

COMPARATIVE REVIEW OF USING EMOJIS IN RUSSIAN AND CHINESE NEW MEDIA

Bai JIE

Doctorate student at National University of Uzbekistan

Tashkent, Uzbekistan

Jining Normal University Ulanab, Inner Mongolia, China

RUS VA XITOI YANGI MEDIA MUHITIDA EMOJILARNING ISHLATILISHINING QIYOSIY TAHLILI

Bai Jie

O'zbekiston milliy universiteti doktoranti

Toshkent, O'zbekiston

Jining Normal universiteti

Ulanab, Ichki Mo'g'uliston, Xitoy

СРАВНИТЕЛЬНЫЙ ОБЗОР ИСПОЛЬЗОВАНИЯ ЭМОДЗИ В НОВЫХ РОССИЙСКИХ И КИТАЙСКИХ МЕДИА

Бай ЦЗЕ

Докторант Национального университета Узбекистана

Ташкент, Узбекистан

Цзининский педагогический университет

Уланчаб, Внутренняя Монголия, Китай 719350925@qq.com

UDC (УО'К, УДК): 81'221.4 : 316.772

For citation (иктибос келтириш учун, для цитирования):

Bai Jie. Comparative Review of using Emojis in
Russian and Chinese New Media//

O'zbekistonda xorijiy tillar. — 2023. — № 3
(50). — B. 69-86.

<https://doi.org/10.36078/1687760741>

Received: April 27, 2023

Accepted: June 17, 2023

Published: June 20, 2023

Copyright © 2023 by author(s). This work is
licensed under the Creative Commons
Attribution International License (CC BY 4.0).
<http://creativecommons.org/licenses/by/4.0/>



Open Access

Abstract. In the modern world, the means of communication have changed dramatically. Mass media and various media forms of messaging have significantly impacted the content and dissemination of traditional linguistic messages and messages containing symbols, leading to the overall development of research in this direction in various branches of science. The emergence of new media is based on the development of the Internet and communication technologies. In this regard, the uniqueness of the culture of new media is explained by the enrichment of corresponding features of the Internet culture, which has specific properties. As an integral element of the new media culture, Internet emojis represent a characteristic communication feature in the new media era. Emojis are visualization-based online linguistic symbols consisting of signs, words, pictures, videos, and other elements. The rapid development of new media has led to online emojis becoming a new way of expression, used daily in communication by Internet users. This article briefly reviews the research on emojis, collects certain information from the Internet about their use, and studies the facts of the origin and development of emojis. It reveals the similarities and differences in emoji usage on Russian and Chinese Internet platforms. For the study of symbolic characteristics of the new media culture, emojis are studied from the lingua-cultural perspective. The study shows that new media's digital and interactive communication capabilities have significantly influenced people's lifestyles and interpersonal interactions, creating socio-linguistic institutions and

influencing linguistic and cultural representations. The everyday use of emojis by users of new media in the Russian and Chinese online communities is the result of the development of new media technologies and, at the same time, reflects the influence of globalization and Western culture. Cultural differences between the Chinese and Russian peoples, in turn, manifest themselves in the difference between user preferences and lead to the formation of peculiar trends in the use of emojis.

Keywords: new media; language; Internet; emojis; culture.

Annotatsiya. Zamonaviy dunyoda aloqa vositalari va ular bilan odamlarning muloqot odatlari tubdan o'zgardi. Ommaviy axborot vositalari va xabar almashishning turli xil ommaviy axborot vositalari an'anaviy lingvistik xabarlar va ramzlarni o'z ichiga olgan xabarlarining mazmuni va tarqalishiga sezilarli ta'sir ko'rsatdi, bu esa fanning turli sohalarida ushbu yo'nalishdagi tadqiqotlarning keng rivojlanishiga olib keldi. Yangi ommaviy axborot vositalarining paydo bo'lishi Internet va aloqa texnologiyalarining rivojlanishiga asoslangan. Shu munosabat bilan yangi media madaniyatining o'ziga xosligi uning o'ziga xos xususiyatlariga ega bo'lgan Internet madaniyatining tegishli xususiyatlari bilan boyitilishi bilan izohlanadi. Yangi media-madaniyatning tarkibiy qismi bo'lgan Internet-emojilar yangi media asrida muloqotning o'ziga xos xususiyati hisoblanadi. Emoji — bu belgilar, so'zlar, rasmlar, videolar va boshqa elementlardan tashkil topgan vizualizatsiyaga asoslangan onlayn lingvistik belgilar. Yangi ommaviy axborot vositalarining jadal rivojlanishi onlayn kulgich(emojilarning har kuni Internet foydalanuvchilari tomonidan ijtimoiy kengliklarda muloqotda qo'llaniladigan yangi ifoda usuliga aylanishiga olib keldi. Ushbu maqolada kulgichlarga bag'ishlangan tadqiqotlar qisqacha ko'rib chiqilgan, internetdan ulardan foydalanish to'g'risida ma'lum ma'lumotlar to'plangan, kulgichlarning paydo bo'lishi va rivojlanish jarayoni faktlari o'rganilgan. Rossiya va Xitoy Internet platformalarida kulgichlardan foydalanishning o'xshashliklari va farqlarini ko'rsatish uchun ulardan foydalanishning qiyosiy tahlili taqdim etilgan va yangi media madaniyatining ramziy xususiyatlarini o'rganish uchun kulgichlar tilshunoslik nuqtai nazaridan o'rganilgan. Tadqiqot shuni ko'rsatadiki, yangi ommaviy axborot vositalarining raqamli va interaktiv aloqa imkoniyatlari ijtimoiy-lingvistik institutlarni yaratish va til va madaniy vakilliklarga ta'sir qilish orqali odamlarning turmush tarzi va shaxslararo o'zaro ta'siriga sezilarli ta'sir ko'rsatdi. Rossiya va Xitoy onlayn hamjamiyatlarida yangi media foydalanuvchilari tomonidan emojilardan foydalanishning umumiyliги yangi media texnologiyalarining rivojlanishi natijasidir va shu bilan birga globallashuv va G'arb madaniyatining ta'sirini aks ettiradi. Xitoy va rus xalqlari o'rtasidagi madaniy farqlar, o'z navbatida, foydalanuvchilarning afzalliklari o'rtasidagi farqda namoyon bo'ladi va emojilardan foydalanishning o'ziga xos tendentsiyalarining shakllanishiga olib keladi.

Kalit so'zlar: yangi media; til; Internet; kulgich(emojilarning); madaniyat.

Аннотация. В современном мире кардинально изменились средства коммуникации, а с ними и коммуникативные привычки людей. Средства массовой информации и различные медийные формы обмена сообщениями оказали значительное влияние на содержание и распространение традиционных лингвистических сообщений и сообщений содержащих символы, что привело к широкому развитию исследований в данном направлении в различных отраслях науки. Возникновение новых средств массовой информации основано на развитии Интернета и

коммуникационных технологий. В связи с этим своеобразие культуры новых медиа объясняется обогащением её соответствующими чертами интернет-культуры, обладающей своими свойствами. Являясь составным элементом новой медиакультуры, интернет-эмодзи представляют собой характерную особенность коммуникации в эпоху новых медиа. Эмодзи — это основанные на визуализации онлайн-лингвистические символы, состоящие из знаков, слов, картинок, видео и других элементов. Стремительное развитие новых медиа привело к тому, что онлайн-эмодзи превратились в новый способ выражения, ежедневно применяемый в общении пользователями Интернета на его социальных просторах. В данной статье кратко рассмотрены исследования, посвящённые эмодзи, собрана определённая информация из Интернета об их использовании, изучены факты возникновения и процесс развития эмодзи. С целью показать сходства и различия использования эмодзи на русских и китайских интернет-платформах представлен сравнительный анализ их использования, а для исследования символических характеристик новой медиакультуры эмодзи изучены с точки зрения лингвокультуры. Исследование показывает, что цифровые и интерактивные коммуникационные возможности новых МЕДИА значительно повлияли на образ жизни людей и межличностные взаимодействия, создавая социолингвистические институты и влияя на языковые и культурные репрезентации. Общность использования эмодзи пользователями новых медиа в российском и китайском онлайн-сообществах является результатом развития новых медиа-технологий и в то же время отражает влияние глобализации и западной культуры. Культурные различия между китайским и русским народами в свою очередь проявляются в разнице между предпочтениями пользователей и приводят к формированию своеобразных тенденций применения эмодзи.

Ключевые слова: новые медиа; язык; Интернет; эмодзи; культура.

Introduction. The development of the Internet has provided a space for cultural pluralism and a virtual living and discursive space for Internet users. A distinctive feature of internet communication is using graphical means — emojis in combination with linguistic components — text. Emojis are increasingly being adopted, which has become digital literacy in the digital age. From a linguistic point of view, D. Krystal (4) argues that the main task of smiley gestures is to remove the ambiguity of what is being mentioned. He also points out the a weak autonomy of the smiley face and emphasizes that its meaning is only understood with the accompaniment of words (4). McCulloh G. (15) equates smileys with gestures and facial expressions, which support the main channels of verbal communication. At the same time, the position of the smiley in the text is not clear, as gestures are produced simultaneously with the pronunciation of certain words. In contrast, smileys should be linearly integrated into the word chain (15). Russian researchers suggest a dependency between the use of emojis in messages and the level of attention they attract by researching the trends of emojis used in Russian-speaking online communities (27). Analysis shows that emoticon usage also varies across online communities.

Chinese scholars Qiyu Bai, Qi Dan¹, Zhe Mu, and Maokun Yang (3) summarized the development process, usage characteristics, functional properties of emoji; systematically summarized the research status of emoji in various fields, sorting out the emoji-related research themes, methods, and tools; systematically summarized the state of research on emoji in various fields, and proposed some new perspectives for future emoji research, such as emotional associations, usage preferences, and new patterns (3).

Moreover, corresponding arguments have been made about emoji production and dissemination. According to Ma Zhonghong and Yang Changzheng (13), netizens' deconstruction and reconstruction of emojis, among others, release negative emotions. The process itself is full of destructive pleasure. Although the process inevitably points to emptiness and meaninglessness, it still highlights the relevant orientation of cultural psychology, which is to release passion, relieve anxiety, and vent dissatisfaction (13). From the perspective of the social nature of emojis, Peng Lan (19) points out that emojis are a coded complex symbol system and an online walking culture. Emojis can act as individual masks, group labels, or social ways of expressing oneself, and their expressions and carrying codes will continue to evolve (19).

These studies focus on the role of emojis, the characteristics of the people who use them, the cultural meaning of emojis, and the cultural and psychological meaning of emojis production. This study aims to characterize the function of emojis in Internet communication. To achieve this goal, the following objectives are set.

- Define new media, new media language, and emojis.
- Collect text corpus of emojis.
- Describe the effect of using emojis.
- Compare the similarities and differences in using Russian and Chinese emojis.
- Describe the culture of new media.

With these objectives in mind, we used a set of research methods: corpus collection, comparative and descriptive methods.

The significance of the research is determined by the need to study emojis, which are indicators of changes that have occurred under the influence of new media communication. The constant emergence of new symbols in the language of new media requires revealing the reasons and role of these new units in their formation and establishing the dependence on linguistic and socio-cultural factors in emojis, which will help present the new media culture better.

The paper collects and describes the emojis used in popular Russian and Chinese social media. It reveals the symbolic features of the new media culture characterized by emojis.

New Media

The term new media was first coined in 1967 by Peter Carl Goldmark, director of the Institute of Technology for Radio and Television Networks at Columbia University, in a proposal to develop electronic video merchandising (12). Later, E. Rostow, chairman of the President's Special Committee on Communications Policy, also used the term "New Media" in his 1969 report to then-President Nixon. Since then, the term "New Media" has become popular in American society and has gradually spread around the world. The concept of new media has several dimensions. Firstly, from a temporal perspective, new media is a dynamic concept; the "new" and "old" of new media are relatively and regularly updated. Accordingly, each new medium will become an ancient medium in the next historical period. Secondly, from a technical point of view, technology is the fundamental factor that drives the creation and development of media. While different scholars claim different technical connotations for new media, there is a general agreement that new media technology is based on digital technology, internet technology, and mobile communication technology. Third, at the morphological level, new media can be divided into three primary forms: digital, online, and mobile. Fourth, at the communication level, new media is mainly understood in terms of the fundamental aspects of communication media, forms of communication, and means of communication.

In short, new media emerges under a new system of technological support. The word 'new' in new media is a relative concept constantly evolving and still developing, and this new character is due to technological innovation and the media's communication message renewal. New media can therefore be defined as a vehicle for disseminating information through a computer (or a digital device with the essential characteristics of a computer), whose main characteristics are digital and interactive (11).

Currently, new media can claim to cover every aspect of human life. In essence, new media technology is an information dissemination technology. From a functional point of view, it can first modify or optimize people's interaction structure and patterns, thereby shaping a whole new community. Secondly, all information communication technologies are also so-called symbolic production and consumption technologies, which as symbols, can both characterize a real world and construct a virtual world, helping people to perceive objective reality and giving them virtual experiences not available in the real world.

The proposition that the web is an extension of reality shows the nature of the relation between the role of the virtual and the real. Not only does the new media exist in an imaginary world, but it has also already had a significant impact on the way people live and interact with each other, building socio-linguistic institutions and influencing linguistic and cultural representations, thereby giving rise to new ethical, moral, and value perspectives on life.

New media language

In social life, language is the most crucial link between members of society. As a communicative tool, language is a specific social phenomenon. The development of society is a fundamental condition for the development of language. The advent of computers and the digital age has constructed a virtual society for people outside the real one. Therefore, the development of new media requires the emergence of a new media language to match it, and the diversity of media has primarily contributed to the development and evolution of new media languages. The newness of new media is reflected in the newness of both technology and language. The diversity of new media has accelerated the reception, reproduction, and dissemination of new media languages. In particular, digital, online, and mobile media combine sound, image, and text to bring novelty to the audience's senses, enabling them to achieve two-dimensional auditory and visual reflexes and, more profoundly, understand the message conveyed by the new media.

New media language is the language used in the dissemination of information in new media. New media languages are new forms and features transmitted through media and are commonly accepted and used through the Internet, mobile phones, and other carriers. The language of new media is even more evident in new social media.

Internet and mobile phone users use these new media tools in abbreviated ways to convey information and communicate emojis more quickly. As a visual language, the emoji is influential in new media socialization. In the category of visual language, images are expressed through the fusion of subjective, rational, and certain deliberate mental states with objective, accurate, and perceptual images. The visual image of an emoticon can be described as a moving image filled with emotions, wishes, and states of mind. It is an image of intention, an image of the human heart.

Emojis and their symbolic meaning

Symbols play an extremely significant role in human communication as an effective and accurate tool for expressing emotions. Symbols are perceptible objects that are used to represent different things and receive, store, transform, and transmit information during human awareness and communication. Symbols are a product of human social development. From the semiotic point of view, new media languages are unique hybrid symbol systems for new media communication, which can be classified into two categories: linguistic communication symbols and non-linguistic communication symbols. Linguistic communicative symbols have certain phonetic forms and are symbols of linguistic systems, expressed as certain symbols of textual systems; non-linguistic communication symbols do not have phonetic forms and are expressed as symbols of the non-text system (22).

The smiley first appeared in the 1960s and is believed to be the earliest emoticon form. The smiley is a yellow face with two dots for eyes and a large grin. The internet meme grew from a character created in 1982 by Carnegie Mellon University professor Scott Farman. Professor Farman suggested the character “:-)” for jokes and the character “:-(” for issues that need to be taken seriously on campus BBS (electronic noticeboards). According to the Oxford Dictionary, an emoji is a facial expression, such as a smile or displeasure, expressed through various combinations of keyboard characters, used in electronic communication to convey the author's feelings or the tone of the message (17). At the end of the XX century, there was a new vocabulary in English to illustrate these emoji, a clever combination of the words Emotion and Icon, which became the new word emoji — miniature images of human faces, objects, animals, natural phenomena — are the next generation of emoticons. In 1999 DoMoCo, an employee in Shigetaka, Kurita, created emoji. Today's emoji vocabulary is growing and can express more and more meanings. The design of emojis is also becoming more uniform across all platforms and applications, making emojis a global language in the Internet age. For the convenience of expression, we will use the term ‘emojis’ to represent the emoticons below.

By combing through the development of emoji, it has roughly gone through the development process of a single text, symbolic emoji (painted text) — static emoji combined with graphic text — animated emoji (flash and short). Emojis have been developed through the following evolutionary changes: single text — symbolic images (painted text) — graphic combined with static emojis — animated emojis (flash and video) (9). In general, online emoticons are symbols that include various forms of symbols, static pictures, and dynamic pictures. With the rapid development of new media, emojis have gradually spread and been used repeatedly, from single to diverse and from simple to complex. For ease of presentation, emojis are used throughout this paper to denote emojis uniformly.

Emoticons originated from smiley faces and first evolved into emojis. Emojis and stickers have been popping up in recent years. Emojis cover many popular words, film clips, anime, recent events, celebrities, idols, and TV shows. Everyone can be involved in creating, formatting, and using memes.

According to McLuhan's theory that the medium is an extension of human beings, emojis are human expressions, similar to computer software "plug-ins", which are used to complete a person's intention of expression. When we talk face-to-face, we can easily understand each other's thoughts through a person's expression, tone of voice, and mood. In contrast, we cannot better guess each other's moods on an online social network if we communicate in an informal setting using only text. As a result, expressions, gestures, hand gestures, tone of voice, and other aids to communication are not visible, which undoubtedly leads to a lack of accuracy and fluency in communication over the network, and therefore requires specific languages to play an alternative and complementary role. Emojis function as gestures and expressions in an online context and undoubtedly work better as a linguistic montage, making up for the lack of exclusively verbal communication and adding interest and connotation to it, thus helping us to express our emojis better. Emojis can more vividly and graphically convey the real-time emotional state of the speaker, thus partially compensating for the emotional limitations in textual communication.

As emojis are created and used more frequently, people who communicate online are increasingly accustomed to using emojis instead of typing on a keyboard. It is widely believed that emojis complement the language of online literature, making online communication more similar to real-life interpersonal communication, and such symbolic communication will increase people's sense of social presence.

In a sense, embodied in both aspects, emojis increase the fun and visibility of online communication, thus contributing to the further continuation of communication. Correspondingly, it acts as a lubricant in communication, compensating on the one hand for the embarrassment of not having anything to say and, on the other hand generating a high level of attention and interest on the part of both parties, which in turn affects the interpersonal relations of the communicator.

Emojis' value and positive impact as a semantic complement to Internet communication cannot be denied. However, it is also crucial to note that emojis must be sufficiently advanced for everyday communication and culture. The use of emojis cannot be separated from their context nor a shared perception of their meaning by the parties communicating them.

Neil Bozeman argues that whenever old and new media shift, the new vehicle significantly affects the content of the message (16). The changing language of new media is a true reflection of the subtle changes in information intervention. New media, rooted in the Internet, have ushered in an era of speed and consumption compared to traditional media. People are keen to use emoticons in large numbers in order to communicate more quickly. Human beings have a delicate and complex range of emotions and semantic meanings that simple emoticons cannot adequately convey. Especially when expressing ideas and philosophies, there is no substitute for words' profound and subtle power. If internet users use only emoticons and do not bother to enter text, could this situation affect humans' ability to express themselves verbally in the end? The constant reliance on and addiction to emojis has allowed them to dominate, even dominate slowly, people's emotional and linguistic expressions, becoming alienating energy.

In the era of new media and the formation of global information networks, along with the development of communication attributes such as cosmopolitan, cross-border, extremely comprehensive, inclusive, and universal, emojis as linguistic tools are being used in large numbers and at elevated frequencies, and are undoubtedly influencing the discourse and its style as ideological representations. Moreover, constructing worldviews through memes can lead to certain groups forming their values and norms. Through the multi-media, multi-compatible and multi-interactive nature of new media technology, youth subcultures have broken through the conventions of traditional subcultural styles of expression and have gained a more satisfying and diverse way of expression, thus achieving a shift in youth-subcultural styles (14). The diverse, entertaining, globalized, and individualized nature of expression has also become a practical manifestation of subcultural styles. When used in tandem with distinct cultures, differences in style inevitably lead to a certain amount of cultural misunderstanding. For example, subcultural emojis used by youthful people may be misinterpreted by middle-aged and older people. Differences in subcultural perceptions between generations are undoubtedly a difficult gap to cross when it comes to understanding memes.

Russian and Chinese Emoticons and Comparisons

As a cognitive achievement, the medium is the instrument by which the symbols are stored and transmitted, that is, the material manner in which they are communicated. In the new media age, visual symbols are also indispensable for the dissemination of information. Thus, visual symbols such as videos, pictures, and images go hand in hand with verbal symbols, making the medium point towards deeper meaning in the practice of representation. In his book *A Course in General Linguistics*, the linguist Saussure divides the function of signs into signifier and signified. In the case of linguistic signs, the “signifier” is the external expression of the language in the form of sounds and images, while the “signified” is the concept of what the language itself reflects (21). Linguistic entities can thus exist only by associating signifiers with signified. In the communication activities of new media, visual signs are endowed with the same notions of energy and reference as linguistic signs. In each case, an energetic material finger represents the sign and a mental concept, the referent that exists in correspondence with it (10). Emoticons are used to express the psychology of the user through the energetic reference of a picture or image, that is, the referent of this emoji.

According to data, Russia has 109.5 million Internet users, making it the eighth-largest country globally (24). The China Internet Development Report (2) shows that by the end of 2020, the size of China's Internet users reached 989 million, the Internet penetration rate reached 70.4%, and the total number of mobile Internet users, in particular, exceeded 1.6 billion (8).

Since 2021, the Russian section of the social network В Контакте has revealed the five most popular emojis. According to «Вечерняя Москва», the Russian emoji “класс” (thumbs up) is most frequently used to express praise and approval. In second place is the “rolling on the floor with laughter” emoji, and in third place is the “red heart”. The emoji “smiley face with heart eyes” occupies the fourth place in the ranking, while the emoji in fifth place on the list is “face with tears of joy”. The ranking is shown in the picture below.



Figure 1. The most popular emoji in Russia in 2021(26)

The most popular emoji on the social media «Одноклассники» this year was “kiss on the face”. The second most popular emoji was “laughter”, the third was “класс” (thumbs up), the fourth was “red heart”, and the fifth was “bouquet”. As illustrated in Fig. 2

1. Поцелуй 🍷
2. Смех 😂
3. Класс 👍
4. Любовь ❤️
5. Цветы 🌸

Figure 2. Top emoji in OK in 2021 (25)

In addition, Crossword-Solver researchers found that the most popular emoji in Russia is the “red heart”. This particular symbol is the second most popular symbol in the world (26).

In China, the social media with the broadest audience is WeChat. 2021 Top 5 most popular emoji rankings on WeChat (1): face palm, the face of tears of joy, grinning, thumbs up, and hurt, as shown in Fig.3. The 2019 WeChat emoji rankings have covered faces, bare teeth, snickers, thumbs up and roses in the top five.



Figure 3. Top emoji in WeChat in 2021 (2)

From a microscopic perspective, emojis are an essential CMC element in Chinese and Russian social media based on new media technologies.

On the one hand, in the new historical phase of the XXI century, the main drivers of globalization are new media and various applications. With the spread and further development of the Internet, global connectivity or interaction has become closer. Media technology determines how humans interact, and how their interaction determines some of the basic elements of culture, such as the various texts (such as blogs, microblogs, and WeChat) as well as videos, internet buzzwords, and emojis that are popular today. The communicative nature of new media can give cultural exchanges a breadth sufficient to constitute a pressure for convergence, thus helping to overcome the particularities of diverse ethnic groups and regions and build cultural commonalities across nation-states. Linguistic differences lead to cultural differences (5). Thus, linguistic congruence must also lead to cultural commonality. Undoubtedly, language is the most important communicative symbol in human communication activities. However, this fact does not mean that language is the only form of communication. The contemporary media age is the age of the visual means. Society today is considerably more fast-paced than it was in ancient times. Visual information is significantly more efficient than mere verbal communication, as evidenced by the fact that people on social media are keen to use emojis to convey information and express emotions and intentions.

On the other hand, Russian scholars have pointed out that the influence of the Western cultural and entertainment industries. For wealthy social classes, the most popular areas of cultural production are the Internet, television, music, movies, and fashion (20). Comparably, in China, these cultural products are equally popular with the public. We understand that Internet e-mail originated in the United States and then, thanks to the Internet, became a popular online language. As an essential element of online culture, the spread of emojis has opened new possibilities for online cultural communities to increase the density of their interactions and raise their level of group participation. In the new media age, both in China and Russia, more people are no longer limited to face-to-face communication and do not use words alone, especially in the new media age, where communication using emoticons is more popular and more conducive to information transmission.

From the microscopic visual angle, we see that both Chinese and Russian internet users prefer to use the “thumbs up” emoji, which indicates approval or compliment, “wonderfully done”, or “great”. On social media, liking a message before replying to it requires the emoji to be sent to indicate that the sender's message is pleasant, which can be a great trick as it can help build rapport between people. From this, we can conclude that the perception and psychology of liking are the same in Russian and Chinese online communities. Human society is a group with an innate tendency to be visible and approved by their peers. Similarly, emojis are a manifestation of belonging in search of identity.

With the development of new media technologies, new communication methods represented by emoticons have formed a new form of online communication and linguistic tools that are deeply embedded in people's daily lives. In the CMC environment, the language system has been revealed to be different from the traditional language system, and the original CMC elements represented by emojis will further shift people's communication style and behavior and even form a new “language”. In other words, such online linguistic behavior has become the language of life in the digital age for Chinese and Russians.

One should recognize, however, that people in online communities in Russia and China still have their habits and preferences regarding emojis. As we can see from the above discussion and graphs, Russians prefer to use “red hearts”, whether it is “kiss face” or “smiley face with heart eyes”, all three of which the “heart” icon appears in all three of these emoji.

The meaning of the red heart emoji is based on the original emoji's suggestion and the psychology of color. Colors have the quality of evoking certain emotions. Red is the color of passion, desire, vivid emotion. Red always displayed the most passionate feelings. It can express any romantic or positive emotion, such as affection, gratitude, and appreciation. The red heart is also the most classic emoji, symbolizing true love. People use emojis to express genuine love, affection, or support for someone they cherish. It is widely used in romantic relationships, in families, and among friends. For Russians, true love is not hidden and is expressed in this way through emojis. Their way of expressing emotion is also very different from the Chinese, who are known for their subtlety and introversion. Russia, as Kokhachev claimed, has never been to the East. Naturally, the national character is different from that of China, which has its roots in Eastern culture.

National character is the psychological state of each nation, expressed in the cultural characteristics of the nation, and a common characteristic of the nation, condensed in the process of formation and development. The formation of national character is a long-term process of historical development. It is influenced by many factors, the most important of which is the nation's culture. The Chinese have an introverted, self-contained, quiet national character, while the Russian nation is more outgoing, fierce, and impulsive. Traditional Chinese culture is very subtle in its expressions of affection for intimacy, while European and American cultures are significantly more free and spontaneous in their expressions of affection. The Chinese and Russian national characters are distinctly different, with the Russian national characters being emotional, extreme, and two-sided. In contrast, the Chinese national character contains tolerance, adaptability, and the traditional middle ground, with a rational character (7). The high frequency of the emoji "red heart" clearly indicates the Russian nation's outgoing and emotional character.

New media culture

In media, media entities that can assume the functions of transmission and expression become energetic referents, and the content knowledge carried by the media performs the functions of referents. It is the direct action of the meaning of the medium. In the practice of representation, however, it combines the energy of the medium with the reference so that the same form of energy can be loaded with different referential meanings; that is, in the medium, the referential content-knowledge in the direct sense is fixed, but the referential content-meaning in the implicit sense is indeterminate, determined by intention rather than by literal meaning. As Harold points out, the prolonged use of a medium determines, in part, the character of the knowledge it transmits. In other words, the ubiquitous influence of the media creates civilizations that ultimately struggle to maintain their vitality and flexibility; or the virtues of the new media will give rise to a new civilization (6).

Culture is the accumulated material of human society and history. Human existence and development is a history of continuous cultural evolution, and communication plays a vital role in the formation and development of human culture (23). In the formation and development of human society, the development of information dissemination is intertwined with the development of human culture. Information dissemination relies on the media. Humans create and master the media and, at the same time, are constantly permeated by them, influencing their lives, ways of thinking, and values. The media unwittingly shape us. Structures that convey information are constructed through symbolic means, and these constructions are continuously refreshed as the medium changes. Consider the following figure to give a more visual representation of the changes in the media.



Figure 4. Development of the media

The most primitive medium for humans was the spoken word, communicating information face-to-face through vivid, visual representations. In an era without writing, low productivity levels prevented the preservation of information and its transmission over large distances. To a certain extent, the medium of spoken communication has also checked the progress of human civilization and restricted man's freedom in his communicative activities. The creation of written symbols has made transmitting information more permanent than in the days of the spoken word. On the other hand, the printing press has made the reproducibility and preservation of the written word more prominent, both in its longevity in time and its vastness in space, achieving a genuine transcendence of spoken communication and permitting the inheritance of humankind's spiritual and cultural heritage. Electronic and digital media also preserve the fruits of human knowledge more profoundly and achieve permanence of preservation. In a sense, all knowledge is produced by technology; we must also assert that human knowledge would not exist without technology (18).

The birth and development of new media have reshaped how human societies behave. Emojis, as commonly used pictorial symbols, have been repeatedly imitated and transformed in new media communication. In terms of the subject-object relationship of communication, emojis are generated as objects, influencing and shaping how people communicate during communication. In virtual environments, emojis have replaced many textual expressions; on the one hand, the content of the communication is simplified from words to symbols, on the other hand, they add a sense of action and impact to the communication.

The new media generation is building a new media culture with emojis. The importance of new media culture lies in the fact that participants in the culture give meaning to people, objective things, and events. The technological innovation derives not only from the social institutions of contemporary society but also from the cultural practices of technology.

The differences in the use and development of mail between East and West deserve consideration: they can also express national cultural identity and reveal national character. Emojis are comparable to the 'lingua Franca' of the Internet in terms of cultural communication, facilitating mutual understanding between Internet users of different cultures. Language inevitably contains cultural differences, and culture flows only in the presence of differences. The new media culture carried by emojis also needs to sustain its cultural appeal.

Conclusion. The media plays an intermediary role in the relationship between people and society and provides a platform for human interaction. The history of media development is, at the same time, the history of human interaction. In participating in human interaction, the media has also shaped how humans speak and behave, forming cultural psychology and socio-cultural phenomena in different periods. The newness of the new media is not only on a technical level but also on a message level. As an effective way of presenting the language of the new media, emoticons were created and developed in response to the needs of people's changing mediums of communication. It is irreplaceable in virtual space as a nonverbal symbol that replaces expressions, body gestures, and all actions in real scenarios. When we analyze the similarities and differences in the use of social media emoticons in China and Russia, on the one hand, the use of emoticons has become convergent due to the influence of new media communication technologies, coupled with the advancement of globalization and the entry of Western culture; on the other hand, the different cultural backgrounds of China and Russia have their own characteristics in terms of non-verbal expressions. The different habits and tendencies of use are mainly due to the different national cultures of the two countries. With the continuous development of new media, human interaction patterns are becoming more and more dependent on media, and the influence of media on human daily life is becoming stronger and stronger. The new media generation is using emojis to construct everyday behavior and values, forming at the same time a new culture. It is the shift in the way culture is represented following the extension of the media that rethinks cultural interaction, integration, and innovation. This shift will also be a critical turn in the future of cross-cultural communication research.

List of used literature

1. 2019 WeChat Emoticons of the Year ranking, the one at the top of the list is surprisingly it — URL: https://www.sohu.com/a/366029889_100244761
2. 2021 年 emoji 和微信表情包使用排行榜, 第一名出奇的一致 #小黄脸 — 抖音 <https://www.douyin.com/video/7038554504370982148>
3. Bai, Q., Dan, Q., Mu, Z., & Yang, M. A systematic review of emoji: Current research and future perspectives // *Frontiers in Psychology*, 2019, 10, 2221. doi: 0.3389/fpsyg.2019.02221.
4. Crystal D. *Internet Linguistics, a student guide.* — London: Routledge, 2011, 23 p.
5. Gellner Ernest. Translated by Han Hong. *Ethnicity and nationalism.* — Beijing: Central Compilation Press, 2002, 58 p.
6. Harold Innes. *The Bias of Communication.* Translated by He Daokuan. — Beijing: People's University of China Press, 2003, 28 p.
7. Hou Zhe. The national fit between China and Russia in terms of differences in the national character // *Heihe Journal*, 2013, No. 06, pp. 31–34.
8. <http://www.cnnic.net.cn/n4/2022/0401/c88-1125.html>
9. Hu Yuanzhen. Analysis of the expression and symbolic meaning of emoticons in online social networks // *Journal of Hubei University (Philosophy and Social Science Edition)*, 2017, Vol. 44, No.6, pp.148.
10. Jonathan Bignell. *Media semiotics.* Translated by Bai Bing, Huang L. — Chengdu: Sichuan Education Publishing House, 2012, 12 p.
11. Kuang, Wenbo. What exactly is new media? // *Journalism and writing*, 2012, No. 07, pp. 24–27.
12. Liao Xiangzhong. What is a new medium? // *Modern communication*, 2008, No. 05, pp. 121.
13. Ma Zhonghong, Yang Changzheng. *New Media — New Youth— New Culture: A Study of Online Pop Culture Phenomena among Chinese Youth.* — Beijing: Tsinghua University Press, 2016, 12 p.
14. Ma Zhonghong. New media and youth subcultures take a turn// *Studies in Literature and Art*, 2010, No.12, pp. 104–112.
15. McCulloh G. Will we all speak Emoji Language in a couple of years? / *Mental_floss*. 09.04.2015. — URL: <http://mentalfloss.com/article/62584/will-we-all-speak-emoji-language-couple-years> (Дата обращения: 15.05.2016)
16. Nell Postman. Translated by Yan Zhang. *Amusing ourselves to death* — Beijing: CITIC Press, 2015, pp. 30–31.
17. Oxford dictionaries. — URL: <http://www.oxforddictionaries.com/definition/English/emoticon> (Дата обращения: 02.04.2016)
18. Levinson Paul. Translated by He Daokuan. *MIND AT LARGE: Knowing In The Technological Age*, Nanjing: Nanjing University Press, 2003, 103p.
19. Peng, Lan. Emojis: Codes, labels, and masks // *Journal of Xi'an Jiaotong University (Social Science Edition)*, 2019, No. 01, pp. 104–110.
20. Petrov A.V. & Xu Nohan. Cultural globalization, consumer society, and the Russian fashion industry: a new social trend // *Studies in Marxist aesthetics*, 2018, No. 01, pp. 48–53.
21. Saussure. *Course in General Linguistics*, Translated by Gao Mingkai. — Beijing: The Commercial Press, 1980, pp. 101-106.

22. Wang Shunling. Semiotic interpretation of Internet language // Foreign language e-learning, 2008, No. 02, pp. 42–45.
23. Wu Fei, Wang Xue Cheng. Media — Culture — Society, Jinan: Shandong People's Publishing House, 2006, 345 p.
24. Рынок России и СНГ. Retrieved June 21, 2022, from <https://www.tadviser.ru/index.php/> Статья: Рынок_России.
25. Опубликован рейтинг популярности эмодзи в разных странах мира // Газета.Ru/ Новости. — URL: <https://www.gazeta.ru/tech/news/2022/05/12/17728694.shtml>
26. Стали известны самые популярные у россиян эмодзи. — URL: <https://riamo.ru/article/503802/stali-izvestny-samye-populyarnye-u-rossiyan-emodzi-xl> (Дата обращения: 02.04.2023)
27. Шаповалова А.И., Гусарова Н.Ф., Добренко Н.В., Ватьян А.С., Лобанцев А.А., Нигматуллин Н.В., Васильев А.Т., Ведерников Н.В. Исследование роли эмоджи в онлайн-сообществе // Научно-технический вестник информационных технологий, механики и оптики. — 2018, Т. 18. № 5. — С. 878–886. doi:10.17586/2226-1494-2018-18-5-878-886

References

1. 2019 WeChat Emoticons of the Year ranking, the one at the top of the list is surprisingly it, available at: https://www.sohu.com/a/366029889_100244761
2. 2021 Nián emoji hé wēixìn biǎoqíng bāo shǐyòng páiháng bǎng, dì yī míng chūqǐ de yīzhǐ#xiǎo huáng liǎn — dòu yīn (The 2021 emoji and WeChat emoticon package usage rankings, the first place is surprisingly consistent # 小黄脸 — Douyin), available at: <https://www.douyin.com/video/7038554504370982148>
3. Bai, Q., Dan, Q., Mu, Z., & Yang, M. A systematic review of emoji: Current research and future perspectives, *Frontiers in Psychology*, 2019, 10, 2221. doi: 0.3389/fpsyg.2019.02221.
4. Crystal D. Internet Linguistics, a student guide, London: Routledge, 2011, 23 p.
5. Ernest Gellner. Translated by Han Hong. Ethnicity and nationalism, Beijing: Central Compilation Press, 2002, 58 p.
6. Harold Innes. The Bias of Communication. Translated by He Daokuan, Beijing: People's University of China Press, 2003, 28 p.
7. Hou Zhe. The national fit between China and Russia in terms of differences in the national character, *Heihe Journal*, 2013, No. 06, pp. 31–34.
8. <http://www.cnnic.net.cn/n4/2022/0401/c88-1125.html>
9. Hu Yuanzhen. Analysis of the expression and symbolic meaning of emoticons in online social networks, *Journal of Hubei University (Philosophy and Social Science Edition)*, 2017, Vol. 44, No.6, pp.148.
10. Jonathan Bignell. Media semiotics. Translated by Bai Bing, Huang L., Chengdu: Sichuan Education Publishing House, 2012, 12 p.
11. Kuang, Wenbo. What exactly is new media? *Journalism and writing*, 2012, No. 07, pp. 24–27.
12. Liao Xiangzhong. What is a new medium? *Modern communication*, 2008, No. 05, pp. 121.
13. Ma Zhonghong, Yang Changzheng. New Media — New Youth — New Culture: A Study of Online Pop Culture Phenomena among Chinese Youth, Beijing: Tsinghua University Press, 2016, 12 p.
14. Ma Zhonghong. New media and youth subcultures take a turn, *Studies in Literature and Art*, 2010, No.12, pp. 104–112.

15. McCulloh G. Will we all speak Emoji Language in a couple of years? / Mental_floss. 09.04.2015, available at: <http://mentalfloss.com/article/62584/will-we-all-speak-emoji-language-couple-years> (accessed 15 May 2016)
16. Nell Postman. Translated by Yan Zhang. Amusing ourselves to death — Beijing: CITIC Press, 2015, pp. 30–31.
17. Oxford dictionaries, available at: <http://www.oxforddictionaries.com/definition/English/emoticon> (Дата обращения: 02.04.2016)
18. Levinson Paul, MIND AT LARGE: Knowing, The Technological Age, Translated by He Daokuan, Nanjing: Nanjing University Press, 2003, 103 p.
19. Peng, Lan. Emojis: Codes, labels, and masks, *Journal of Xi'an Jiaotong University (Social Science Edition)*, 2019, No. 01, pp. 104–110.
20. Petrov A.V. & Xu Nohan. Cultural globalization, consumer society, and the Russian fashion industry: a new social trend, *Studies in Marxist aesthetics*, 2018, No. 01, pp. 48–53.
21. Saussure F. Course in General Linguistics, Translated by Gao Mingkai, Beijing: The Commercial Press, 1980, pp. 101–106.
22. Wang Shunling. Semiotic interpretation of Internet language, *Foreign language e-learning*, 2008, No. 02, pp. 42–45.
23. Wu Fei, Wang Xue Cheng. Media — Culture — Society, Jinan: Shandong People's Publishing House, 2006, 345 p.
24. *Rynok Rossii i SNG* (Russian and CIS market), Retrieved June 21, 2022, available at: <https://www.tadviser.ru/index.php/>
25. gazeta.ru, news, available at: <https://www.gazeta.ru/tech/news/2022/05/12/17728694.shtml>
26. *Stali izvestny samyye populyarnyye u rossiyan emodzi* (The most popular emoji among Russians became known), available at: <https://riamo.ru/article/503802/stali-izvestny-samye-populyarnye-u-rossiyan-emodzi-xl> (accessed 02 April 2023)
27. Shapovalova A.I., Gusarova N.F., Dobrenko N.V., Vat'yan A.S., Lobantsev A.A., Nigmatullin N.V., Vasil'ev A.T., Vedernikov N.V. *Nauchno-tehnicheskii vestnik informatsionnykh tekhnologii, mekhaniki i optiki*, 2018, vol. 18, No. 5, pp. 878–886. doi:10.17586/2226-1494-2018-18-5-878-886