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Use of Associative Data Dictionary for Ethno-Linguocultural Interpretation of Animated Film

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In the article the associative semantic series of Russian and German linguocultures as native, grown and living on the territory of relevant countries (Russia and Germany) are analyzed in juxtaposition with the associative dictionary of Russian representatives who emigrated to Germany from Russia at the end of 20th century (1980-2000). This allows to identify the features of formation process of ideas about national picture of the world of German native speakers as well as carriers of Russian language and culture as native inside and outside the diasporas using screen adaptations of translated literary works, more precisely – “pseudo-film adaptations” (the term is ours – the author’s note), including rethinking and interpretation of the contest within national picture of the world as foreign. The reason of the research was the reflections on the causes of Soviet – Russian animated series transformation of artistic reality of the origin (German folktale “Bremen town musicians”) by the scriptwriters through creation of the new author’s product and the screen version in the genre of animated musical on its basis without complying with the precision of visual and other components of ethnocultural reality. To study the research problem objectively, we based on the associative data dictionaries, which allowed us to build associative series and to deduce typical associative profiles, largely stereotypical, both for Russian and German native speakers.

Keywords: Association, associative dictionary, animation, stereotype,
language combination, ethnolinguoculture

Associations as a Way of the Categorization of the Surrounding Reality

Anthropocentrism, i.e., turning to the phenomenon of a man, the specificity of his picture of the world, linguistic consciousness, linguocultural and ethnic priorities, and stereotypes, its linguistic personality, has become dominant in modern humanitarian, scientific research paradigms. In this regard, the concept “association” (Lat. *associare* – “attach”) acquires special significance within this work, and its plane of content can be specified in general sense as emotive-cognitive communication between any phenomena when actualizing one of them necessarily entails objectifying the other one (Bozhkova et al., 2019; Saenko et al., 2019). This communication is due to the subjective experience of an individual, which can coincide with the cultural experience that it belongs to, but also, this communication is always purely personal, rooted in the experience of a concrete person (Frumkina, 2007). In

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our view, the association is the complicated synthetic phenomenon (cognitive process and its result), due to many extra-linguistic factors: culture, history, and experience, national and individual, clothed in the language (Bozhkova et al., 2019). The proof to that can be the data of a Russian psycholinguist, A. A. Zalevskaya, who also notes that the nature of verbal associations is determined by cultural and historical traditions of the nation, for example, the typical verbal associations to the stimulus *bread* are for the Russian – *bread-salt*, for the Uzbek – *bread-tea*, for the French – *bread-wine*, for the German and the American – *bread-butter*. etc. (Zalevskaya, 1999).

Associations are an endless stream of information: during the whole life, hundreds of different associations born in human consciousness are often used as means of communication, classification, deduction, induction, analogies, comparison, i.e., categorization of surrounding reality by an individual. The birth of associative series the “stream of consciousness” (the term of American idealist philosopher William James, *The principles of Psychology*, 1890) is determined by ethnocultural and ethnosocial factors. Like a river is defined by the occurrence of its bed, the ground of its banks and the state of its landscape, so the inextricable link between the extra-linguistic context (literature, cinematography, politics, and much more) and its interpretations, incorporated in the analysis of associations (verbal expression of non-verbal allusions) is obvious.

The attempt to objectify the subjective associations of an individual involves coming to associative dictionaries as a source of codification of information about the majority of the test group with the identical indicators of age, gender, profession, the area of residing, ethnicity and religious beliefs, etc. Extra-linguistic factors affect the nature of the associations as A. A. Leont'ev mentions, the inhabitants of Yaroslavl and Dushanbe gave different reactions to the same stimulus *brush* during his experiment: *brush* – *Rowan* (Yaroslavl) and *bunch* – *grapes* (Dushanbe); people of different profession: a bandmaster (*brush* – *smooth, soft*), a nurse of surgical department of a hospital (*brush* is understood as *hand* – *amputation*) and builder (*brush* – *hair*) (Leont'ev, 1999).

In our view, this fact confirms the idea that the stream of human consciousness, its pieces (associations in particular) are determined ethnoculturally and ethnosocially: mentality is a set of typical manifestations in the categories of the native language peculiar (conscious and unconscious) perception of the external and internal world, the specific manifestation of national traits, intellectual, spiritual and volitional qualities of one or the other cultural-linguistic community (Kintsch, 1977; Kolesov, 1999).

Political imaginary (the term of B. Anderson) is necessary for the survival of the ideology of the state. The legalization of the political imaginary as collective occurs primarily through the art of cinema, as the most attractive and accessible art form. And the result is the formation of “political imagined community” is reflected in the composition of the associative dictionaries of individual citizens and entire communities.

Associative Dictionaries as the Base of Scientific Practice-Oriented Data

An associative dictionary (AD) is understood as a set of associative norms obtained by the associative experiment (AE) on a specific list of stimulus words. In other words, the AD model is some ordered sequence (set) of associative fields obtained as a result of the free AE.

A.V. Kirilina highlights two trends of lexicographic description – the creation of system-oriented dictionaries, which reflect the whole lexico-semantic system of the

language, and the appearance of “anthropogenic” dictionaries representing the average vocabulary and rules for its use of a separate linguistic identity, an average native speaker, i.e., the dictionary addressed to the problem “a man in language.” The first ones are intended for reference and educational purposes, and the second ones are intended for training, aimed at active mastering of the language and the maintenance of knowledge about it (Kirilina, 1993). Such differentiation allows attributing AD to anthropogenic dictionaries as they contain the active “everyday” vocabulary (the average vocabulary), with the greatest closeness of meaning and sound (form and graphemes). Therefore, AD refers to descriptive dictionaries. They are not prescriptive or normative. The information contained in them is the reaction of the representatives to a certain culture, a kind of cognitive illustration of life, a part of a universal (international) picture of the world. We will name only some of them (as it is not the purpose of the experiment). The well-known dictionaries are Kent and Rosanoff dictionaries (Kent and Rosanoff 1910), Kish thesaurus (Kiss, Armstrong, & Milroy, 1968-1971), and others. The first similar Russian dictionary was “Dictionary of associative norms of the Russian language,” edited by A. A. Leont’ev (DANRL, 1977). At present, the most complete dictionary of the Russian language is the “Russian associative dictionary” (RAD). The compilers are J.N. Karaulov, J.A. Sorokin, E. F. Tarasov, N.V. Ufimtseva, G. A. Cherkasova (RAD, 2002). The present research was based on the RAD data; in particular, the reaction of the respondents was commented on and result in the free AE.

We want to mention that on the one hand, quite a lot has already been done¹. On the other hand, AD is not used enough as it could be of great help in interdisciplinary practice-oriented research. We tried to summarize the examples of such use in table 1 below.

Table 1. Ways of disciplinary AD database application

| Discipline | Application of AD |
|--|--|
| Neuropsychology, Psychology, Neurology | <p>(i) Check the level of development of the child following the levels of development of the other children at this age (AD of the age). For example, there is a method of neuropsychological evaluation for children based on the analysis of associative series. Using this sample, we study the ability of the active learning of words, the ability to switch from one word to another, and from a one-word group to another².</p> <p>(ii) Determination of brain activity preservation of an adult (including speed of response, color-diagnostics on associations) (AD of a patient with schizophrenia and similar pathologies, leading to an altered state of consciousness). For example, the psychological state of a respondent, his views of life and peculiarities of thinking can be understood with the help of the association tests. The wide-spread color test of Lusher refers to AE as a craving for this, or that color palette is associated with the projection of the inner states of a person³.</p> <p>(iii) Determination of IQ/creativity level (speed, volume, abnormality of associations; AD of individuals with IQ higher than 120).</p> <p>(iv) Analysis of associative brain systems. For this purpose, the Institute of Linguistics RAS creates the information and research base of modern Russian language materials of mass AE, which gives the possibility to obtain information concerning the psychological equivalents of “semantic fields’ and to identify the objectively existing semantic relatedness of words in the mind of a native speaker⁴.</p> |

Using AE in medicine, scientists were able to show that 1) the association (“verbal response”) in the various forms of nervous and mental diseases are often different in forms (complexity communicative-response words with the “stimulus”) and the rate of reaction; thus, AE facilitates the diagnosis of the disease; 2) using AE was often able to detect hidden traumas, affective experience and “complexes” of the patient: in those cases, when the word-stimulus arouses affective memory, reaction is dramatically violated in shape and inhibited⁵.

Ethnopsychology Checking security/progress ethno-identity; the influence of ethno-components of the identity of the bilingual (AD Bilingua with ethno-component). For example, E.E. Volchkova in her thesis “The influence of bilingualism on the ethno-identity of ethnophores and their perception of the ethnic neighbors’ cultural values in Tatarstan” examines the impact of bilingualism on ethno-identity and notions of cultural value orientations of ethnic neighbors, living in a multilingual environment (Volchkova 2007).

Linguistics Test of aptitude, linguistic-cultural component (AD of professions in native and foreign languages). So, when defining professional inclinations of the personality is taken into account. About this, I. Bogoslovskaya stated in the article “Modeling associative field of extroverts and introverts: the results of the psycholinguistic experiment” (2011).

Criminology, Sociology (i) Identify the individual’s particular social group (as of society, including prisoners, professional societies.
(ii) Determination of the place of origin of the long stay of the individual (regional AD).
(iii) For judicial author, study and phonoscopic expertise (the authorship of documents). Read more about it in the thesis of Y.N. Baranov “Theoretical basis for the application of linguistic knowledge in criminology in the production of phonoscopic and author study expertise” (2004).

Psychotherapeutic researches team-building (i) Identifying the root causes (subconscious level) in the family/team (contradictions of AD participants in response to a single stimulus).
(ii) The definition of character types (extrovert or introvert, etc.) (As extra- and introvert).
(iii) The definition of competency (also in the framework of channeling migrants optimal for the bottom region, and profession). The sample may be the project to create “Information system for cognitive experiments” which aims to build a programmable computer system supporting empirical and theoretical cognitive studies of verbal consciousness of the native Russian language - culture, computer modeling of the mechanisms of language consciousness to solve the fundamental problems affecting several related disciplines (cognitive linguistics, computational linguistics, cognitive psychology, psycholinguistics) – issues of typology of knowledge, their volume, quality, handling them in the scale of the Russian language personality⁶.

Religion Determining predisposition to “militant religion,” extreme “manifestations” of religious teaching/distortion (as a representative of a certain Church/religion).

| | |
|--|---|
| Pedagogy | <p>(i) Determining the level of linguistic competences in native and foreign/second languages, the volume of vocabulary, taking into account the ethnocultural component (conformity of AD for speakers as a native speaker of Russian with similar age, sex, and other indicators).</p> <p>(ii) The object of study, the speech model for learning.</p> |
| Public relations (speechmakers, speechwriters) advertising business | <p>(i) Source of information about the association appeared in the speaker's mind about a concrete national character and a picture of the world by specific incentives and the use of "positively infected" motivations in promotions.</p> <p>(ii) Use words-signals for prepared statements of politicians and others to particular audiences with respect associative series of a specific professional, gender, or regional audience. Thus, on the Internet, we came across the discussion of different reactions on the word combination "metal furniture," which was offered by a marketer Yulia Kozlova. She is interested in the primary associative array, whereas professionals working in this industry understand the above term as certain products. The purpose of the experiment is to understand the percentage of matches for the correction vector of the company's activities⁷.</p> |
| Gender researches | <p>(i) Association of markers about sex (including non-physiological predisposition) underlying gender-based development of key competences.</p> <p>(ii) The use of the AD in gender studies for medical, professional, social, and other reasons. See the work E.I. Goroshko "Features a male and female associative picture of the world in the Russian language" (1997).</p> |
| Intercultural communication | <p>(i) Determining based on the AD potential representatives of concrete nations to the intercultural communication and the reasons for failure (anthropological, ethnocultural).</p> <p>(ii) Identifying potentially "negative" (not only the traditionally taboo in the concrete culture) and "positive" from the association's stimulus words to prevent barriers in intercultural communication.</p> |

For multifunctional and multidisciplinary work with the AD requires a multi-layered "mask" of extralinguistic input data in the AD with the following samples: sex, age, era (AD based on the diaries, letters, messages, etc. of the past centuries), place of birth, place a long stay (more than five years), religion, marital status, native language(s), foreign language(s) (proficiency level not lower than B1), level of education, occupation, hobbies, job, position, belonging to risk groups / with special social status (prisoners, representatives of radical groups, sports fans, inmates of the orphanages), diseases are affecting the structure of personality (mental illness, drug, and alcohol dependence, stroke, etc.).

In the process of working with the AD, some logical questions arise. How it is situational, i.e., determined, dictated by the situation in which it turns out individual speakers recipient/testing? What is the percentage of human, cultural, situational, individual context of the total number of received and secured in the dictionary reactions of the respondents? The answer is obvious: any AD is situational as it contains different parts of human, cultural, situational, and individual contexts. This leads us to the idea that to conduct interdisciplinary research, a single interactive associative dictionary, which would take situational isolation into account and have regular updates about the rapidly changing realities⁸.

Using elements of AE in the learning process of intercultural communication, we have proposed a test job on the speakers within the teaching/learning of foreign/non-native/other native languages:

- (i) to name the most frequent associations;
- (ii) to explain ethnocultural background (backgrounds for bi- and polylingual);
- (iii) to make the dialogue/text according to the given situation with the most frequent lexical units of AD;
- (iv) to participate in the game "Generator of accidents" based on the AD (conductive/teacher calls out a word, students within a pre-defined ethnic and other contexts call or draw/write possible associations later compared with AD data and receive points for frequency or vice versa, the abnormality of the reaction word).

The event has shown that outside of such collection, processing, the codification of information, questions remain, in our view, very serious and promising. In particular:

- (i) Does the visualization appear in the imagination/(sub)conscious of a recipient?
- (ii) If the same recipient is offered consistently/at the same time the verbal stimulus (e.g., "table") and visual, with the same/different, opposite filling (for example, a drawing or a photo of the table/floor) to which of them the reaction will be faster and more voluminous? To audio-text or video?
- (iii) What gives more creative freedom and individual perception and analysis: comparing radio, print media, and multimedia?

The above factors caused our research to formulated the following questions: (i) How mobile and how stable the (stereotypical) ethnocultural formation of personality development formed in preschool and school-age by viewing certain content animated and feature films (in our case – animated)? (ii) to what extent an individual is exposed to the impact and transformation in adulthood in case of changing the country of residence and, as a consequence, ethnic, linguistic and cultural background?

Graphics of Animated Films as the Basis for the Creation of Ethnic Stereotypes

We are what we eat... We are what we read⁹... Finally, we are what we see... Have you ever thought about what stereotypical views a child receives while watching animated films? What linguistic and cultural stratum of consciousness is laid by animation at an early age?

The first multimedia annals in the life of the younger generation are cartoons, they (and also tales) are a compressed, shaped, visualized, situational (communicative) children's encyclopedia of life and nourish the emerging consciousness (in particular, ethno-linguocultural data about the world, its rules, and laws. For lack of own life experience, what was seen at the age of 3 to 8 is most clearly fixed in mind for years.

Note that our Russian-speaking respondents remembered the cartoons from their past in connection with their countries of residence (10 years and over in emigration): England – "Alice in wonderland," Germany – "Bremen town musicians," Sweden – "Travel with the wild geese." While memories of their Russian peers who grew up in the USSR were not adjusted by changing the place of residence, they drew the following parallels: the UK – "Winnie the Pooh and Piglet," Germany – "Bremen town musicians"; Sweden – "Kid and Carlson." We want to note the only match is "Bremen town musicians," which is largely due, in our opinion, to the presence of a topographic marker in the title.

The fairy tale "Bremen town musicians" ("Die Bremer Stadtmusikanten") is the 27th in the collection of the Brothers Grimm from the second edition in 1819 (Grimm, 1994,

1999). In Russia/USSR, cartoon on the fairy tale forms a series, united by the scenarios of Y. Intin and V. Litvinov and music of G. Gladkov: "Bremen town musicians" (1969), "Following the Bremen town musicians" (1973), "New Bremen musician" (2001). In "Wikipedia," the genre and the scene affiliation of the first cartoon are defined as "*animated musical*" and "*musical fantasy*" on the theme of fairy tales by the Brothers Grimm¹⁰. The same text is given in the credits before the beginning of the first movie.

Russian speakers formed the associative lines given below as a native language (including subsequently emigrated to Germany from the USSR/the Russian Federation) based on the animated films discussed in this paper (as well as of other works of literature and media). Note that in Germany, there were no residents of the city of Bremen among the interviewed respondents. As AD of an adult is less susceptible to transformation due to exposure to the recipient of the information obtained as a result of the expansion of its own experience or the experience exchanged with native speakers of the same (Russian in Russia) or different (the second generation of Russian-speakers in Germany) national picture of the world¹¹, the associative data series up to the present time keep contributing to cross-cultural communication and influencing the perception of first-generation migrants from the USSR/Russia. The impact of this "capsule subjective society"¹² (our term – the authors' note) depends on several factors: the success and duration of the integration processes in the new community; the status and social situation in the country of origin and current residence; the volume and intensity of intercultural communication with native German; the national picture of the world; the level of interaction with works of literature and cinema as a "school of life" (typical for Soviet and Russian intellectuals, especially for people born in 1960-1970s).

We believe that during the "information blockade" (a so-called "cold war") in the USSR the younger generation was offered the image of Germany¹³ as a generic fabulously stereotypical (and not individually-typical for any city or region of the country), and now can reflect Europe as a whole, in particular through the submission and disclosure of humanity, but not the narrowly German ethnocultural values. Germany represented in the tales by Brothers Grimm, on the one hand, was a part of everyday life along with the Russian folk and author's tales; and, on the other hand, according to the rules of the fairy-tale genre in the form of animated musical, acquired features of a distant, fictional, magical land, which is impossible to visit in reality. Taking into account the specific media of the Russian national character of the era after the "thaw" in the 1960s – the tradition of exploring the world and oneself through art and literature reflected including the following (Table 2) associative series, including a large number of precedent phenomena (we commented on the reactions of the respondents due to the known historical and political events, literature, cinema, sustainable expressions).

These features have been transformed over time. The cartoon "Following the Bremen town musicians" (1973), is completely devoid of literary basis of the brothers Grimm, people (the crowd) display the individual traits and diversity: instead of typical plump blonde philistines, we can see people in different clothes, with different hair color and hairstyles, of different age, growth, etc. (35:12 min). Besides that, there is a new character – a detective in a suit a La Sherlock Holmes and the cab (typical markers of English/London police) (21:08 min. and 21:24 min).



The band of the “Bremen town musicians” reminds the style of clothing and hairstyles of the Beatles (for example, the cock is rather convincing in the role of J. Lennon; 34:50 min), and the Princess’ groom looks like Elvis Presley (from clothing to a shadow – the silhouette of the famous singer, “body language” by A. Pease) (28:06 – 29:09 min)¹⁴.



The authors of the cartoon mixed different temporal layers in one era and different cultural traditions – from cognitive and denotative markers of oral folklore to modern times (1960-1970s and 2001). Among the pieces of furniture, the clavichord attracts the attention in contradiction (historical!) with an electric guitar and other musical instruments of wandering musicians. There is no specification of the geographical location: the city turns to be surrounded by a river and mountains with valleys (0:15 to 1.50 min) – traditional obstacles for the hero – Savior of a Princess.



It is noteworthy that authors of cartoons objectify all the established (generic) stereotypes: in particular, blue-green world of nature (0:15-1:50 min; 13:17-15:17 min), a grey stone city (1.51-6.09 min; 15.18-18.52 min), a dark blue romantic night of love with silver stars and a golden moon (6.10-7.47 min), blood-red hues of the robbers’ world (7.62-10.04 min); confrontation of color between the city and the countryside/village, the palace with its inhabitants and the Troubadour and the Princess. Is it typical for tales: the world of good and evil? Probably it is not – the world of the past and the future, outside of time; the world of fathers and children.



Thus, the culture shock has not occurred, but also the desire to move to a real country named Germany didn't appear: it was a familiar "stranger" on the classics and fairy tales and, therefore, not as attractive as a model of socialist countries, which were shown in news and fiction films. Thus, the animated film for the younger generation, as a feature film for adults, was the representative of "soft power," forming the world information space for a national picture of the world of the Russian representatives concerning other countries, nations, ethnic and cultural traditions, etc.

In 2001, when information and human flows between Germany and Russia reached its maximum volume, the look of the cartoon "New Bremen" (2001; directed by A. Gorlenko) was redefined and acquired modern, but still cliché traits of not only typical German character (a European average town; 1:22 min). Germany and its history indicate only the points in the clock mechanism in the Intro to the cartoon (in one row of the coin with the profile of the animation-king, from Reich marks to Deutsche marks). Meanwhile, the monetization of consciousness, the triumph of the "yellow master," a financial idol, was depicted by I. Goncharov in his novel "Oblomov," characterizing the whole western world, confronting the world of traditional Russia. Thus, the scene is "averaged" again. Nothing contributes to the narrowing of geopolitical space, neither the palace, turned into ruins, nor the grown city with red-tiled roofs; or the old king "forgotten" by the relatives and becoming the target of robbery attacks in the 21st century - the owner of the Bank – pyramid "Wrong-Beech" (Byaka-Buka) and a detective-adventurist bought by her, etc.



In this sense, the cartoon is already a parody of Westernism in Russia itself, and not its idealization compared to the "rotten" capitalism. Thus, the changes become obvious in the ethnocultural component of the consciousness of native speakers, irreversible even when resettlement on German ground (though not in the city of Bremen), under the influence of television in childhood and adolescence. The fact that it is an irreversible process can be partly attributed to the popular opinion of psychologists about the formation of personality and consciousness (in particular, linguistic, ethnocultural, etc.) it happens in childhood (in average up to 6 years), the age of "cartoon lovers" who absorb huge portions of animated entertainment and information flows and absorbing like a sponge. A difficult question remains unresolved – was the substitution of a visual and informative series done purposely or not?

Methodology

The features of the language consciousness of the group of carriers of a particular ethnic and linguistic culture can be defined as the object of research. The subject is associates (verbal reactions of the respondents) as a reflection of national-cultural peculiarities of the perception of reality through the prism of national (Russian and German) pictures of the world – images of ethnic groups consciousness.

Therefore, this article aims to analyze, comprehend and describe the differences and similarities of linguistic consciousness of representatives of different ethno-linguacultural communities through the use of associative data dictionaries and the content of the animated film about the Bremen town musicians.

A free AE (which is recognized in the modern humanitarian scientific paradigm as one of the leading ways of updating the language consciousness of the individual) has become the primary method for collecting factual material with subsequent processing and analysis. We will not specifically dwell on the description of the experiment as the methodology is described in detail in many works on psycholinguistics and is unquestionable (Deese, 1965; Sanrya, 1977; Goroshko, 2001 and others). The results will allow us to see the features of the national-cultural perceptions of the real world through associates, fragments of language consciousness.

Characteristics of the Respondents

The total number of respondents who participated in the experiment was 166 people. All respondents (respectively, their verbal reactions) were divided into three groups according to a certain ethnic and linguistic culture. The speakers of Russian as a native language in the Russian Federation (32 participants) made the first group; the second one consisted of 65 native speakers of Russian living in Germany (mainly migrants of the 4th wave), native speakers of German as native in Germany (69 participants) set up the third group.

The age of respondents varied from 30 to 50 years. The reason for the preference of such age range was the lack of military disasters in the relations between the USSR/Russia and Germany from 1960 to 2013 leading to the changes of consciousness; the maturity of the respondents in the USSR/the Russian Federation included the materials based on the animated films considered in the present paper.

Additional parameters of the recipients were domestic, social, or professional reasons for emigration (not dissidents), duration of stay in Germany for at least ten years. The social status of respondents were employees and middle/lower management of private firms and government agencies; various professions (including pedagogical and philological specialties). Knowledge of the native language in written and oral forms at C2 level, fluency in the language of the country of residence (for migrants from USSR/Russia) – level B2-C1. The communication circle of recipients made up migrants of the same and other language combinations, the native language of the country of residence as native with the same social status.

We want to note that during the first presentation of stimulus words for the German language speakers was carried out in German, for the native Russians in Russian (regardless of the country at present, but it was agreed that the Russians in Germany had the right on the interference).

The respondents' verbal responses (associative series) to the stimulus words offered by the authors served as the basis for subsequent more detailed study of the problem.

Both printed and animated works were used as the sources for selection and formation of the list of stimulus words: the text of the original tale, "Die Bremer Stadtmusikanten" German (Grimm 1994, 1999) and the content of the Soviet/Russian animated films "Bremen town musicians" (1969)¹⁵, "Following the Bremen town musicians" (1973)¹⁶, "New Bremen musician" (2001)¹⁷.

We want to note that the list of stimulus words in Russian and German languages was compiled taking into account the realities of Germany and international realities, as reflected in the text of a German folk tale "Bremen town musicians" (published as "Die Bremer Stadtmusikanten"), and the content of the animated films "Bremen town musicians" (1969), "Following the Bremen town musicians" (1973) with cross-cultural (cultural) dominant, and complemented by key concepts, revealing the subjective mutual representation of the nations participating in the survey. That was objectified by the number of repetitions of identical answers of the representatives under test.

Stimulus lexemes were proposed in writing as a 1/4 part among the "language garbage" – random words that are not related to the field of study.

The associative series of native Russian as a native language in Russia is given based on the "Russian associative dictionary" (RAD 2002) and its survey. The results of their questionnaire/survey as well as the data both of the blog <http://www.assoziationsblaster.de> and the practice-oriented work by F. Dornseiff (Dornseiff, 2010) were used for associative ranks of the native German language in Germany (Greifswald, Gastro, Karlsruhe). We also made use of the fragments database graphic of the national kinds of literature and the thesaurus "Visuwords."¹⁸

Associative Series of the Respondents as a Part of the Conventional Ethnic, Linguistic and Cultural Picture of the World

Within the bounds of the AE,¹⁹ we received verbal reactions of the respondents on the proposed stimulus words from carriers of different ethno-linguistic cultures. Data associative series (which we presented in the following table) were built based on associative profile (such as AD, electronic thesauri, blogs) to increase the objectivity of the results and, if necessary, to identify their compliance/discrepancy with the conventional picture of the world. Moreover, during the simulation of associative space, we used the results of the written blitz surveys and subsequent selective in-depth interviews of the respondents.

The responses of the participants of the experiment are given in table 2 in rank order by frequency (most frequently recurring issues of associations to rarer). Immediately we should make a reservation, that we did not aim to construct associative field, with its nucleus (the most frequent associations) and the periphery (single verbal responses), as our interest lies in the attempt to identify the formation of stereotypical ethnic and cultural component in the minds of Russian-speaking respondents (residents on the territories of the Russian Federation and Germany) as the part of the conventional national-cultural picture of the world followed by ethnic, linguistic and cultural commentary of the results. Therefore, we purposely made the selection of statistical indicators (frequency) of the reactions: the associates have given by the participants at least twice or more often were selected as factual material (in average 6-9 identical reactions and rarely more); accordingly, those of single-use were not taken into account.

If the data of RAD (2002) and reactions of the respondents coincided, they are presented in the total column in the table, if the data diverged (in particular, the association

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received during the AE, were not fixed in the dictionary). We divided them into two independent parts: in the column "RAD Data," we put a dash/minus sign, and in the column of "Russian language in the Russian Federation," we record the association data.

In the case of "precedents," such words/phrases are put in italics and commented on if necessary in the total column "note," which presents two types of comments: "Linguo-cognitive discourse of respondents" and "Linguo-cognitive and visual animated space."

Table 2. Associative series formed on the basis of the responses of participants of the experiment.

| Stimulus words | Associated series (2 responses and more according to the frequency) | | | |
|----------------------------------|--|--|---|---|
| | RAD data (2002) | Russian speakers in the Russian Federation | Russian speakers in Germany | German |
| Russia ²⁰ Russland | country, <i>young</i> , <i>matushka</i> , homeland | mother | country, great, the Russian, homeland, power, <i>birch</i> , Russian language | Land, <i>Putin</i> , Russen/Russisch, Politik, Ausland, Gas, gross, Sibirien, Frauen, weit |

Linguo-cognitive discourse of respondents

- (i) "*Young Russia*" – feature film (series) I. Gurin about the epoch of Peter The Great. Adaptation of the novel by Y. Herman. In general, this combination is popular: it is often used as names of various social organizations and youth movements in Russia.
- (ii) *Matushka Russia (Russia-Mother)* is a national personification of Russia, an important component of national identity reflected in literature, art, military propaganda, political rhetoric, popular culture²¹. So this is a positive auto-stereotype. In this sense, the reaction of Russian-speaking respondents "mother" generally corresponds to the stereotypical Russian presentation about their country. Moreover, the lexeme "matushka" is producing for the category "mother" formed by a suffix way due to the suffix *-ushk-* with affectionate diminutive value, which makes the semantic structure of the word stereotypical estimated positive with culturally labeled connotation.
- (iii) *The birch tree* is a traditional symbol of Russia. In the poems of the poet, S.A. Esenin, the birch became associated with the home, the homeland, the Russian hinterland. Birch is a component of a typical Russian landscape. The unique strength of these associations acquired in the circle of the Russian emigration while reading the poems of S.A. Esenin having a peculiar longing for faraway Russia²².
- (iv) *Putin* – the President of the Russian Federation; typical association: the President always has a direct association with the country in a particular time slice, since this is the first face that represents the symbol of statehood.

(v) We also would like to note that in general nominees-onyms (mostly topographic names as *Siberia, Russia, CIS, Germany, USA, Berlin*, and anthroponyms as *Putin, Brezhnev, Gorbachov*) frequent and justified in the discourse of the respondents of all groups, since they are historically, politically, ethnocultural, economically marked.

| | | | |
|---------------|--|---|---|
| USSR UdSSR | Homeland, <i>CIS</i> , stronghold of the world, to collapse/ to break up, country, <i>USA</i> , was, empire, no more, <i>Russia</i> | collapse, communism, history, republic, <i>Russia</i> , nation, <i>Brezhnev</i> | Land, vorbei, Sowjetunion, rising, Republiken, <i>Gorbachov</i> , <i>Perestrojka</i> , <i>Vorhang</i> , Politik, Sport, <i>Geschichte</i> , <i>Krieg</i> |
|---------------|--|---|---|

Linguo-cognitive discourse of respondents

- (i) Brezhnev – Soviet statesman and political figure, who held senior management positions in the Soviet state hierarchy for 18 years, from 1964 until his death in 1982. Predictably and naturally, this reaction in the discourse of migrants of the 4th wave.
- (ii) Almost half of the reactions of the Germans (*Gorbachov, Perestrojka, Vorhang, Geschichte, Krieg*) are precedential and determined by the historical and political context.
- (iii) Also noteworthy is the fact that in the discourse of all groups of respondents, there are reactions with the same “destruction” – broke/ fell apart (in RAD and Russian speakers in the Russian Federation), breakup (Russian in Germany) and Zerfall (Germans). On December 25, 1991, the USSR President M. C. Gorbachev announced the termination of his activities as a President of the USSR “for reasons of principle”; On December, 26th the Supreme Soviet of the USSR adopted the Declaration on the dissolution of the USSR in connection with the formation of the CIS. The collapse of the USSR led to the independence of the 15 republics of the USSR and the emergence of them as independent States (Georgia, Lithuania, Latvia, Estonia, Moldova, Armenia, Ukraine, Azerbaijan, Belorussia, Kazakhstan, and others)²³.

| | | | | |
|--------------------------------------|---|--|--|---|
| Germany ²⁴ Duetschland | country, burghers, the German, <i>Berlin</i> | | country, <i>Europe</i> , land (federal), the German, <i>Berlin</i> , <i>Frankfurt</i> , union/united, the Turks | Heimat, wir, Haus, Einheit, Familie, Bürger, <i>Europa</i> , <i>Berlin</i> , Bonn, Migranten, <i>über alles</i> |
| | - | <i>Europe</i> , politics, <i>order</i> | | |

Linguo-cognitive discourse of respondents

- (i) über alles – the first line of the anthem of the Federal Republic of Germany (“Deutschland, Deutschland über alles...”), written by Hoffmann von Fallersleben in 1841 and became a “visiting card” of the country²⁵.
- (ii) All groups of respondents gave a response Berlin, whereas the toponym Moscow as an association to the stimulus Russia was not given (It occurs in the Russian-speaking population of Germany to the stimulus Russian).
- (iii) The Russian-speakers’ reaction to order, in our opinion, is generic and stereotypical (hetero-stereotype), because the image of Germans regarded by Russians is associated with punctuality, precision, rationality, honesty, order (for example, sustainable in the Russian discourse of the expression “German precision,” “German punctuality”) in all areas of life. Therefore, Germany is a country of the order. Moreover, the acknowledgment of this can be found in German phraseology and paremiology: “Ordnung ist das halbe Leben” (Order is half of life), “Ordnung muss sein!” (There must be order!).

| | | | | |
|--------|---|---|--|---|
| Bremen | – | <i>Bremen musicians, cartoon, donkey, dog</i> | town, musicians, sea, Gamburg | <i>Stadt)musikanten, (Stadt, Hansa, Fußball/ SV Werder Bremen, Hafen, Musik</i> |
|--------|---|---|--|---|

Linguo-cognitive discourse of respondents

- (i) In RAD (2002), such an incentive is not given as it is not a cultural constant, so all the reactions of Russian-speaking respondents are essentially precedential. They refer us to the animated (less – literary) products which have been the subject of our reflection: the name itself (or its fragment) of the cartoon “Bremen town musicians,” and his characters (*donkey, dog*). And there are no associations with music as an art form or the city as a topographic reality. At the same time as the Russian and the German in Germany, the most frequent were these associations *musicians/musikanten/Musik* and the *city/Stadt/Bremen*.
- (ii) One of the most frequent reactions was *Hansa*. For the indigenous people of Germany do not think about Bremen outside of Hanseatic League, the non-documented union of trading cities (about 200 cities and settlements throughout the entire period of existence of the former Hanseatic Union; only 3 of them are stable and considered as the successors of Hansa – Hamburg, Bremen, and Lübeck). For immigrants from Russia, historical and cultural component is not so important (although even in the name of Bremen since 1990 and officially the word Hansa presents).

Linguo-cognitive and visual animating space

In the cartoon “Bremen town musicians” (1969) the sea and sailing (association due to German linguistic and cultural tradition, included in the works of Caspar David Friedrich and then borrowed by M.Y. Lermontov and others; present visually in the beginning as the backdrop for realization of wandering musicians (00:47-00:54), the transition to the tune of “river” (1:05-1:07, 6:08-6:10) (see screenshots).

| | | | |
|--|-------------------------------|--|---|
| Russian ²⁶ Russen/russisch | language, human, muzhik | language, Russia, nature, Moscow, culture, ballet, world | Russland, Russisch, <i>die Russen</i> <i>kommen</i> , Migranten, viel, Ausländer, anders, Sprache, schwer, Business, stark |
|--|-------------------------------|--|---|

Linguo-cognitive discourse of respondents

- (i) The dominant feature of this associative row is the response *language* (note, it arises from the Germans – *Sprache*), because of the lexico-grammatical potentials and syntagmatic relations: the word “Russian” can be used in English both as a noun nominating ethnicity and as an adjective characterizing the realities, their belonging to the Russian reality. Along with frequent association are *man* and *nature*, due to their syntagmatic and cognitive stereotypes: *Russian language* (first nation and language is an integral part of the whole, the main the social function of the language, or communication, so it is as linguistic and social universal is a national treasure; second Russian language is the main compulsory discipline in the Russian school education), *Russian people* (anthropocentric view of the world: man as the media and the acting subject of the Russian culture), *Russian nature* (as options: *spirit, mentality*) (the set of emotional, mental, behavioral characteristics as ethnic markedness). Moreover, all of them are “constants” of Russian culture (Stepanov 1997). It is clear that these reactions are connected and interdependent, are mental centers within these associative series. Note that according to J.J. Danilova and L.B. Bubekova the core of the lexical-semantic field of the concept “Russian” amounted associates of respondents-Russian *language/speech, people, spirit/soul*, determining its semantic and structural organization: the field of the concept “Russian” triple (Danilova and Bubekova 2015).
- (ii) The reaction *muzhik* in the Russian linguistic and cultural discourse is polysemantic: 1. The farmer, as well as all people of humble origins (colloquial). 2. The same as male (spoken). 3. The same as a husband (colloquial). 4. Rude and ignorant man (spoken disparagingly) (Ozhegov and Shvedova, 2004). Despite its stylistic marking (“vernacular,” “spoken,” “disparaging”), in the modern Russian linguosociety this reaction often functions as a result of the creation of an attractive model of national masculinity, primarily based on the notion of so-called “genuine Russianness”: typically, the image of “muzhik” in the minds of the Russian – harmonious synthesis of male power-defender, his devotion to Russia, the economic viability of the male breadwinner. Here is a common positively marked the phrase “a real muzhik.”
- (iii) It is noteworthy that the “formula of meaning” in the field of geography (“nationality, a native inhabitant of Russia,” according to <http://thesaurus.ru/tes.php> here and after), is not represented.
- (iv) *die Russen kommen* (“the Russians are coming”) – documentary (year 2004; country: Germany; duration: 51 minutes) with the same name, which presents a modern German version of the end of the Second World in the East through the eyes of civilians: interviews

with witnesses; the memories of the dead; and finally, the same story of raped Germany by Soviet soldiers, about which much has been written in the Russian press. The Russian audience about this film is ambiguous, and opinions are divided. For example, they can be read on from electronic resource rutracker.org²⁷.

It is not surprising that capacious metaphorical expression "*die Russen kommen*" entrenched in the linguistic consciousness as the German and the Russian, and is popular due to its high marketing component. Here are two examples. In Germany, the project "*Die Russen kommen*" was held: In Berlin cinema Babylon "our" [Russian – author's note] movies were shown for German viewers every Friday. Not the sensational premiere of the last time, but the old, good, favorite movies: "Moscow does not believe in tears," "Five evenings," "the Cranes are flying," "Farewell to Matyora," Olga Delan was responsible for the choice and the presentation, a photographer, a documentary filmmaker; she lives in Germany since 1993.

The second example of the use of this expression due to the current political situation "Russia – (Ukraine) – the United States." In August 2014, the video appeared on the Internet, "Obama, die Russen kommen nach Washington" ("Obama, the Russian are coming to Washington" by German Internet users (duration: 1.13 min; year of release: 2014)²⁸. On the page of the Internet newspaper "DAYS.RU 7 August 2014 a small article appeared "he Germans scare Obama by Putin": accompanied by the music of the Russian national anthem in the frame appears a number of well-known figures associated with Russia sitting astride on the bears [one of the most common hetero-stereotypes about Russians and Russia – author's note]. Russian President Putin heads the column of "riders". He is followed by defense Minister Sergei Shoigu. Then come Prime Minister Dmitry Medvedev... foreign Minister Sergei Lavrov, Deputy Prime Minister Dmitry Rogozin and the Russian Ambassador to the UN Vitaly Churkin.... the Prosecutor of the Crimea Natalia Polonskaya... famous Hollywood actor Steven Seagal, who is known for his support of Russia. "To be continued", – says the inscription at the end of the movie. It is noted that the video below is the first episode of a big project, but additional details are not left. A large portion of Internet users, many of whom are foreigners, praised the emergence of on the similar Net video"²⁹.

| | | | |
|---------------|--|---|--|
| house Haus | village / in the countryside, native/ home, family, to build | my, native/ home, big/large, (my) fortress/ castle, | mein, Familie, groß, mieten, Wohnhaus, |
| | - (my) fortress/ castle | family, brick, floor | kaufen, Haushalt, Raum, Auto |

Linguo-cognitive discourse of respondents

- (i) House/Haus is a universal concept, constant, hence the coincidence of the reactions of respondents in all three groups, which are conditioned by the semantics of the word "structure for living/family." The reactions are due to paradigmatic relations, in particular, *family/Familie*, *village/in the countryside* and *Haushalt* ("household"), syntagmatic–*native*, *my/mein*, *big/gross*.
- (ii) Specific from ethnic and cultural leaving formula meaning, there seems to be a Russian response *to build/ to construct/built* and German *mieten* ("to hire, to rent"), *kaufen* ("to buy"). Discrepancies caused by social practice and tradition: in Russian tradition the

house you need to build with your own hands (during his life a man must build a house, plant a tree and give birth to a child), in Germany, this view also exists, but rather in the minds of the older (50 and older) generation or as information content ("so the old rule stated in the past").

- (iii) (*my*) *fortress/castle*. Lingua-cognitive relationships can explain the presence of the reaction *fortress* in associative series of Russian respondents (it doesn't occur among Germans); in Russian practice, the expression "my home is my castle" is stable, it means "the place on earth where I can and should feel safe." It should be noted that the "formula of meaning" is borrowed from another culture: an Englishman's home is his castle" (My home is my castle). The expression belongs to English lawyer of 17th century Edward Coke (1552-1634) and occurs in commentaries to British law (1628-1644), entitled "Establishment of English law."

Linguo-cognitive and visual animating space

Peaked tile roofs of houses, attics of poor people, wooden shutters, all residents are blonds.

| | | | |
|-----------------------------|--|---|---|
| owner/ master Eigentümer | <i>landowner/landlord</i> , of the house, <i>of his life</i> , boss | mistress, house, <i>of his life</i> , boss, power | Wohneigentümer Besitzer, Halter, groß, Geld |
|-----------------------------|--|---|---|

Linguo-cognitive discourse of respondents

- (i) The polysemy of the Russian words: in terms of the content included signification: "the proprietor, owner, boss, head," "employer", "the head of the family", "spouse" (Ozhegov and Shvedova, 2004).
- (ii) The response *landowner* is due to syntagmatic and functioning: note that in the Russian linguo-cultural token "landlord" has been transferred into passive vocabulary as historicism. In monolingual dictionaries, as a rule, it is marked "historical": "in pre-revolutionary Russia: the people of the privileged classes (landowner, official), as well as appeal to him" (Ozhegov and Shvedova, 2004). In the modern Russian language it is more often used in a figurative sense, "the man who does not work and shift work on other" marked "colloquial" (Ozhegov and Shvedova, 2004) and, as a consequence, it can be met in stable expressions such as "master landlord" (proverb) for the purpose of expressing somebody's dissatisfaction with someone else's decision, recognizing however, that he could not influence the decision or does not have the right, and it shows the unwillingness to argue with the decision.
- (iii) The expression "master of life" is also reproduced in the finished form with a pre-given meaning – in general sense "a successful man"; "who always knows, what he does in every moment of my life."
In RAD (2002), the response *landlord* to the stimulus word **master** in associative range of the frequency is the most frequent and amounts to 18% of the total number of presented associations, whereas the reaction *of life* is the seventh in the list – 2%.
- (iv) In the discourse of the Germans, as it is apparent from the associative series, the master is perceived mostly as "owner" and "head," which corresponds to the conventional model of the world.

| | | | |
|----------------------|--|--|--|
| mistress Hausfrau | of the house, house, wife, <i>of a big house</i> , home, woman, good | house, wife, family comfort, good, children, husband, household, attention, gardening | Kinder, Haus, Job, einkaufen, Ordnung, Familie, gute |
|----------------------|--|--|--|

Linguo-cognitive discourse of respondents

- (i) In the Russian linguo-culture there are no associations with *motherhood (child/children)*. We want to note that in RAD (2002), "*baby/child*" never occurs among 102 reactions³⁰. This is because none of the four meanings of the stimulus-polysemantic has an inherent semantic meaning of "*motherhood*" or "*baby/child*": i. the owner; ii. a wife (vernacular); iii. about a woman well-running a household; 4. a housewife (Ozhegov and Shvedova 2004). In the consciousness of Russian-speaking people in Germany (and of course the Germans), this association is stable (*children, family*), which is explained by the change of geopolitical space, which results in the change of ethnocultural and linguo-communicative background.
- (ii) The precedential reaction (mistress) *of a big house* refers to the novel "the Little lady of the Big house," published in the last year of life of J. London. The novel is dedicated to the relationship of extraordinary characters and it is the best work of the writer in the strength and depth of showing those violent storms... the main feature of the *Big house* was strength.

| | | | |
|---------------|---|---|--|
| food Essen | tasty, food, bad, trouble ready/cooked, lunch/dinner, abundant/large, life, tasteless/bad, drink, dining room, plate, water, hot, potatoes, hearty, grub, cold, <i>of Gods (food)</i> , Eve, high-calorie, dish/meal, on the table, served and other | to eat, tasty, lunch/dinner, café, juice, dining room, to cook, soup | essen, kochen, braten, kaufen, leisten (sich), warmes, mager, viel, gesund, Fleisch |
|---------------|---|---|--|

Linguo-cognitive discourse of respondents

- (i) In the associated series of Germans, there are fewer associations as there is no direct communication between food intake and cooking in Germany: a cafe, a canteen is a daily reality.
- (ii) In the Russian picture of the world, the concept of “food” is one of the key positions (remember even the stereotype of Russian hospitality). Therefore, the reactions are numerous and varied, due to paradigmatic (*food, lunch, life, plate, water, potatoes*) and syntagmatic (*good, bad, good, cold, high-calorie, on the table*) relations.
- (iii) In the discourse of Russian living in Germany, we can see the following overlay: we come across the associations which are typical for Germans (*café, a dining room*) and Russian (*soup, to cook*) – the result of mixing two different models, lifestyles.
- (iv) *the food of the gods* – the precedent, causes of appearance in the minds of the Russian recipients in response could be multiple sources. Firstly, a fantastic novel (Engl. “Food of the Gods and How It came to Earth” 1904) with elements of satire by H. Wells had a similar name. Secondly, the ancient mythology can be the source: Greek mythology tells that the gods ate and drank wonderful food and drink – the ambrosia and nectar, which gave them youth, strength, health, and immortality. Hence in the modern Russian language, there are two phraseological units “food of the gods” and “the drink of the gods.” Most likely, this reaction is due to the phraseological system of the Russian language, i.e., the source is “secondary” concerning the original.

| | | | |
|-----------|---|---|---|
| egg Ei | chicken, hen, hard-boiled roul, white | hen, yolk, breakfast, soft-boiled, to boil, chicken dinner, life, drink | gelb, Huhn, Kücken, weiß, legen, Nest, roh, kochen, Ostern, Teig |
| | - soft-boiled, to break, boiled | | |

Linguo-cognitive discourse of respondents

- (i) In the lexico-semantic field of “food,” egg is missing, like in the notion “food” is in the semantic field of “egg.” It appears only at the Russians in Germany in connection with the breakfast (reaction *breakfast* is included in the three most frequent). Data of RAD (2002) can be used as confirmation: among the 102 responses to the stimulus *egg*, the association of food is found once and never as *breakfast*³¹.
- (ii) Reactions *hen/Huhn, chicken/Kücken, yolk/gelb, white/Weiss, cooked/cook/kochen* are universal in Russian, German (and any other) pictures of the world.
- (iii) It is noteworthy that only in the discourse of the Germans, the reaction *Ostern* (“Easter”) appears, though it is not the frequent (appeared twice), although the tradition at Easter painting eggs in the Russian Orthodox environment is sustainable. It does not occur among the reactions in RAD (2002) either³².

Linguo-cognitive and visual animating space

The king – the ruler, appears at 2:16 minutes as a fountain in the main square with an egg, the theme of eggs is continued as a core of a cannon/yolk, lying on a vase, fountain/shell, holder.

Facts: Tax on childlessness was introduced in the USSR as “a tax on bachelors, singles and small families of citizens” in 1941. Childless men between 18 and 50 years old and childless married women from 18 to 45 years of age had to pay 6% of pay to the state. People called this tax a “tax on eggs.” It was canceled only in 1992 with the collapse of the USSR. In Germany, such a tax exists only since 2005.

Since the 18th century in the German cities, the Easter egg was painted and hid by the Easter bunny (Protestant tradition).

Doctor Johannes Richier, in his dissertation “De ovis paschalibus” (“Easter eggs”), appr. In 1682, advised not to overeat “Easter eggs, which can cause serious harm to the body.”

Natural quitrent from peasant households in Germany and Russia was taken, including eggs that had no features worth adapting/animating.

| | | | |
|------------------|---|---|---|
| circus Zirkus | chapiteau, clown, arena, <i>arrived/left</i> | clown, animals, arena, funny, children, tent, <i>arrived/left</i> square | Wander-, Stadt-, Tiere, Clown, Fest, Kinder, <i>ist weg</i> , Platz, Zuschauer, Kuppel/ Zelt |
|------------------|---|---|---|

Linguo-cognitive discourse of respondents

- (i) *circus arrived/left/ist weg* – the resistant and case reaction, though not the most frequent. In the interview, Russian-speaking people recalled rather the song “Where did the circus leave?” (music by V. Bystyakov, words by V. Levin; 1981), than a real mobile circus tent, similar to how it is still made in Germany. Traveling circuses practically did not remain in Russia.
- (ii) The same sustainable and universal for all three groups of respondents was the reaction *children/Kinder, clown/Clown, tent/Kuppel*, which are due to the denotation component of their content.

Linguo-cognitive and visual animating space

In cartoons 1969 and 1973 shows the performance of wandering artists without attributes (circus tent, dome, and so on), but with the main circus genres.

| | | | | |
|---------------------------|---|---|--|---|
| rogue/s(robber) Räuber | – | noble/gentle, bandit, <i>Robin Hood</i> , wood, woodland, criminal | wood, attack, weapon, <i>Robin Hood</i> , stick, to rob | klauen, Wald, tot, Gauner, Überfall, schnell, weg |
|---------------------------|---|---|--|---|

Linguo-cognitive discourse of respondents

- (i) *Robin Hood* (eng.) is a popular hero of medieval English folk ballads, the leader of the forest thieves. According to the legend, he acted with his gang in Sherwood forest near Nottingham, he took from the rich and gave extracted to the poor. The identity of the prototype ballads and legends is not set³³.
- (ii) This case is a natural reaction in the minds of Russian-speaking respondents motivated others (*forest, forest, rob*), in particular, and it has a positive connotation as *noble*. Whereas in an associative row of Germans linguo-cognitive “reference” to Robin Hood is not found at all; reaction *tot* (“dead”), *Gauner* (“rogue”), *Überfall* (“attack”), *klauen* (“steal”) generally actualize a negative image with the basic meaning “crime.”
- (iii) We want to note, the response to the stimulus *rogue(s)* in the database RAD (2002) is not detected³⁴. But on stimulus the word *robbers* 107 different types of associations are presented, which are caused by syntagmatic relations: for example, *a lot of robbers; to catch the robbers; the forty thieves* (precedent: a Persian tale “Ali Baba and the forty thieves”), etc. Among these, the RAD reactions *Robin Hood* is not found.

Linguo-cognitive and visual animating space

Masonry house of robbers with a straw or from the shelf of the roof is typical of peasant houses for the North German.

| | | | |
|----------------|--|--|--|
| donkey Esel | fool, ears/long-eared, stupid, goat, dull, stubborn | stubborn, grey, cart, strong, animal ears | grau, stark, stur, Schrei/schreit, Tier, Bock, Pferd |
|----------------|--|--|--|

Linguo-cognitive discourse of respondents

- (i) The most frequent reaction of the Russian-speaking respondents was the reaction “fool” (in the list in RAD it is the third most frequent): The donkey is endowed with anthropomorphic characteristics because of characteristic evaluative connotations behind the emergence of a figurative meaning: the donkey in its second lexico-semantic variant “(about a person) is stupid, stubborn” (Ozhegov and Shvedova 2004).
- (ii) In the minds of Russian living in Germany, and Germans donkey evokes the image of *animal/Tier*, actualizing its primary denotation of usual meaning. This may explain the reaction of *grey/grau*.

- (iii) Other popular reactions *stubborn, stupid*, depending on the context, update both direct and figurative meanings.
- (iv) It is interesting that the reactions associated with the concept of the “Bremen town musician,” were given by none of the respondents. While on the stimulus *Bremen* (see above), the Russian reaction donkey appeared.

| | | | | |
|--------------------|---|--|---|---|
| dog (male) Hund | <i>stinky,</i> <i>salty,</i> bonehead, <i>Barbos</i> | | dog (female)/hound, protect, bark, bite, walk, puppy, howl, big, breed | bellt, groß, Wach-, Knochen, Spiel, <i>kalter Hund</i> , beißt, Futter, Leine |
| | - | dog (female), homeless, big, and a cat, Sharik | | |

Linguo-cognitive discourse of respondents

- (i) *the stinking dog* (spoken outdated or contemptuous expletive) – a Russian by-word: it can be said about a low, mean, sneaky man (Mokienko and Nikitina 2007).
- (ii) “*The Salty Dog*” – Soviet feature film (1973, directed by N. Koshelev), based on the eponymous story by F. Knorre. After the dog had given birth to its puppies, the owner decided to get rid of it and puppies. But one red puppy survived, it swam across the bay, it got in a crowded city. Soon the puppy met the sailor Marianov from the vessel “Alexei Tolstoy,” who decided to take the puppy in the float³⁵.
- (iii) “*Dog Barbos and unusual cross*” – a Soviet short comedy (1961, directed by L. Gaidai: duration: about 10 minutes) – the first work of a trio of rogues: Coward, Dunce and Experienced. The adventures of the unfortunate three took place during the fishing with dynamite. And these three had a dog named Barbos. At the beginning of the movie, they were throwing a stick to the Dog and it brought the stick back to them. And when the poachers threw a dynamite bomb attached to a stick into the river, Barbos tried to “return” it to the owners. The rest of the story – the poachers, run from the dog with burning dynamite in the teeth³⁶.
- (iv) *kalter Hund* (literally from the German “cold dog”) – food, sweet pastries.
- (v) In other cases, the association actualized as a fragment of the general conventional picture of the world; they are standard and not endowed with additional shades of meaning.
- (vi) Like in the case of reaction *donkey*, none of the respondents gave reactions associated with the concept of the “Bremen town musicians.” While the stimulus Bremen (see above), the Russian gave the reaction *dog*.

| | | | |
|------------------|--|--|--|
| palace Palast | castle, of sport, of culture, large, <i>Winter</i> , <i>of Congresses</i> , beautiful, <i>crystal</i> , house, gold | of culture, <i>of Congresses</i> , tsar/king, court, castle, <i>crystal</i> , wealth | Schloss, König, Adel, <i>Glaspalast</i> , prunk, Museum, <i>Winterpalast</i> |
|------------------|--|--|--|

Linguo-cognitive discourse of respondents

The architectural heritage of Germany and Russia has become the reason for the appearance precedential reactions *Winter* (Palace)/*Winterpalast*, (Palace) *of Congresses*, *Glaspalast* in the discourse of the respondents.

(i) *Winter Palace* in St. Petersburg is the magnificent buildings of the past, the main Imperial Palace of Russia, the oldest building on Palace square, was built in 1754-1762 by the Italian architect B. Rastrelli in the magnificent Baroque style with elements of the French Rococo in interiors. Since Soviet times, in the walls of the Palace, the main exhibition of the State Hermitage houses³⁷.

It is noteworthy that the German stimulus Palast provoked the reaction *Winterpalast* ("Winter Palace").

(ii) *Palace of Congresses* (since 1992 the *State Kremlin Palace*) in Moscow is the largest public building in the territory of the Moscow Kremlin which was built in 1961 under the direction of the architect M.V. Posokhin (the project was also developed by A.A. Mndoyants, E.N. Stamo) and with the support of N.S. Khrushchev³⁸.

(iii) *The Glaspalast* (*Glass Palace*) was a glass and iron exhibition building in Munich modeled after The Crystal Palace in London. The Glaspalast opened for the Erste Allgemeine Deutsche Industrieausstellung (First General German Industrial Exhibition) on July 15, 1854. The Glaspalast was ordered by Maximilian II, King of Bavaria, built by MAN AG and designed by August von Voit, and hosted many large art exhibitions and international trade fairs. The building was destroyed in a fire on June 6, 1931. The fountain of the Glaspalast, which remained intact, today stands in the center of the Weißenburger Platz in the Haidhausen quarter of Munich³⁹.

Linguo-cognitive and visual animating space

The palace appears at the end of the road (the semantics of the target) in the fog in the "Bremen town musicians" at 1:13 minutes, more like a castle fortress, then it turns out to be a Palace of the 18th century with elements of later architecture (semantics of continuity). On 1:52 min, detailing by showing a viewing-signal tower, a lifting wooden bridge, the arch with lattice and the actual gates to the city – in masonry walls.

| | | | |
|------------------------|--|---|---|
| square (area) Plast | <i>Red,</i> <i>Revolution,</i> big, rebellion, living, <i>Ilyich,</i> <i>Lenin,</i> of a circle, <i>Nogin,</i> space, <i>Komsomolskaya,</i> street, wide, place, monument, avenue, crowd, pavers, main, of the city, <i>Gorky</i> and others | market, <i>Red,</i> center, empty, old, pavement, free, demonstration, main | leer, Markt-, groß, Stadt, Zentrum, voll, parken, dein |
|------------------------|--|---|---|

Linguo-cognitive discourse of respondents

A large number of reactions in the discourse of Russians (*Red square*, *Revolution square*, *Lenin square*, *Komsomolskaya square*, and others) are due to cultural and historical parts of the national heritage of Russia. They are geographical names, as a rule, for some locations of the Russian Federation.

Such reactions have not been found in the discourse of Germans.

Linguo-cognitive and visual animating space

Pavers. The fountain in the main square near the Palace, depicting the ruling king as a fan of eggs.

| | | | | |
|--------------------|---|--|---|--|
| ruler Herrscher | – | fair (just), landlord, cruel, tsar, president, master | government, power, president, to rule, strength, law | Adel, Bauer, Macht, Krieg, Germanen, Volk, König, Hof, Grund-, Mann |
|--------------------|---|--|---|--|

Linguo-cognitive discourse of respondents

In this case, all groups of respondents' associative lines are due to the interaction and interdependence of the concepts "ruler" and "power" in their usual-denotative meanings.

| | | | |
|---------------|--|---|---|
| king König | Lear, naked, crown, tsar, of the jungle, queen, deer, throne, jester, world, shine, knave, power, main, stupid, kingdom, monarch, prince, fairy tale, chess | naked, throne, tsar, castle, fairy tale, power, strength, army, crown | Prinz, Krone, Königin, herrschen, Thron, Erbe, Königreich, Macht |
|---------------|--|---|---|

Linguo-cognitive discourse of respondents

- (i) As in the previous case, the semantics of the stimulus *king* "the ruler, the head of the Kingdom" (Ozhegov and Shvedova 2004) – updates the associations in the minds of the respondents, or otherwise, it is associated, with the concept of "power." Associative series presented by Russian respondents are wider (than the Germans') and include the precedent phenomena.
- (ii) The legend of King Lear and his daughters belongs to the most ancient of the legendary archives of Britain. The socio-philosophical tragedy "*King Lear*," William Shakespeare wrote in 1605-1606. Its theme is not only family relationships, not only state orders, but the nature of social relations in general. The essence of man, his place in life and the price in the society – that's what this tragedy is about⁴⁰.
- (iii) "*Naked King*" is a play in two acts directed by Eugene Schwartz, which is based on fairy tales by H. Anderson, "the New dress of the king," "the Swineherd," and "the Princess and the pea."
In the Russian language, there is a saying, "the king is naked," which is used when someone hides the truth maybe because of fear or envy⁴¹.
- (iv) *king of the jungle* – In our opinion, it is a periphrasis: the lion is called in such a way (by analogy with the "king of beasts"). Although it is possible to give another version that has a right to exist. The name of an Indian adventure film was the same, made in 1976, which became one of the hits in Soviet cinemas. The story of the catcher of animals Vijay, whose nickname was "the king of the jungle," as he can find and catch

any animal. He got orders from various circuses and zoos. When the “king of the jungle” decides to take the little elephant to its mother for the first time in his life, he is defeated⁴². As the age of the respondents is 30-50 years, it seems quite possible that living in the USSR; they were fond of watching Indian movies. But this is only a conjecture.

- (v) “*King deer*” is a feature film based on the eponymous play by Carlo Gozzi, filmed at the Gorky studio in 1969 (Director P. Arsenov). A musical, theatrical tale. There are songs in the film to the music of M. Tariverdiev performed by famous Russian singers and actors. The film raised the issue of creativity and responsibility for creation, identity problems, which are externally imposed on one or the other way and other important issues⁴³.
- (vi) *Jester* – a precedent-historicism: the man in the Palace of the monarch or the home of a wealthy aristocrat whose job is to amuse the owner, his family and guests; associated with clown and the Middle Ages⁴⁴.

Perhaps this association is due to the band named “King and Jester,” which was formed in Leningrad in 1990. The musicians play punk rock. The group stands out for its songs-fairy tales, in which you can meet all evil, representing the struggle between good and evil⁴⁵.

Linguo-cognitive and visual animating space

The fountain in the main square near the Palace, depicting the ruling king as a fan of eggs.

The Princess and the king with an egg from the balcony are watching the show on the Palace square which is held in front of the Palace 2:47 min.

| | | | |
|-------------------|--|--|---|
| soldier Soldat | <i>brave (Švejk),</i> warrior, defender, military, General, <i>Ivan Brovkin,</i> young | army, warrior, call upon, General, war | Offizier, Armee, General, Posten, Militär |
|-------------------|--|--|---|

Linguo-cognitive discourse of respondents

(i) We want to note that in general, in all groups of respondents, the associations are determined by linguo-cognitive involvement in the semantic field “war” of the concept “soldier.” It determines the universality of the picture of the world both Germans and Russians.

(ii) *Brave* (soldiers) *Švejk* is a satirical character, invented by the Czech writer Jaroslav Hasek; the main character of the unfinished novel “The Adventures of the good soldier Švejk during the world war,” written in 1921-1923, a storybook “Adventures of the honest campaigner” (1911) and the novel “Good soldier Švejk in captivity” (1917)⁴⁶.

(iii) “*Soldier Ivan Brovkin*” is a soviet comedy feature film made in 1955; color, mono sound⁴⁷.

(iv) Partially the response *General* can carry a precedent, for example, in the context of the Russian proverb “it’s a poor soldier, who never wants to become a General,” transmitting a generalized value of a man’s desire to achieve more from life than he has, about the need to set oneself high goals in any case. The expression is used (usually labeled “humorous”) to encourage someone in his business, a bold plan. But this view is purely hypothetical.

Linguo-cognitive and visual animating space

In the “Bremen town musicians” soldier is a comic character: near the signal cannon in short armor, with a helmet on his head and metal as the armor of a knight of shoes, mittens.

| | | | | |
|---------------------------|---|--|---|--|
| security (guard) Wache | – | <i>the guard gets up early, faithful, protection, of objects</i> | <i>Oh, early (the guard gets up)..., weapon, politicians, VIP, object</i> | Wachmeister, überwachen, aufpassen, beschützen, Waffen |
|---------------------------|---|--|---|--|

Linguo-cognitive discourse of respondents

“*Oh, early the guard gets up...*” – a line from a song of the royal guard of the cartoon “Bremen town musicians” in the minds of Russian-speaking respondents, this reaction the most frequent.

In RAD (2002), only verb guard (noun protection – is not) is offered as an incentive. The authors did not observe similar reactions of their list of the associations; to the stimulus early, there is not a single reaction from the received 112. Moreover, the search by using the function “reverse order” did not give the result either.

Other reactions correspond to and fit into the general conventional picture of the world.

| | | | | |
|--------------------------------|---|-------------------------------|---|--|
| peasant/ farmer Bauer | <i>triumphing(s), log hut, fortress, beggar, plow</i> | | village, field, fortress, crop (harvest), ground, ground farm, cows | (Bauern)hof, Vieh, Feld/Farm, Milch, Stall, Fleisch, ernten, Bio |
| | – | ground, poor, village, worker | | |
| peasants/ farmers Bauern | workers, village, ground, to work, <i>triumph</i> | | field, crop (harvest), fair, market, to plant | Trachten, Hof, Fest, Krieg |

Linguo-cognitive discourse of respondents

- (i) When the collective meaning appears, the negative connotation is absent (a poor peasant, but not peasants) it shows an aspect of extreme unction, aspect of the opposition is destroyed during the time of living in Germany: the opposition of the workers and peasants, intellectuals and workers is inherent to the USSR.
- (ii) The reaction *triumphing* refers to the novel by A.S. Pushkin “Eugene Onegin” – “Winter!. The farmer *triumphantly/* On sleigh updates the path...” The Fragment of the compositions containing these lines is learned by Russian pupils by heart in grade 4, which explains the stability of this precedent in the minds of Russian-speaking respondents.

Linguo-cognitive and visual animating space

In the “Bremen town musicians,” a faceless whether peasant or citizen, craftsmen dressed in brown trousers of knee-length with uncovered head appears at 1:25-1:26 minutes. This is followed by the image gallery – people dressed in stockings, panties, with a pipe, in small cloth hat type Bavarian caps and vest; white apron and trousers; a woman dressed in a long brown skirt, a brown blouse and a white cap, a woman in the same clothes, sharp brown soft hat with a basket in her hand; a fellow in a white blouse, a short jacket with long sleeves, trousers and large, wooden shoes-boats; Blond man in something like a black beret on his head and the same blacktop belted brown long service on the cart with a barrel pulled by a donkey (up to 1:42).

| | | | | |
|--------------------------|-------------------|---------|---|---|
| citizen Stadtbewohner | familiar, true | | town, fashionable, true, peasant, transport, style | echt, Dorfbewohner, Stress, modern |
| | – | redneck | | |

The opposition of “citizen – farmer (rural resident)” (“city – village”) is stable in the minds of the Russian and German respondents.

Linguo-cognitive and visual animating space

Citizens – craftsmen and merchants appear from 2:23 min. All figures are given as sketches, without a detailed drawing.

| | | | | |
|---------------------------|---|--|---|--|
| lantern (light) Latern | – | street, post, bright, gas, dim | high, street, lamp, electric, handheld, gas, | Straßen-, tragen, Kinder, Umzug, steht, Licht |
|---------------------------|---|--|---|--|

Linguo-cognitive discourse of respondents

- 1) In the Russian language, it reveals a broader meaning – flashlight (electric), torch, lantern (Ozhegov and Shvedova 2004).
- 2) Response to the stimulus in the database of RAD (2002) is not detected.
- 3) The reaction of the Russian respondents is due to the syntagmatic features of the lexeme “lantern” for the Germans – paradigmatic.

Linguo-cognitive and visual animating space

2:40 – gas lantern.

Unlike the previous associative field, the field “Germany” is more fractional at the micro-level (“ethnocultural symbolism” of such cities as “Berlin,” “Bayern,” “Dortmund,” “Leipzig,” “Dresden,” “Bremen”), but at the same time it is closely connected with macro-political context – associations “NATO,” “EU”).

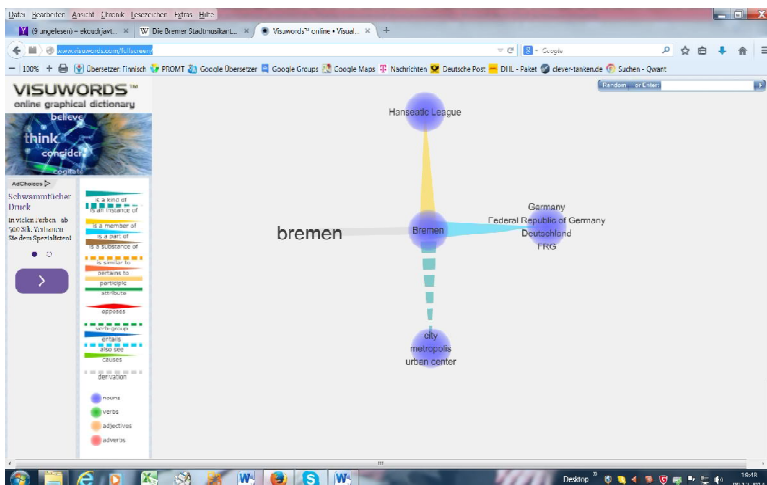
In general, the data obtained within the bounds of associative mapping of ranks and profiles has formed the basis of the analysis and interpretation of animated films merged into the trilogy due to the plot and the shared lexemes in the name of each part – “Bremen town musicians” is meant by assumption of the potential viewer (see the first question in-depth interviews) to determine the location and (for a culturally prepared recipient) its historical and cultural context.

The Name “Bremen Town Musicians” as Linguocultural and Ethnocultural Code of the Cartoon

The name of any of the work (literary, visual, entertainment, and so on) is not only its brand; the main thing is his linguocultural code, in our case, also ethnocultural. For our study of native Russian national picture of the world, significant macro-component of the category “Bremen” (city in Germany/ Europe) and “Bremen town musicians” are inextricably linked by the principle of “abstract entity” (a geographical concept) and “specifying” parts” (including this geographical concept in personal field of native speakers, who have never been to Bremen, through the reference to the animated film).

German participants of the survey also consider the city and fairy-tale characters as indissoluble unity, but the ratio of “whole” (the city with its history and modernity) and its “representative.” Moreover, the representation extends not only to the city (“core”) but the whole country (“periphery,” “wide area”), which became the symbols of the town musicians of Bremen respectively for the population of Germany, and residents of other countries.

It should be noted that the associations connected with the proper name “Bremen,” presented in the thesaurus “Visuwords,” the few: *urban center, city, metropolis, Hanseatic League, Deutschland, Germany, FRG*. I.e., the “geographical category” became dominant stereotypes and “cultural phenomena” are not reflected in the associations (in particular, the Bremen town musicians).



Screenshot 3. Bremen

When viewing the animated trilogy the effect of “deceived expectations” is fully realized for historically and culturally prepared viewer (he will see neither Bremen nor the fairy tale adaptation of the Brothers Grimm), “softened” by the development of typical Russian fairy tales⁴⁸: “searching the necessary/ the lost” with its subsequent attainment – but it is not done by animals (as in the original of the brothers’ Grimm), people do (the author’s interpretation of the Soviet filmmakers, such characteristic is missing in the film adaptations of Germany, USA and other countries). Situations presented in cartoons are interpreted in the background of the common European scenes (without visual reference to the realities of Germany at the era of the brothers Grimm or the time of cartoon creation; the scene may be, judging by the depicted situation, in Holland, Sweden, Luxembourg, or other countries), in the aspect of understanding of universal, eternal Christian values (and their interpretation by the carriers of the native Russian national picture of the world), such as friendship, love, honor, wit, etc.

Thus, the name of the cartoon “Bremen town musicians” could be a promotional gimmick: viewers were offered a kind of “window” into the forbidden and for most of them in 1969 and 1973 inaccessible Western Europe. The window is stylized with German-style shutters and retouched “under socialism,” the picture of “bastion of socialism,” destroyed by the peaceful and bloodless revolution before our eyes. The conclusion suggests itself: being outwardly different from us, Europe strives to achieve harmony which is possible only after the rejection of goods of the monarchy and capitalist world. The USSR/Russia has gone this way, and its population has already reached a perfect being (socialism) and lives not worse than German nationals.

Conclusion

Associative dictionaries as such (existing printed publications, electronic versions, online thesauri, etc.) and technology have enabled us to conduct this experiment, to build the associative series and derive associative profiles, characteristic of native Russian and German languages and ethnic cultures that allowed us to make some generalizations.

The same stimulus word for native speakers and as one of the native/non-native and as a foreign language often has different filling: association (ideas) are born at this cultural and social level, words are only their shell. A vivid example is the reaction of Russians and Germans to the stimulus *Bremen*. In the Russian view of the world in general, it is used for the designation of the Bremen town musicians. Given the significant part of Germans, it becomes the reaction to the residents along with (*Stadt*)*musikanten*, *Musik*, *Stadt*, *Bremen*, *Hansa*. Bremen is not perceived outside the cities of the Hanseatic League (Hansa), which is not documented as the Union of free trading cities. This historical-cultural component for the Russians is not so relevant. What the Russians have in mind is firmly stuck to the image of the Motherland. This personification leads to a high incidence in the Russian discourse; the reaction *Russia-matushka* (*mother*) appears to the stimulus *Russia*.

The Russians have more extensive background knowledge, often at the intercultural level. The specificity of language consciousness and perception/categorization of reality is a precedent: the precedential reactions make 19,2% of the total number of factual material (all Russian reactions in both groups). For example, direct associative links “breakfast” is the picture created by E. Manet “Luncheon on the Grass” (though it was a single reaction); the architectural monuments *the Winter Palace*, *the Palace of Congresses*, the name of urban objects such as *Red Square* and other. However, there is a hidden quote: *peasant/peasants triumphs/triumph* (A.S. Pushkin’s “Eugene Onegin”, a *stinking dog* (film “Ivan

Vasilyevich changes occupation"). It is interesting; the affiliation is subjectively perceived by native speakers as a native identity of non-Russian images of the national picture of the world (children grew up reading fairy tales, without discerning nation-makers): *crystal* castle.

In native languages, the marked vocabulary is presented among associations stylistically, generally speaking, substandard, colloquial (as shown by marks in dictionaries), rare cases of non-equivalent vocabulary (nationally marked). In a bilingual audience, there is interference at the vocabulary level, but "substandard" components that are peculiar to each of the nations are missing or suppressed,

Economic and political (but not cultural, as for previous generations) component dominates for the 90s generation in the image of the Russian national character (appearing at the associative level). This fact is interesting to infer about the export direction of Russian as the language of economics and business.

People in Russia tend to name the desired, the idealized as the first association; then come associations (approx. the 3rd in order) reflecting the current reality. This fact was revealed during in-depth interviews with the part of the respondents.

Concerning their own (i.e., perceived as being "own," permanently surrounding") country and culture, the descriptions are much simpler, less detailed than to other, "foreign" cultures: "There are no attractions in the native city." This is a subjectification by suppressing negative information about their country (e.g., the Germans know about fascism, but they do not talk about it; moreover, the suppression of this association to the words "Germany," "German" is also observed). At the same time, the information about other countries, other people are subjectified by the repetition of well-known facts (media, politics, history, "the tourist gaze"). Therefore, in-depth interviews must obtain complete information about the distinctive features of the country of residence, in our situation – talk about the watched cartoon on a predetermined question (in this paper, we used only the results, but do not give the interview description).

The second and subsequent generations of immigrants consider themselves being already citizens of the country, the Federal Republic of Germany (I am German according to the environment, the language, the place of education and work and I'm Russian according to my parents' the country of origin and /not my language...) We want to note that the survey within the bounds of another project revealed that the concept of "Russian man" is associated with the main language of the older generation of migrants, certain behavioral characteristics and origin (My parents are Russian, so I'm Russian a little); and "who I am" is determined, above all, by the citizenship (passport, country of residence) and also the main language of communication (the state language of the country of residence).

For the second and subsequent generations of migrants, a certain simplification of the Russian language as another native/ non-native, decrease of non-household vocabulary in Russian, deficiency of difficult words, the mismatch between the age parameters and the speaker's vocabulary are typically observed. The latter is peculiar to a younger generation whose Russian vocabulary is rather characteristic for an even younger age, whereas their state language vocabulary corresponds to the age indicators for native speakers.

The data of AE allowed us to identify the specifics of the Russian who immigrated to Germany for permanent residence: synthesis (overlay) of Russian and German stereotypes in Russian diasporas. So, different reactions occur in their discourse (for example, to the stimulus *food*: "a café, a dining room" as typical for Germans and "soup, to cook" as characteristic for Russians), representing the result of the superposition of two different models and lifestyles. So there is a process of transformation of the linguistic-cultural component of consciousness and worldview. Noteworthy that there is no objective universal

linguo-cognitive opposition “friend or enemy” in the reactions of this group of respondents to the incentives *Russian* and *German*. In our opinion, this is a manifestation of linguocultural and ethno-psychological integration. As the language is “assigned” (for example, from birth or as a result of long residence in the country), and not “learned” (the study of language as a foreign language), the number of stereotypes is minimized, because the culture is learned and is different from the inside.

On the other hand, the ethnocultural stereotype of thinking is strong. We must not forget that the image of the new country of permanent residence, in the minds of the first generation of migrants, was molded under the influence of Soviet cultural stereotypes and turned over to the second and subsequent generations. As we have already noted it is being implemented by the so-called “capsule of brought space”: during the “in-depth” interviews with respondents, it was found that in many cases (and the cases are numerous) the older generation shows their children and grandchildren the animated films created in the USSR, in an appropriate geopolitical and historical situation.

Thus, the associative profiles, the material databases of the speakers, and the interviews with the participants of AE allowed us to identify the stability of the “pseudo-national picture of the world” of native Russian as a native language to Germany. Moreover, since it is based on the associations inherited in childhood and adolescence at the emotional and the visual levels (animated series), it appears to be stable and to prevail even over the personal experience of the recipients moved to Germany.

Acknowledgement: The Federal State Unitary Enterprise “Creative Union of the Soyuzmultfilm” Studio allows the use of frames from the animated films *The Bremen Town Musicians* and *On the Trail of the Bremen Town Musicians* in for this paper.

Notes

¹The information is given in the work of E.I. Goroshko “Problems of associative lexicography” (<http://www.textology.ru/article.aspx?ald=93>), also an overview of the main dictionaries with a brief description is given in the article of our Israeli colleagues M. Elenevskaya, I. Ovchinnikova “Verbal Associative Thesauruses and Databases for a Multilingual Societ” (it was supposed to be published in the same issue), which should be seen as a preamble to our article.

²<http://vprosvet.ru/biblioteka/associativnyie-ryadyi/>

³<http://fb.ru/article/55800/assotsiativnyiy-ryad-kak-instrument-psihologa>

⁴<http://it-claim.ru/Projects/Grants.htm>

⁵ http://big_medicine.academic.ru/1937/%D0%90%D0%A1%D0%A1%D0%9E%D0%A6%D0%98%D0%90%D0%A2%D0%98%D0%92%D0%9D%D0%AB%D0%99_%D0%AD%D0%9A%D0%A1%D0%9F%D0%95%D0%A0%D0%98%D0%9C%D0%95%D0%9D%D0%A2

⁶<http://it-claim.ru/Projects/Grants.htm>

⁷<http://www.e-xecutive.ru/forum/forum60/topic10109/messages/>

⁸The idea of creating interactive electronic thesaurus (in progress) was born a few years ago in connection with work for a bilingual audience (Russian-German in Germany and the Russian-Tatar, Tatar-Russian in Tatarstan). It is assumed that initially the working languages will be Russian, English and German. The purpose of the dictionary: for all specialties, described in Table 1. Since the dictionary open interactive type, the respondents will be able to become everyone: you must log in to the network to fill in information about yourself (age, profession, education, gender, ethnicity, native language, foreign languages, country of birth, country of residence, marital status, presence of children, etc) and in electronic format to give the associations to the specified stimulus words. Nevertheless, only reactions will be fixed that are responsible for speech signals (and not the words – “garbage”).

⁹Reading is the most typical, as we see next, for speakers of Russian as a native language and Russian national picture of the world.

¹⁰ [https://ru.wikipedia.org/wiki/%C1%F0%E5%EC%E5%ED%F1%EA%E8%E5%EC%F3%E7%FB%EA%E0%ED%F2%FB_\(%EC%F3%EB%FC%F2%F4%E8%EB%FC%EC\)](https://ru.wikipedia.org/wiki/%C1%F0%E5%EC%E5%ED%F1%EA%E8%E5%EC%F3%E7%FB%EA%E0%ED%F2%FB_(%EC%F3%EB%FC%F2%F4%E8%EB%FC%EC))

¹¹The question is about the relationships and dependencies of stereotypes of consciousness (including purpose) and how close to “average”, typed, “normative” associative dictionary and associative profile of the individual. What is the number of matches the frequency of tokens in the associative dictionary of representatives of nations, living in democratic and dictatorial regimes?

¹²The term for the secondary (indirect) society that implements the image of the new country, permanent residence, in the minds of the first generation migrants and “stretched” on the second and subsequent generations. The development of intercultural competence determines apart from other criteria the integration process of migrants in the host community.

¹³as the cartoon background.

¹⁴The Princess and the Troubadour initially looked quite different than those on the screen. Their first sketches were made by the art director M. Zherebkivsky. The troubadour was depicted in the hood, like the buffoon that I. Kovalevskaya didn't like [director – the authors' note]. But then she got the magazine of foreign fashion, where she saw a boy squeezed into skinny jeans and wearing the Beatles blonde haircut. The film director found The Princess's dress, thumbing through foreign fashion magazines in a closed library of Goskino (state film studio).

¹⁵<https://www.youtube.com/watch?v=hM6PBzGG07U>

¹⁶<https://www.youtube.com/watch?v=prsOXUjaBRs>

¹⁷<https://www.youtube.com/watch?v=hM6PBzGG07U>

¹⁸<http://www.visuwords.com/>

¹⁹The survey was conducted in 2012-13s, up to the period of the Crimean crisis, what partly caused the associative series, in particular – the absence of this geopolitical context of associations.

²⁰See the scheme-screenshot 1 “Russia” and the commentary below (after table 2).

²¹https://ru.wikipedia.org/wiki/%CC%E0%F2%F3%F8%EA%E0_%D0%EE%F1%F1%E8%FF

²²<http://rf-history.narod.ru/9.html>

²³https://ru.wikipedia.org/wiki/%D0%E0%F1%EF%E0%E4_%D1%D1%D1%D0

²⁴See the scheme-screenshot 2 “Germany” and the commentary below (after table 2).

²⁵http://dic.academic.ru/dic.nsf/dic_fwords/52146/deutschland

²⁶We wrote about the specificity of the concept “Russian” according to the associative-experimental studies in the article on the ethnic identity of the representatives of the two titular nations of the Republic of Tatarstan, native Russian and Tatar languages (Danilov, Bubekova, 2015).

²⁷<http://rutracker.org/forum/viewtopic.php?t=1611145> (15 January 2015).

²⁸www.youtube.com (16 January 2015).

²⁹<http://www.dni.ru/society/2014/8/7/277308.html> (16 January 2015).

³⁰<http://www.thesaurus.ru/dict/dict.php>

³¹<http://www.thesaurus.ru/dict/dict.php>

³²<http://www.thesaurus.ru/dict/dict.php>

³³https://ru.wikipedia.org/wiki/%D0%EE%E1%E8%ED_%C3%F3%E4

³⁴<http://www.thesaurus.ru/dict/dict.php>

³⁵https://ru.wikipedia.org/wiki/%D0%EE%E1%E8%ED_%C3%F3%E4

³⁶https://ru.wikipedia.org/wiki/%CF%B8%F1_%C1%E0%F0%E1%EE%F1_%E8_%ED%E5%EE%E1%FB%F7%ED%FB%E9_%EA%F0%EE%F1%F1

³⁷http://ru.wikipedia.org/wiki/%C7%E8%EC%ED%E8%E9_%E4%E2%EE%F0%E5%F6

³⁸https://ru.wikipedia.org/wiki/%C3%EE%F1%F3%E4%F0%F1%F2%E2%E5%ED%ED%FB%E9_%CA%F0%E5%EC%EB%B8%E2%F1%EA%E8%E9_%E4%E2%EE%F0%E5%F6

³⁹[http://en.wikipedia.org/wiki/Glaspalast_\(Munich\)](http://en.wikipedia.org/wiki/Glaspalast_(Munich))

⁴⁰http://lib.ru/SHAKESPEARE/shks_text4.txt

⁴¹http://svb.ucoz.ru/load/frazeologizmy_zarubezhnykh_avtorov/11

⁴²http://kinomarkaz.com/news/korol_dzhunglej/2013-12-24-144

⁴³[https://ru.wikipedia.org/wiki/%CA%EE%F0%EE%EB%FC-%EE%EB%E5%ED%FC_\(%F4%E8%EB%FC%EC](https://ru.wikipedia.org/wiki/%CA%EE%F0%EE%EB%FC-%EE%EB%E5%ED%FC_(%F4%E8%EB%FC%EC)

⁴⁴<https://ru.wikipedia.org/wiki/%D8%F3%F2>

⁴⁵http://onlineslovari.com/russkiy_rok_malaya_entsiklopediya/page/korol_i_shut.267/

⁴⁶https://ru.wikipedia.org/wiki/%C1%F0%E0%E2%FB%E9_%F1%EE%EB%E4%F2_%D8%E2%E5%F6

⁴⁷https://ru.wikipedia.org/wiki/%D1%EE%EB%E4%F2_%C8%E2%F0%ED_%C1%F0%EE%F1%F1%E8%FF

⁴⁸Moreover, from fairy tales about animals (including work in the recording of the brothers Grimm) we turn to the magical tales (Propp 1928).

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