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Chai Dongdong  
*Hangzhou Normal University*

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# *On the Ethical Dimensions of Literary Criticism in the Realm of We Media*

Chai Dongdong\*

Hangzhou Normal University

**Abstract:** In the realm of We Media, literary criticism is not completely free and unrestricted during its continuous production process; instead, it should adhere to certain ethical norms. The ethical dimensions of literary criticism in We Media focus on fostering a fair relationship between criticism activities and text, society, and the audience in order to facilitate healthy and orderly criticism that yields positive outcomes. The ethics of literary criticism in We Media can be categorized into aesthetic ethics, cultural ethics, political ethics, and media ethics within its internal structure, all of which ultimately converge into the realm of art production ethics. It is important to embrace a consciousness of intersubjectivity and adopt a cognitive approach of situationism in order to avoid blind restrictions and misjudgments in order to foster a positive and healthy ecosystem for literary criticism in We Media. Additionally, it is crucial to adhere to bottom-line thinking and emphasize responsibility, taste, and discipline while regulating the field of criticism, the audience, and critical text.

**Keywords:** We Media, literary criticism, ethics, literature and art in new media

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\* Chai Dongdong, School of Cultural Creativity and Media, Hangzhou Normal University.

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Correspondence concerning this article should be addressed to Chai Dongdong, School of Cultural Creativity and Media, Hangzhou Normal University, Hangzhou, Zhejiang, 311121, China. Email: chaidongdong2006@126.com

## The Emergence of Literary Criticism in We Media and Its Increasing Emphasis on Ethics

The relationship between literary criticism and the media is inherently intertwined, as the media serve not only as tools for literary criticism but also as its content. Both entities mutually influence and shape each other. Since the advent of the new century, the Internet information expressway, driven by digital technologies and multimedia advancements, has emerged as a pivotal catalyst propelling China's socio-economic development. Consequently, there has been a discernible transformation in the cultural lifestyles of the contemporary Chinese people. The emergence and continuous expansion of the new media culture driven by the Internet have profoundly influenced the production of literature and art. Literature and art in new media, exemplified by network literature, animation, and micro-videos, as well as digital media art and artificial intelligence art, are rapidly gaining popularity and gradually replacing traditional forms of literature and art. The trend toward the new mediatization of literature and the emergence of new literary forms in new media are becoming increasingly apparent.

Because of this prevailing trend, literary criticism has undergone an unprecedented shift in the paradigm. On the one hand, traditional literary criticism has begun to pay attention to the emerging forms of literature in new media and include them in its analytical framework. On the other hand, there is a growing transformation within literary criticism itself, giving rise to the emergence of literary criticism in new media. From an attributive perspective, literary criticism in new media employs new tools to analyze traditional literature forms while also examining the emergence of contemporary literature influenced by advancements in media technologies. These two aspects intertwine to shape the current landscape of literature and art in new media in China. Literary criticism in new media not only demonstrates the interpretive impact of media technologies on literature and art, but also promotes a transformation in the subjects and the genres of literary criticism.

Literary criticism in We Media has gradually taken a central position, thanks to the support of platforms like WeChat, Weibo, Tieba, and Bilibili. This is due to the free, self-contained, and immediate attributes of We Media. Compared with traditional online media criticism, literary criticism in We Media allows for extensive utilization of interactive and demonstrative digital technologies, thereby enabling rapid, convenient, and timely commentary on emerging literary works and phenomena. Moreover, it fully utilizes the advantages provided by the Internet to generate heated discussions among people and encourage their engagement. Therefore, compared with comments and personal essays generated by traditional websites and blogs, literary criticism in We Media effectively showcases the influence of the subjects of criticism while also significantly encouraging a proactive approach to criticism. This ultimately contributes to the innovation and enhancement of criticism.

From the perspective of genres, literary criticism in We Media not only encompasses the academic reflection and critical characteristics of traditional literary criticism but also engages in profound theoretical discussions. Furthermore, owing to its media attributes, it embodies the core attributes represented by integration, interaction, evaluation, and culturalization. Integration refers to the capacity of the cultural empowerment of We Media, which facilitates the convergence of elite criticism and public criticism (academic criticism and folk criticism), for example, professional and personal accounts on the WeChat official platform. Additionally, it entails the capability of media integration within We Media, enabling the amalgamation of multimedia criticism comprising texts, images, and audio elements, such as audiovisual criticism and graphic-based criticism. Interaction refers to the ability of media to exchange information, which enables critical activities to take on a conversational tone (such as dialogues between the audience and authors or even among the audience themselves). Evaluation means that criticism activities can transcend temporal and spatial constraints and can be carried out anytime and anywhere. Due to the increasing popularization and diversification of criticism groups, as well as the growing inclination towards entertainment in criticism activities, the textual content of criticism is characterized by the absence of formal forms, logical coherence, and scientific rationality typically found in traditional academic criticism. Instead, it often takes on the form of subjective assertions with insufficient depth and fragmented structure. Consequently, its system is weak, and it appears more like an impromptu review text (such as film and television reviews on Tieba and Douban) (Liu & Wang, 2020, pp. 63–70). Culturalization involves directing criticism towards literary and artistic matters connected to cultural and societal focus while also basing research standpoints on social reality (Zhang, 2017, pp. 83–89). As a result, critical texts extend beyond the confines of traditional academic criticism by showcasing their abilities to construct a social culture.

The emergence of new text styles in criticism has led to the development of new characteristics in constructing discourses within literary criticism in We Media. While traditional literary criticism primarily focuses on the theoretical exploration of historical, cultural, social, and aesthetic aspects within literary texts to establish critical authority that drives interpretation within a community framework for promoting common understanding among people, literary criticism in We Media, in contrast, presents a deconstruction of the unified and overall literary interpretation strategy, due to its incorporation of diverse criticism subjects and integration with consumption, entertainment, capital, and other elements. Consequently, this leads to multiple interpretations without reliance on communal consensus or interpreters' intentions of seeking public understanding. The hybridity of multiple discourses, therefore, becomes the central ideological representation in literary criticism in We Media. From the perspective of types, aesthetic discourse, cultural discourse, economic discourse, social discourse, political discourse, and consumer discourse that are typically found in traditional literary criticism still remain as the core fields of literary criticism in We Media. However, due to changes in the environment, subjects, and styles of criticism, the application and formation of these discourses have lost their fixed boundaries and unified fields; instead, they have become

intertwined. For instance, there are numerous accounts about literary appreciation on Bilibili, where users share their personal opinions on artistic works without being restricted by standardized interpretations presented in textbooks. Although these comments still reflect the aesthetic and cultural significance of the works, they may also include facetious elements or even advertisements, showcasing a hybridity of diverse discourses.

Behind the hybridity of discourses is the construction of multiple ideologies. According to the Marxist definition of ideology, ideology is a neutral structural and functional system that encompasses ideas, technologies, and issues pertaining to survival. Literature and art are distinctive forms of ideology with inherent aesthetic attributes. Furthermore, considering their production attributes, the creation of literature and art can be regarded as a manifestation of ideological production. Literature and art are unique forms of ideology with aesthetic attributes. As literature and art also possess production attributes, their creation can be considered a form of ideological production. From this perspective, literary criticism, as a special field within the realm of literary production, essentially generates a critical ideology that is imbued with distinct value judgments. From a value-oriented perspective, literary criticism either serves the aesthetic construction of a work or contributes to its social, cultural, and political-historical development. In fact, as Jürgen Habermas argues, “the technical understanding of science was positivistic, and therefore ultimately ideological” (Habermas, 1999, p. 39). The network technology behind We Media, in fact, embodies a distinct attribute of free ideology at the very beginning. For example, Manuel Castells, an American sociologist, once highlighted the significant role played by young individuals in the advancement of Internet media in the United States. This can be attributed to the close connection between the research and development of early network technologies, the culture of individual innovation, and the entrepreneurial spirit during the 1960s (Castells, 2003, p. 3). Fred Turner holds a similar view in his book *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. According to his perspective, personal computers and the Internet owe their development directly to the advancement of counterculture. From this perspective, as a special form of Internet culture, literary criticism in We Media inherently embodies the qualities of freedom, innovation, and counterculture. This undoubtedly results in a more intricate blend of ideological attributes within criticism.

### **Ethics Serves as a Basic Dimension of We Media Literary Criticism**

The intricate ideological attribute will undoubtedly hinder the establishment of a unified and stable critical discourse. It may also impede the formation of a consensus regarding the interpretation of a work. In fact, the composition of literary criticism in We Media groups is highly intricate, including academic critics such as experts and scholars, professional critics who seek to generate traffic and shape public opinions, and critics who enjoy following posts and expressing interests. They possess distinct cultural values, diverse knowledge structures, and varying academic

standpoints. Consequently, the values, worldviews, and other ideologies embedded in their criticisms also exhibit a wide range of diversity. Moreover, since the entire cultural environment constructed by We Media is also characterized by its core attributes of relaxation, freedom, and entertainment, orthodox and serious critics may sometimes need to find common ground with popular ideologies and reconcile with them. From this perspective, literary criticism in We Media transforms criticism itself from an independent literary field into a multifaceted arena of ideological competition for capital, power, consumption, and entertainment, which is full of complexity and variability. While constrained by these ideologies, literary criticism in We Media is concurrently shaping and reinforcing these ideologies. The presence of a positive and healthy pluralistic ideology is undoubtedly beneficial to the development of criticism. However, when criticism itself is influenced by negative ideologies, it inevitably diminishes the value of criticism and undermines its significance.

The logic of criticism itself implies that while criticism is a behavioral manifestation of critics, it also signifies the intricate relationships between critics and works based on their knowledge and personal will. This encompasses not only the interplay between critics and works, but also their connection with audiences and society. Hence, it becomes imperative to establish a framework for ethical criticism. Ethics, in a broad sense, refers to the principles and norms that we should obey when we interact with others and society. It is a philosophical reflection on moral phenomena from a conceptual standpoint. The issue of production ethics is frequently discussed by theorists in the realm of literature and art, as it encompasses the relationships between individuals and society. However, the ethical issues associated with criticism are frequently overlooked despite their significance in the overall process of literary activities. In fact, literary criticism, as an art practiced by critics, despite its relative autonomy, remains an indispensable component of literary activities, as well as a type of productive activity (Yao, 2019, pp. 5–15). This kind of production prevents literary criticism from being an unrestricted behavior solely existing in the personal consciousness of the critic. On the one hand, literary criticism plays a pivotal role in literature and art by elucidating their meanings, values, and deficiencies, thereby exerting a profound influence on the advancement of human culture and knowledge production. On the other hand, after thousands of years of continuous inheritance and innovation, literary criticism has generated a wide range of discourses, methodologies, tools, styles, objects, and subjects. All of these elements have actively engaged in various spheres of production. The productivity of literary criticism actually indicates the dynamic influence of literary criticism. Therefore, the ethical issues involved are highly intricate, encompassing not only the ethical environment in which critics reside and the ethical principles they uphold, but also the ethical interpretation activities of the audience and the interaction between textual meanings and social ethics.

The emergence of literary criticism in We Media is a natural outcome of literary criticism as a productive activity, which evidently embodies ethical qualities. The ethical attribute keeps literary criticism in We Media away from becoming too free and unrestricted during its continuous

production process, necessitating adherence to specific norms, principles, and criteria. It emphasizes the interplay between such criticism and text, society, and the audience while striving for positive rather than negative outcomes. The display of ethical attributes is inevitable in literary criticism, whether it be perceptual or rational criticism, as it emerges from social practices. Based on the current situation, literary criticism in We Media has been primarily regulated to some extent. However, there is a lack of established ethical norms, resulting in instances of copycat criticism, false evaluations, deliberate low ratings, and an emphasis on entertainment over substance. Some critics, influenced by commercial interests or driven by personal motives, may post distorted criticism and regard criticism as entertainment and consumption-oriented commodities. This will undoubtedly undermine the inherent righteousness that criticism should possess.

The prominence of ethical issues in literary criticism in We Media is closely related to its technical attributes. First, attributes of the Internet such as decentralization, borderlessness, and openness create a free realm that diverges from the tangible ethical environment, thereby exposing the realistic ethical concepts and stances upheld by literature and art producers, audiences, and critics to potential deconstruction. Second, the anonymous and unconstrained attributes in We Media communication make it difficult to regulate, thereby significantly increasing the likelihood of negative moral behavior. Consequently, the cultural field of We Media may evolve into a battlefield for cultural conflicts, making it arduous for literary criticism within this context to escape such influences. Third, the network society embedded in We Media differs from the physical society, and the moral relationships formed within it are characterized by rapidity, arbitrariness, looseness, and fragility. Consequently, this leads to a decline in the morality of subjects. Fourth, pluralistic moral ideologies caused by diverse Internet cultures may sometimes create challenges for individuals when making moral choices, resulting in their moral identities being caught in a state of contradiction or even conflict (Chai & Wang, 2020).

The ethical crisis in literary criticism in We Media arises not only from the attributes emphasized by technology, but also from the values highlighted by literary criticism in We Media itself. The self-discipline aspect is typically absent in We Media culture since it is formed under the intricate amalgamation of technology, capital, and culture. Although a considerable portion of the criticism subjects of literary criticism in We Media are professional critics and academic intellectuals, they are, to some extent, influenced by the logic of We Media culture, and they also tend to embrace its cultural operational rules. The We Media culture, characterized by openness, pluralism, freedom, and popularity, possesses new aesthetic attributes such as creativity, individuality, interactivity, and virtualization. Consequently, it attracts the involvement of diverse subjects who engage in critical activities with varying knowledge structures and distinct aesthetic tastes and cultural positions. As a result of this dynamic interaction, criticism itself yields a broad spectrum of social impacts.

Currently, the integration of culture and technology is driving the expansion of the cultural, economic, and social influence of new media. Moreover, advancements in big data, cloud computing, artificial intelligence (AI), the Internet of Things (IoT), and virtual reality (VR) are

further transforming the forms and business formats of literature and art. With the aid of digital technology, literature, and art have become deeply intertwined with the development of the whole society. As a result, their reaction to social reality has become increasingly powerful and direct. This has also contributed to a greater manifestation of social energy in literary criticism, which serves as a prerequisite for reconstructing the value of literary criticism in We Media. The value reconstruction of literary criticism in We Media is systematic. For instance, it can be deeply integrated into the functioning of the evolutionary cultural economy. By boosting sales through the appreciation and comments of literary works, it can achieve a seamless integration of production and reception (such as Maoyan film reviews and Jinri Toutiao's reading column), thereby showcasing its own commercial worth. Another example is that it can be deeply embedded in cultural governance activities to influence the public through aesthetic tastes. For example, there are various literary reviews and appreciation accounts available on platforms such as Jinri Toutiao, Douyin, Bilibili, WeChat Official Account, and others. These accounts either introduce classic and outstanding literary works or provide critiques on current trends in literature and art, playing a crucial role in cultivating people's aesthetic tastes and cultural preferences while also promoting public cultural governance. This trend makes literary criticism in We Media an important cultural asset, bringing continuous benefits to all parties involved. If it falls into the trap of being driven by personal interests, it will inevitably lead to moral misconduct and ethical crises.

### **Ethics Anomie of Literary Criticism in We Media and Its Countermeasures**

In practice, what kind of ethics anomie has literary criticism in We Media generated? In response to this problem, we should first clarify the internal structure of ethics. The pluralistic ideology inherent in the We Media culture has given rise to intricate ethical dilemmas surrounding literary criticism within this domain. In terms of scope, literary criticism in We Media may raise ethical concerns in every link of production, dissemination, and acceptance. In terms of consequences, it may potentially have a negative impact on individuals, groups, and even society as a whole. In terms of types, the relationship between We Media culture and media technology is extremely close, and we cannot overlook the aesthetic, cultural, and political attributes inherent in literary criticism in We Media since it is a part of literary production. Therefore, the ethics of literary criticism in We Media can be categorized into aesthetic ethics, cultural ethics, political ethics, and media ethics within its internal structure.

Media ethics belong to external ethics, which refer to the ethical considerations involved in the process of communicating literary criticism through We Media as a new mode of information transmission. This represents a fundamental aspect of ethics. Criticism itself is a form of information, and We Media serve as the medium for producing this information. Aesthetic ethics, cultural ethics, and political ethics belong to internal ethics, which intertwine with each other. They embody the ethical dimensions presented in literary criticism in We Media as creators of aesthetics,



culture, and power, respectively. However, due to its significant impact on promoting significance production, value multiplication, knowledge growth, symbol coding, and other aspects of literature and art, as well as unique social effects in enhancing cognition, guiding thoughts, and improving society, literary criticism can thus highlight the constructive, productive, and constitutive nature in both theory and practice (Yao, 2019, pp. 5–15). Therefore, it is imperative to acknowledge that literary criticism itself constitutes an ethical dimension intertwined with the process of literary production. In other words, production ethics serve as the most fundamental ethical framework that shapes the ethical characteristics of literary criticism in We Media. However, it is worth noting that literary criticism in We Media encompasses multiple ideologies. While its production activities revolve around the aesthetic, political, and cultural aspects of literature and art, its media attributes also incorporate elements such as consumption, capital, and entertainment. Therefore, the ethics involved in “production” are quite intricate, encompassing the interplay between literary criticism in We Media and social ethics, cultural ethics, media ethics, consumer ethics, political ethics, and more.

Based on the aforementioned structure, the ethics anomie of literary criticism in We Media is primarily manifested in the following aspects. At the media level, individuals involved in criticism exhibit behavior that undermines the fairness of literary criticism, such as misusing their power to defame others, intentionally distorting textual meanings, spreading malicious rumors about works, engaging in information fraud, infringing upon privacy rights and intellectual property rights, as well as pursuing illegal economic gains under the guise of criticism. At the aesthetic level, there are evident conflicts between the aesthetic aspect and other aspects of criticism, such as consumption and entertainment, when it comes to the value orientation of criticism. At the cultural level, there are conflicts between popular culture and elite culture, college culture, and folk culture. At the political level, criticism has evolved into a field in which different forces strive to express their ideologies, compete for influence, and pursue their interests. At the level of production, criticism tends to become disorganized. For instance, the selection of critical texts no longer adheres to the traditional principle; any text could now be included in the realm of criticism. Moreover, the methods employed in criticism no longer strictly follow scientific rationality, logic, and methodology. As a result, the conclusions drawn from such criticism tend to be meaningless, highly subjective, and emotional. In general, the core issues we are currently facing involve how to effectively coordinate the theory of neutrality and the theory of responsibility in criticism, navigate ideological conflicts among different cultural subjects, and address the tensions between criticism focused on “seeking righteousness” and that centered around “seeking profit.”

In terms of standpoints, since literary criticism in We Media is a systematic project involving multiple perspectives and the composition of the criticism subjects is complex, it is essential to foster an intersubjectivity consciousness. So, what is intersubjectivity consciousness? Intersubjectivity consciousness represents a thinking mode that is closely related to relationships. Rooted in the concept of “intersubjectivity” in philosophy, it aims to separate the subject from

the object and emphasizes the importance of mutual subjectivity, dialogue, and communication between different subjects. It embodies a type of relationship characterized by sharing and co-creation through collaboration. In the practical dimension, intersubjectivity thinking highlights the importance of recognizing diverse subjects (elements) within a network of relationships through dynamic and interconnected thoughts. When applied to literary criticism in We Media, intersubjectivity can be manifested as criticism conducted within the realm of relationships. This realm is characterized by dialogue, negotiation, and mutual subjectivity. In other words, each element and participant hold equal importance, and criticism should encompass these elements in order to accommodate diverse voices, various forms of critique, and different critical discourses. In addition, during the development of literary criticism, various subjects of criticism (such as creators, communicators, and audience), different forms of text (including sound, image, and written text), and diverse forms of criticism (including We Media criticism and academic criticism, professional criticism, literary criticism in We Media culture and mainstream culture) will strive to find common ground while respecting differences through dialogue and negotiation. This process ultimately leads to consensus-building and the creation of new meanings. Intersubjectivity consciousness serves as a mediation mechanism, demonstrating that literary criticism in the era of We Media should not only embrace diverse voices but also foster harmonious dialogue among them. Moreover, it should avoid promoting any extremes. In this way, the symbiotic logic can be constructed within the criticism.

To some extent, the above-mentioned is a theoretical assumption; however, in practical terms, we should also adopt a situationist cognitive approach. Situationism assumes that the judgment of moral behavior depends on the situation of the subject; that is, the judgment of whether the behavior is ethical cannot be separated from the actual conditions of the practice, and it is an ethical explanation for understanding cultural practice in the context of a specific time and place (Wang, 2017, pp. 43–51). The practice of any We Media culture is determined by intricate relationships. They exist within the interplay of various social connections and are permeated, shaped, and influenced by a multitude of complex relations. In this sense, the practice of Internet culture is actually completed under the constraints of a variety of relationships. The ethical evaluation and the judgment of literary criticism in We Media, from a situationist perspective, involve dissecting and analyzing these relationships, eliminating “prejudices” and “preconceptions,” and highlighting the fundamental principles of literary criticism ethics through the examination and interpretation of specific cases. This general principle, however, may not be universally applicable. It implies that the interpretation and application of this principle should not confine itself to a historical context but rather allow for its continuous evolution through the exchange of ethical traditions and new practices, thus becoming a new existence. Therefore, it is necessary to critically draw upon the development of the Internet system, media ethics, cultural ethics, aesthetic ethics, and professional norms through case comparison, induction, and analysis while considering historical and cultural ethical concepts that underpin critical practice in order to establish a proper ethical framework for literary criticism in the

age of We Media and make ethical judgments on relevant critical behavior. By doing so, effective strategies can be provided to address the problem of ethics anomie in literary criticism.

The intersubjectivity consciousness and situationist cognitive mode provide a guarantee for the ethical norms of literary criticism in We Media, as well as create the necessary conditions to fully unleash the vitality of literary criticism in We Media, thus avoiding arbitrary restrictions and misjudgment. However, in specific criticism activities, although literary criticism in We Media is more dynamic in terms of content, forms, and social influence and does not require the same level of critical consciousness, reflective consciousness, and theoretical construction consciousness as academic criticism, it is still important to approach criticism with bottom-line thinking to avoid negative stereotypes.

What does the bottom-line thinking mean? To respond to this question, here are three aspects to emphasize. First, criticism should demonstrate a sense of accountability by clearly acknowledging the significance of “goodness” in criticism, as well as its positive impact on literary works, authors, and society. Moreover, it is crucial to consciously reject vulgarity, kitschy, profit-seeking, and malicious criticism. Second, criticism should be grounded on aesthetic taste, acknowledging the significance of the aesthetic elements encompassing sound, text, language, and images within criticism for conveying critical discourse. Simultaneously, it should recognize the role of “beauty” in revealing the significance of artistic works and its impact on individuals’ emotional comfort and sublimation to advocate for an aesthetic approach to criticism. Third, criticism should emphasize the importance of adhering to rules, recognizing the value of “authenticity” in upholding the rationality, objectivity, and impartiality of criticism, and rejecting repetitive, false, and flattering criticism. In short, bottom-line thinking emphasizes that literary criticism itself must have aesthetic and moral qualities that align with the trends of contemporary times. Given that criticism in We Media is a distinct form of information dissemination, separate from literary creation and traditional literary criticism, it is important to have a basic understanding and judgment of its social impact and the response it elicits in literary and artistic production.

It is also crucial to regulate other aspects of criticism, such as the field of criticism, the audience, and texts, to a certain extent, in addition to imposing requirements on the subjects of criticism. By doing so, we can ensure the healthy development of the whole process for We Media literary production. First, it is important to establish a moral supervision and feedback mechanism for We Media governance, enhance the ethical self-discipline of We Media personnel (including content creators, communicators, and consumers) through scientific and institutional methods, and clarify their moral responsibilities and obligations. Second, the government, literary and art practitioners, as well as We Media opinion leaders should actively guide the public to engage in the establishment of Internet ethics. Third, it is necessary to enhance the cultural security and ethics education of We Media, and establish an ethics education mechanism for individuals who engage in We Media. Lastly, it is crucial to develop the ethical concepts, norms, and evaluation systems of literary criticism in We Media with Chinese characteristics by incorporating valuable theoretical materials



from both Chinese and Western ethical research while also considering the realities of contemporary Chinese media culture.

### **Conclusion**

At present, the Internet and other new media have gradually established themselves as the fundamental framework for literary and artistic production. Consequently, it is likely that literary criticism in We Media will become a normal phenomenon in future literary criticism. Meanwhile, it will have a more direct and far-reaching impact on literature, art, and society. Therefore, it is imperative to elucidate the ethical dimensions inherent in literary criticism within the realm of We Media. However, it cannot be ignored that literary criticism in We Media will continue to weaken the labeling function performed by the mainstream ethical system, given its intricate cultural context. Moreover, with the gradual lowering of entry barriers, the proliferation of diverse perspectives, the blurring of individual identities, the communalization of activities, and the immediacy and interactivity of communication channels, novel moral concepts will continue to emerge. Consequently, these factors have posed significant challenges in establishing a cohesive ethical framework for literary criticism in We Media. In particular, the reliance of We Media on technology, capital, and consumption in the production, dissemination, and reception of literature and art will inevitably give rise to power struggles within literary criticism in We Media. Moreover, due to the multimedia collaboration of We Media communications (the integration of sound, text, and image), traditional text criticism will be replaced by criticism based on sound and images, as well as a combination of both. As sound and images are the channels for mass media, the auditory perception of sound and visual interpretation of images offer a significantly expedited mode of communication compared to reading written text. This phenomenon has the potential to diminish the audience's reverence and admiration for critical analysis while also challenging critics' establishment of rigorous principles encompassing logical reasoning, certainty, and public nature.

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