләр [zinnətlər]), *melodious sound, melodic sound* (хушаваз [khushawaz]), *mood, sentiment, attitude, feeling, sense, spirits, spirit* (кәеф [kəyef], күңел [kuŋel], рух [rukh], вөжүд [vəʒʒud]), *nostalgia, homesickness* (жирсү [dʒirsu], туганилнесагыну [tuganilnesagınu]), *spirituality* (илһамлылык [ilhamlılık], дәртлелек [dərtelek]), *sorrow, sadness* (сагыш [sagış], көенеч [kəyenech]; кайгы [kaugı], хәсрәт [khəsərət]), *melodious sounds* (аһәңлеавазлар [ahəŋleawazlar]), *song* (жыр [dʒır]), *pleasant to listen to (about music), moderate tunes* (салмаккөйләр [salmak köylər]) are valid. So come back to the experiment. The use of the concept of "Моң" [moŋ] (*lyrical sadness, melody*) observed gender differences. **Reaction 1.** From the performed experiment shows that the question of "What is "Моң" [moŋ] (*lyrical sadness, melody*)?" men and women are thought that "Моң" [moŋ] is "жыр/жырчы [zhır/zhırchı]" (*song/singer*), (answers of respondents: men – *әнинеңмоңлыжырлары* (*melodious songs of the mother*), *жыр* (*song*), *жырчы* (*singer*), *жырлар* (*songs*), *жырсузләре* (*lyrics*), *кешежырлавы* (*the singing man* (somebody), *татархалкыныңмиллижырлары* (*national songs of Tatar people*), *кызжырлавы* (*the singing girl*), *халыкжыры* (*folk song, national song*), *халыкжырлары* (*folk songs, national songs*); women – *әби-бабайларкөйләгәнборынгыжыр* (*old song sung by grandparents*), *жыр* (*song*), *жырлау* (*singing*), *жырлаучыкеше* (*singing man*), *жырчы* (*singer*), *жырсузләре* (*lyrics, the words of song*), *күңелнежиңләйтәторганжыр* (*a*

song that inspires), *матур/мэгънәле/моңлы/моңсу/озын/радиоданишетелгәнмоңлы / сагынутурында / салмак / ягымлыжыр* (beautiful / meaning / melodic/long / melodic heard on the radio / melancholy /slow / nice song), *татархалыкжырлары*(Tatar folk song), *татаржыры*(Tatar song), *татархалкыныңсузып, моңланыпжырлыиторганжырлары*(slow and melodic songs of Tatar people), *халыкжыры*(folk song, national song), *«Таңатканда» жыры*(the song "When dawn comes"), *элеккегеозынкөйлежырлар*(old melodious songs). The next level is "*көй/музыка [кзу/muzika]*" which connected with music (men – *көй*(melody, tune),*матуркөй*(beautiful melody), *музыка* (*music*), *музыкакораллары*(musical instruments), *үзрухымныңмузыкасы, көе*(the music, the melody of your own soul); women – *әкрәнкөйяңгыравы*(the sound of melodic music), *ерактанкилгәнкөйтавышы*(the sound of melody heard from afar), *көй*(melody, music), *колаккаятышылы / матур / мили / сагышылы / салмак / талгын / үзәкөзгечкөй*(pleasant / beautiful / national /melancholy/ slow /quiet /piercing melody, music), *«Сарман» көе*(melody of "Sarman" – Tatar folk song), *музыка* (*music*), *музыкасәнгәте*(art of music), *уйландыргычмузыка*(music that makes you think), *табиятьмузыкасы*(music of nature). Both answers relate to the person and to human thought"*кешенеңуйланулары*" [*kesheneñuilanuları*] (reflections, thoughts) (answers: men – *буталчыкуйлар*(confused thoughts), *уй*(thought, mind, thinking), *уйлану*(eflection, contemplation, thinking), *кешенеңниндидерберуйчанвакыты* (when a person is thinking about something);women – *жыркөйләпуйгакалганкеше*(people thinking during the song), *кеше* (man, person, individual), *моңлыбала / кеше*(sad child/person; the child/person who melodiously sings), *йомшааккүңелле*(about soft, good man) / *уйланыпторучыкеше*(thoughtful people), *кешенеңуйлануы*(thinking man), *уй-сагыш*(sadness); feelings "*күңелсезләну / сагыш*" [*kuñelsez / sagish*] (to become sad / melancholy):men – *басынкүңел*(the restrained mood), *күңелнеңэчкекичерешләре*(spiritual feelings), *рухторышы*(state of mind, state of soul), *сагыш*(melancholy, sadness, grief, sorrow, angst); women – *авыркичерешләп*(feelings), *борчылу*(worry, bother, fret), *борчу* (anxiety, worry, trouble, restlessness, uneasiness, bother, unease, disquiet, trepidation, disquietude), *зар*(the complaint, grief, sorrow), *кешекүңеленеңберкисәге*(part of the soul), *кешенеңэчкекүңеле*(inner life, inner world, inner peace, internal world, private world), *күңелсезлек*(sorrow), *күңелсезләну*(sad), *күңелхәләте*(state of mind, state of soul), *күңелтулу*(melancholy, depression, distress), *кайгы*(grief), *кызганычвакыйга*(a sad incident), *сагыш*(melancholy, sadness, grief, sorrow, angst), *сагыну*(homesick, bored), *сагышылыкеше*(melancholy man),

милләтнең эчке күңеле (the spiritual state of the nation), *хәсрәтләнү* (to grieve, to mourn), *эчпошу* (worry, bother, fret), *ямансулык* (sorrow, sadness). Answers of female respondents more extensive in quantity and diversity than the answers of male respondents. Women responded more profound, vast, vivid and brighter. Male respondents are associated the concept of "Моң" [moŋ] (lyrical sadness, melody) with temporal and spatial realities (*вакытагышы* (passage of time) – 5%, *бушлык* (spiritual vacuum) – 2,8%), but female respondents associated more responses with nature, natural phenomena: *бөдрәталлар* (willow, osier), *диңгез* (ocean), *жыл* (wind), *кояш батуы* (sunset), *урман* (forest), *су* (water), *чишмә* (river, stream) etc. Making conclusions, we can note that female respondents are more sensitive and emotional than men. There is the strong difference between the responses of men and women in association with nature and with the homeland, e.g., "туганяк / туганавыл" (the birthplace / native village); men – 7,1%, women – 0,34%. **Reaction 2.** The answers to the question "Моңлыкешениндибулла?" (lit. What kind of man is a *моңлы* [moŋli] (sad, sorrowful, unfortunate, melodic, melodious) man? We say so, when a person sings, sad, bored thinking about something i.e. a man in a melancholy brooding state, when he sings melodious song or about the singing voice (sad voice) are differences, but not too special: both men and women responded "хисчән" (emotional) – 37,3% : 26,7%. In the second stage the answer is "жырчы" (*певец*) – 12,4% : 16,8%, but the association of the words of "көйле/музыкаль" (*музыкальный*) is absent among the answers of male, but there are 7,3% answers among the responses of female gender. The other associations are: "бәхетсез/күнелсез" (unfortunate/sad) – 15,9% : 15,8%, "уйчан" (dreamy) – 11,7% : 10,9%. Respondents define the word-feature "моңлыкеше" [moŋlikeshe] (sad, sorrowful, unfortunate, melodic, melodious man) paying attention to internal (men – *ата-анасынискәтөшерүче* (reminiscing, thinking about parents), *әдәп* (delicate), *байкүңелле* (sincerely rich), *дәртле* (cheerful, passionate), *культураягыннан алга киткән* (with cultural values), *моңсу* (sad, sorrowful, mournful, rueful, doleful, dolorous), *пакърухлыкеше* (sincere, candid, wholehearted), *романтик* (romantic), *сәнгатькешесе* (creative person), *үз-үзбелән килешкән* (to get along with yourself), *эчке конфликтсыз кеше* (identity without internal conflicts); women – *азсөйләшүчән* (terse, concise, taciturn), *акыллы* (clever), *аңлаучан* (intelligent), *аралашучан* (communicative, sociable), *артист* (actor, performer), *аһәңлесөйләүче* (harmonious), *баилы* (talented, clever), *жортелле* (smart, wise), *игелекле* (grateful, thankful), *игътибарлы* (attentive), *илһамлы* (enthusiastic), *ихлас* (sincere, honest, heartfelt), *ишетүгә сәләтле* (attentive listener), *кешеләрне / табигатьне / тормышны яратучы* (loving people / nature / life),

мәрхәмәтле(merciful, gracious, compassionate, mercy, beneficen), *романтик* (*romantic*), *сабыр*(tolerant), *сәнгатькешесе*(creative person), *серле*(mysterious), *сизгер*(responsive, sensitive) *талантлы*(talented), *хыялый*(dreamy, pensive, wistful)) and external (men, e.g. *сәер*(weird, strange), *сүлтән*(slow); women, e.g. *бикбай*(rich), *үзсүзәндәторучан*(keep his word), *фикерле*(cogitative), *харизматик*(charismatic), *юаш*(uncomplaining, meek), *яктыкеше*(light (friendly) people), *тавышлы*(vociferous), *тәртипле*(civilized, educated, mannered), *төрлеяктандабулган*(advanced), *турысүзле*(fair, true), *тырыш*(hardworking)) feeling and emotion of people. **Reaction3.** To the question "What is *моңаю*[*моңауи*] mean?" answers of all respondents are associated with emotional experiences, in moments of sadness and longing a person can worry / be sad "*борчылырга/күңелсезләнергә*" – 33,1% : 36,8%; think, believe, imagine, guess, feel, wonder, consider, assume, reckon, suspect, deem "*уйланырга*" – 32,4% : 26%; remember, recall "*искәтөшерергә*" – 10,8% : 12,3%; slobber "*хисләнергә*" – 3,6% : 6,3% and can cry, weep "*еларга*". Answers of female respondents containing the above mentioned words-actions are the indicator of emotionality and sensitivity. The answer is "*шатланырга*" (*to enjoy*) missing the female respondents, but is dominated by the male respondents is 3.6%. But the moments when we feel "Моң" [моң] (lyrical sadness, melody) is not only moments of sadness, sorrow, anguish, etc., but also joy. In moments of depressed or good mood, the person may be humming, the same can be observed with little difference between the responses of male and female: *жырларга* (*sing*) (for 10.08% : 7%) and *көйләргә* (*to sing, to lull*) (9.4%: 6.3%). But the answers of the female respondents are more diverse, they associate the "Моң" [моң] with feelings than with music and melody. **Reaction4.** The attempt to transfer the concept of "Моң" [моң] (lyrical sadness, melody) into Russian language, we observed difficulties: female respondents didn't respond to this particular question exactly, but they have more diverse interpretative answers: soul, sincerity, lyrics, Muse, sound, elation, soul songs, spiritual insight, thoughtfulness, sonority, lyricism, melancholy state of mind, melody, melody of life, tenderness, nostalgia, birds singing, mental, harmony, inspiration, expression; men's answers: soul, melody, melancholy, musical inspiration, grief, singing soul, the soul's delight, boredom, sensuality. There is an association with the music, and with inner feelings, the soul. **Reaction5.** Although the answers of male respondents was lower than the answers of female respondents (44,3% : 73.2%) both sexes believe that "Моң" [моң] (lyrical sadness, melody) inherent in Tatars. The male respondents noted the answer that "Моң" [моң] (lyrical sadness, melody) inherent in all peoples more than female (27% : 10%), the Bashkir were given 3rd place (18% : 7,2%), then all Turkic peoples (not specified) were given 4th place (7,5% : 2%), Indian people (the answer

is taken specifically from the respondents, he was probably talking about Indians, this is due to the movies that often colorful, musical and dramatic televised) were given 5th place (0,75% : 1,2%). Respondents male and female believe that "Моң" [moŋ] in the melody inherent in the Chuvash, the Scots, the British, the Arabs, the Spaniards, the Chinese, Mari, Russians, Turks, Uzbeks, Japanese and Gypsies. We have so many different nationalities, but the Tatars themselves believe that "Моң" [moŋ] in the melody inherent in Tatars, and they put themselves in 1st place.

DISCUSSIONS

In recent decades a huge number of works devoted to the study of culturally-significant concepts on location or in the comparison of two or more languages (Z.Kh. Bizheva, R.M. Valieva, J.Kh. Hercogotova, A.I. Gelyaeva, I.R. Makeeva, Z. M. Raemguzhina, Zh.M. Kuchmenova, G.V. Gafarova and T.A. Kildibekova, R.Kh. Khairullina, Z.R. Tsrimova, etc.). in the Tatar Linguistic Culture, except for some works (works Zamaletdinov R.R., E.M. Zigangirova, E.M. Gilyazeva, A.Sh. Vasilova, L.R. Garipova, L.Kh. Shayakhmetova, R.R. Zakirova, F.H. Khasanova, D.H. Khusnutdinov, etc.), there are no other special monographic researches, which are conducted by individual concepts of the material and spiritual worlds. To identify the language features and concepts of the language picture of the world on material of the Tatar language, mass associative experiment conducted and analyzed by authors such as R.R. Zamaletdinov, L.R. Garipova, R.R. Zakirova, F.Kh. Khasanova and others.

CONCLUSION

Thus, we evaluated five types of reactions separately. The results of mass associative experiment showed that the concept of "Моң" [moŋ] (lyrical sadness, melody) associated in the minds of speakers of Tatar language, primarily with the concept of "*жыр/жырчы* [zhir/zhirchi]" (*song/singer*), also "Моң" [moŋ] is often associated with concepts of "*көй/музыка* [koi/muzika]" (*melody*) and different feelings. It can be noted that the word "Моң" [moŋ] is associated not only with sadness, sorrow, inspiration, melody, music, song, etc., but also with the rustle of grass, the birds singing, the sound of the river, etc.

When attempting translation of the concept "Моң" [moŋ] (lyrical sadness, melody) into Russian language, we had great difficulties: translations were unavailable, or the respondents were undecided, did not wish to translate into other languages. But someone tried to interpret not one word only, and whole sentences proved untranslatability or difficult translatability of

the concept. Respondents tended more towards descriptive translation. In general, emotional-evaluative component of the concept of "Моң" [moŋ] (lyrical sadness, melody) is defined as the positive and carries the emotional and the aesthetic nature of perception of the world. In the end, the concept of "Моң" [moŋ] (lyrical sadness, melody) appears as an anthropologically living subject having a dynamic nature, which shows the internal, emotional state of a person.

RECOMMENDATIONS

The results of the study can find the implementation in the development of specific issues related to the peculiarities of everyday thinking, as well as in the development of some aspects of intercultural communication theory, cultural studies, and bases of conceptology. Article materials can be used in the practice of teaching Tatar, Russian, English languages to achieve effective intercultural communication in a foreign language audience. Approach to the analysis of conceptual reality can be taken into account in the lexicographic practice of the studied language. The study can be useful to the students in the study of cultural linguistics and concepts, teachers in the development of lectures and practical courses in theoretical linguistics, special courses of cultural linguistics and ethno linguistics, and also in compiling an associative dictionary of the Tatar language, as well as writing various manuals, diploma and course works.

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