Writers' Interaction with the Literary Public Sphere in Chinese Urban Space: A Study Combining Historicity and Contemporaneity

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Abstract:

This paper studies the urban space and literary public sphere from the historical perspective of the Republican period, which is rich in literary creation in the urban space. With the development of modernization, the subject of public sphere was transformed, and the subject of public sphere completed the historical transmutation from the gentry class to the citizen intellectuals. Writers such as Lao She's urbane writing, Wang Xiaobo's intellectual resistance, Han Han's subcultural breakthrough and Guo Jingming's consumer narratives have demonstrated unique public practices in different times, and writers of Internet literature have also promoted the development of the digital public sphere. Changes in urban space have led to new trends in the literary public sphere, globalization and technological development have had an impact on the public nature of literature, and cultural criticism has played an important role in the realization of the public nature of literary theory in the literary public sphere. The evolution of contemporary urban spatial patterns has given rise to the paradigm transformation of the literary public sphere, and the globalization of capital flows and the revolution of intelligent technology have played a dual role in the topology of the literary public sphere.

Keywords: urban space; literary public sphere; historical perspective; cultural criticism; literary publicity

1. Introduction

In the context of the lack of cultural production and spiritual collision in today's

society, urban space has become an important field where population and culture are highly concentrated [1]. Its spatial form always influences the development and progress of literature, and urban space not only provides diversified materials for literary creation, but also creates a unique cultural atmosphere and readers' groups, giving birth to the literary public sphere [2]. Literary public sphere is a platform for communication and interaction between writers, works and readers, and plays an important role in the dissemination of literature and the innovation of literary concepts. The emergence of the Chinese literary public sphere, on the other hand, is fractured and innovative, with schools, societies and newspapers, being the main forms of embodiment of China's initial literary, public sphere [3]. The main actors in the public sphere were not citizens in the Western sense, but intellectuals who were transformed from the traditional Chinese "scholars". The public sphere of modern Chinese literature lays the social foundation for the occurrence, development and dissemination of modern literature in the sense of "new people", "new country" and "new nation" [4]. With the great changes in urban space, the fusion of diverse cultures and the convenience of Internet communication, the creative environment of writers and the mode of dissemination of the literary public sphere have been profoundly changed. An in-depth exploration of the new changes in this interaction in contemporary times is of great significance for understanding the direction of contemporary literature and how literature can better interact with urban space [5].

Long, D presents a study of the interaction between writers and the literary public sphere in Chinese urban spaces, addressing their relationship from a multi-theoretical perspective that involves the embodiment of media identity, narrative, and mimesis within it [6]. Ahmed, R et al. draw on the Asian Writers' Conference idea of looking at historical activities and contemporary subject roles to provide new perspectives [7]. Sapiro, G study pointed out that urban spaces are becoming authoritative in the field of literature, promoting works and transferring symbolic capital through the charisma of authors, and some international literary festivals are shaping world authors and world literature to build a pluralistic and inclusive public sphere [8]. Cao, S et al. mention the positive role played by mutation in the formation of Chinese and world literature. With this perspective, we can dig deeper into the deep-seated mechanism of literary ecological evolution behind, and clearly understand how urban literature realizes inheritance and innovation in the midst of mutation, continuously reshaping the literary public sphere, so that it will continue to revitalize and energize itself amidst the tides of the times [9].

Mangalagiri, A study of the interaction between the writer Lao She and the literary public sphere in the urban space of China can be referred to the Asian Writers'

Conference research ideas, such as the influence of literary activities in Beijing and Shanghai in the Republic of China and contemporary reflections on the role of the main body of the dissemination of urban literature, to provide a new perspective for the understanding of the interaction [10]. Thomas, W. J suggests that the purpose of the public domain is to generate positive support for copyright expiration, and the provision of online services through the Internet Archive, Google Books, etc. demonstrates the multifaceted role and significance of the public domain in access to books [11]. De Rosnay, M. D et al. point out that in the modern context, urban space authors are not alone, interacting in the public sphere as the baton of a symphony orchestra. Open source licenses, like the rhythms of poetry in the new century, elevate individual creativity to collective creativity, and peer production mechanisms, like the collective writing of streams of consciousness, engrave a new chapter of civilization on the public domain of the digital urban space word [12].

The above research is of great significance to the understanding of the direction of contemporary literature and the interaction between literature and urban space, which has become the core area in which writers and literature focus together. Urban space is also a field of traditional, modern and postmodern tension, and it is of practical significance for writers to seek the way of survival and development in the midst of various epochal backgrounds, and the changes in urban space. Based on the basic concept of urban space and literary public sphere, this paper concludes that urban literary creation is effective and substantial, and the urban literary sphere is gradually changing. Writers and literary public sphere become the symbol of urban space and the soft power of competition between cultural works. From the Beijing space in Lao She's works to the 21st century urban space in Guo Jingming's novels, as well as the digitalized space of network writers have become the sign of the development of the times. At present, the literary public sphere is represented by neo-sensualist writers and feminism. Only when writers are based on the reality of China's urban spatial practice, reconcile the specificity of the times with the specificity of the city, the commonality and individuality of culture, and highlight the subjectivity of urban culture, and give urban culture new connotations in terms of its material civilization, spiritual civilization, systemic civilization, and ecological civilization, is it a proper meaning of the cultural construction of their works.

2. Writers and the Literary Public Sphere in Urban Space

2.1 Urban space and the literary public sphere

The term "urban" in urban space is different from the specific "city", and the theory of spatial politics distinguishes between "city" and "metropolis", using the

former to characterize the fixed and bounded entities that are the object of discourse by many specialized disciplines, and the latter to remind the current urban development process that is evolving on a global scale. In other words, the "city" is a boundless and global process, a space-time landscape that fully carries the dominant social relations of the moment. Thus, "urban" refers specifically to societies born in the process of industrialization, established through the domination and absorption of agricultural production by the process of industrialization itself. It is not the visible metamorphosis of the physical city, but precisely the fact that people have forgotten or ignored it. Therefore, the various social relations that connect various types of urban space in the image of urban space not only record the appearance of the city, but also carry the relationship between literature and the city in urban space [13-14].

The concept of literary public sphere reveals the social and public character of literature, as well as the function of literature's intervention in society, which is an enrichment and development of the attributes of literature. Literary public sphere belongs to the public opinion sphere in essence, which is the public discourse space formed by the public thinking, discussing and criticizing the public topics involved in literature and art works according to the principle of freedom and voluntariness. Although in modern society, people are emphasizing more and more on the aesthetic entertainment function of literature and art, the public opinion and social care function of literature and art has always been the underlying logic of the development of literature and art. The relationship between literary works and urban space is a two-way interaction; in the process of creating and changing their works, writers are also shaped and changed by the various modes of production that exist in urban space.

2.2 Urban Writers and the Literary Public Sphere in Historical Perspective

The creation of urban literature in the Republic of China was effective and substantial, such as the creation of the New Sensibility School, Eileen Chang's creation, and the Haikai School of Popular Literature. Most of the creations of the New Sensibility School were created during the "Golden Decade" of the National Government, when Shanghai was given the opportunity of great development, and the development of capital had already passed through the emerging period, and was heading towards the financing, the utilization of foreign capital, and the great development of national capital. Under the circumstance of economic prosperity, people's mentality and ideology were greatly changed. Money concepts, fashion trends changed people and even culture became popular. The acceptance of Western modernist literature in literary creation had a thick soil, and a deep change of "human" was reflected in the creation, such as the dichotomy of good and evil in urban morality, the emptiness and decadence caused by the concept of money, and the enhancement

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of the sense of powerlessness in human floating, etc. In the 1940s, Eileen Chang's novels were written in the style of a modernist writer.

Zhang Ailing's creations in the 1940s were even more the product of the special environment of the Republican period, the culture of the rented world as an "island", the alternation, collision and penetration of the old and the new, and the abandonment and arbitrariness of individuals who could not grasp the main pulse of the times. The new change of the subject of the public sphere to the "May Fourth" period, the development of the public sphere of modern literature, as far as the identity of the participants is concerned, has experienced a change from the feudal scholar class to the common intellectuals. The "gentry" intellectuals of the late Qing dynasty, despite having a Western cultural perspective, could not be considered intellectuals in the modern sense of the word. With the abolition of the imperial examination system, the intellectuals began to separate themselves from the mode of existence and way of thinking of the upper class. In particular, the wave of study abroad and the founding of modern universities, the full establishment of the Western-style education system in the Republic of China, created a revolutionary change in the new teacher-student relationship and the space for group aggregation. A powerful group of intellectuals emerged around the school with the new-style teacher and student teams as the main body, which constructed the main body and cultural foundation of the public sphere of modern Chinese literature [15].

2.3 Writers and the Literary Public Sphere in Contemporary Urban Space

The field of urban literature has begun to change with the advancement of technology and the times. Innovations in printing and publishing technology led to a gradual transition of literature from an elite culture to a popular culture. Books became commodities, commercialized literature needed sales volume, and authors depended largely on the sales volume of their literary works to make a living. The popularity of circulating libraries led to an increase in the number of mass readers, so that the reading interests of readers, their level of understanding, and the moral and religious concepts in the books became important factors affecting the sales of works and the income of writers, and authors needed to satisfy the taste of the public. If the writer ignores the readers' preferences during the creative process, then the work created by him/her will also be ignored by the literary market. Writers are faced with increased uncertainties in the creation of their works, such as the unpredictability of readers' preferences, more intense competition in the market, and the inability to predict the outcome of their works after they have been published and circulated to the market. The medium on which the dissemination of Chinese urban literature is based has changed from paper to audiovisual media, with paper books gradually being

shelved and the dissemination of literature gradually becoming "visualized", which is reflected in the filmization of literary works. For example, relying on the original literary works, adapting them into film and television works, relying on the writer's "life, experience, works, creative concepts and philosophy of life", weaving and combining them in the form of documentaries, and then realizing the "reproduction" and new dissemination of literature, and the establishment of related cultural programs including "Reader" and "Chinese Poetry Conference", etc., all represent the "video" turn of literary communication. In the process of accelerating social development, short video, as a new audio-visual medium, has gradually become one of the important media consumption fields for the public due to its short, concise, all-encompassing, and simple creation characteristics.

3. Urban Writers' Practices of Publicity
3.1 Lao She and Literary Public Space in Republican Beijing

Lao She's works are written in authentic Beijing dialect about the life of Beijing citizens, scenery and customs. Lao She's skill in using Beijing dialect to portray characters in a plain, accurate, expressive and artistic way is second to none among the writers after the May Fourth Movement. Lao She's subtle use of the Beijing dialect demonstrates the inherent charm of a particular regional culture and the lively vitality of the dialect. Cao Yu once praised Lao She, saying, "The language in his works is even more distinctive, without a single word of florid rhetoric, but touching the hearts of people with a depth and beauty that is often unspeakable." The regional characteristics of his works, combined with his skillful use of the Beijing dialect, form his highly recognizable "Beijing flavor" style. Lao She's writing based on urban life in Beijing comprehensively and profoundly demonstrates the traces of traditional history and culture left in the spiritual temperament and cultural psychology of Beijingers [16]. It is in the continuous reflection on the old and new culture that Lao She expresses his urban cultural ideal, which makes his creation have a unique urban cultural value. The Philosophy of Old Zhang, as Lao She's first full-length novel, has an important coordinate significance in his literary career. This work not only shows the face of Chinese society at the beginning of the Republican period, but also reveals the spiritual dilemma of the citizens by narrating the misfortunes of ordinary citizens. The character of Lao Zhang, who is greedy for money, vicious and miserly, embodies the corrupt side of feudalism and the weaknesses of the national character. Zhao Ziyi, published in 1927, is based on the college life of a fop in the Eight Banners in Beijing. In the era of the May Fourth New Culture, Zhao Ziyi did not have any achievements, muddled through, deceived himself and others, and numbly lived his life with his own

set of survival rules. Zhao Ziyi lacks a sense of social responsibility, the concept of family and country, not to mention personal ideals. Behind studying and becoming an official is the utilitarian mentality of the common people, who are content with the status quo and tend to benefit from the current situation. The work reveals the ills of vanity and impatience of modern youth. Lao She's creations, from the citizen class to the student class, no matter from the feudal era grew up in the marketplace characters, or by the May 4th new culture of the university youth, Lao She criticized these groups of different national inferiority. Even though he was in the distant England, Lao She had already stood under the comparative vision of Chinese and Western nationalities, old and new cultures when he created his first work, revealing the existence of national inferiority. This profound observation and criticism of national nature laid a solid foundation for Lao She's later literary creation.

3.2 Wang Xiaobo and Literary Publicity in the Age of Marketization

Wang Xiaobo depicts colorful urban spaces in his novels, and the city, as a relatively macroscopic kind of textual space, is crucial in his spatial writing [17]. All the metaphorical styles come from this heavenly city, the city of God, the eternal city, the city of the glorious mountain top. It can be seen that utopia is intrinsically linked to the spatial form of the city itself. The city in Wang Xiaobo's writing is treated as a kind of fairy tale, imbued with rich imagination and glittering with the light of imagination, which is not an incarnation of "utopia" in the purely political sense, but a metaphysical imagination of the other side, and through this kind of writing conveys the author's pursuit and contemplation of the other side. Wang Xiaobo's mockery of urban space and people is straightforward and shocking, saying that he was influenced by Kafka's Metamorphosis. It is worth noting that when Wang Xiaobo reveals the alienation of the ancient city, his spatial prototype is not the sacred capital city under the ancient imperial rule, but the urban form of modern civilization, and Wang Xiaobo grafts his critique of the modern city onto his imagination of the ancient capital city. The prototype of the "boxy" ancient capital city is a modern urban space in a state of total control, with a panoramic and open structure, so it is "gray", "suffocating" and "lifeless". Further, this great unity and ideology, based on high economic development and industrialization, is an important characteristic of modern cities. This can be clearly expressed in Wang Xiaobo's essay, in which he agrees with his Italian friend that "Beijing is very much like an American city": "Beijing is full of modern buildings and lacks a sense of history." Not without regret, he describes his childhood home, Zheng Wangfu, as being occupied by "four-square buildings", pointing out that "what happened to Zheng Wangfu is a microcosm of the entire city of Beijing", thus calling for a truly humanistic landscape. The article "Attitude Toward Knowledge"

recalls that when I was a child, I "lived under the walls of the old city of Beijing" and saw in history the infinite possibilities beyond "modernity".

3.3 Han Han, Guo Jingming and the Consumption of Urban Literature in the 21st Century

Post-80s literature has been in a situation of being "obscured" in the field of contemporary literary research, and the research and commentaries of the academia on "post-80s literature" have been concentrated on two dimensions:

(1) Viewing "post-80s literature" as a phenomenon and discussing the relationship between young people's writing and the book market, new media, and popular aesthetics, critics who hold this view generally believe that "post-80s" writers like Han Han have entered the market but not the literary world. The literary world. And from the opposite side, some "post-80s" pure literary writers who have not entered the market but have literary pursuits are introduced, forming a confrontation between the so-called post-80s "powerful" writers and "idol" writers, so as to maintain the "self-sufficiency" of criticism. The "post-80s" and Chunshu and Han Han were elected as the representatives of the "post-80s", which then triggered a debate about who can represent the "post-80s", Xiao Fan, Li Silly, Jiang Feng, Zhang Jiawei, etc., who are known as the "post-80s" powerful writers, have expressed "protests", believing that the works of Han Han and Guo Jingming are some cheap consumer goods circulating in the market, and what they write cannot be regarded as real literature and cannot become the real representatives of the "post-80s". Subsequently, "Heavy Metal: The Collection of the Five Powerful Tigers of the Post-80s" and "We, We: The Feast of the Post-80s" by Bai Ye both excluded Guo Jingming, Han Han and other best-selling writers in the market, which deepened the confrontation between the two literary fields of "literary world" and "market".

(2) The city is an important scene in the writing of "post-80s" youth, and most of the objects depicted in the works are fashionable life in the city, with beautiful cars and women, throwing away money, spending money like dirt, being intoxicated, drinking imported coffee, flipping through fashion magazines, and shuttling to and from high-class places [18]. Cities are undergoing radical changes every moment, and the city carries too many dreams and aspirations for contemporary teenagers, as if teenagers would be mercilessly abandoned by this fast-moving city if they are not careful. Moreover, as China's urbanization process accelerates, especially as the population of cities and towns has exceeded that of rural areas, the living environment of contemporary cities has become closer to the reality of urban youth. The development of the city, as represented by Shanghai, may also be somehow compatible with the growth and development of teenagers, which may be one of the

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major reasons why urban-themed works are favored by teenagers. Many of Guo Jingming's works are placed on the shelves of urban novels in bookstores. The metropolis is an important setting for Guo's novels, and both "Small Times 1.0" and "Small Times 2.0 The Age of Imaginary Copper" are set in Shanghai, which is often the scene of rapid economic development in Guo's writing. The metropolis has the protagonist's family, friendship, love, work, career, life of, Guo Jingming's Shanghai has the most dazzling prosperity and light [19]. People in Mercedes S600L and Cadillac hate to shroud their cars with a thick layer of frost to protect themselves from the hot sun outside the windows. While the poor living at the bottom of the pyramid are fantasizing about a big drop in gas prices and housing prices that will allow the poor to own and rule the world again, the clerk at LV, Hermes, and other luxury boutiques will always have an icy cold face that makes people shiver, and only when they see a Les Mills parked in the window, will they open the door of the store with the most respectful gestures to warmly welcome the customers.

3.4 Internet Literature Writers and the Digital Public Sphere

The consumer market has forced the genre creation of "breaking the circle", "out of the circle", "counterattack by waste wood", "fighting monsters and upgrading maps", "pretending to be a pig and eating a tiger" Mary Sue and other old writing methods, readers gradually no longer buy it, and "breaking the circle" works that break the old routine and create new texts continue to emerge. Utilizing new techniques to make works new and original is a creative path that must be pursued nowadays. The industrial chain of network culture and creativity is lengthening, and IP transformation is speeding up. Nowadays, the offline network market industry has exceeded 300 billion dollars, and is indirectly pulling the nearly trillion-dollar pan-entertainment market. The strength of the creative industry is not only to lengthen the industry chain, but also to broaden each link. "Literary teenagers" enter the online literary world, showing the style of young writers. "Post-90s and post-00s" are becoming the backbone of network literature creation, and the "net generation", which is active in thinking, rich in imagination and sensitive to new things, is the constant new force for network literature creation. The scale of online articles going overseas continues to expand. Internet platforms "ship to go to sea", content companies "borrow ships to go to sea", creators "take a boat to go to sea", and online literature to go overseas have been included in the national strategy of cultural dissemination and cultural exchanges and mutual learning. Artificial intelligence technology may become a "technology catfish" to stir up the online literary world. The transformation of digitalization and the empowerment of information technology are irreversible trends. The intervention of AI should be positively embraced, and at

the same time, there is no need to worry that writing will be replaced by AI, because literature is anthropology, and original human brain creation is difficult to replace.

At this stage of history, bourgeois society served as the antithesis of literature, the practical site of rational-critical argumentation [20]. The need for exchange of goods and information in the marketplace, the development of the printing press, epistolary and literary-critical activities and conversations in salons and cafés provided a series of mechanisms that witnessed the emergence of a literary public sphere out of a private convergence to emphasize the equality of the participants, the rational dialogue, and the public critique.

4. Interaction between urban space and the literary public sphere
4.1 Changing urban space and new trends in the literary public sphere
4.1.1 Neo-Sensationalist Writers

The development of the times has changed the urban space, the capitalist economy and colonial western culture have brought a liberation of thought and sex to the urban young generation, and along with this liberation comes confusion. Writers of the New Sensibility School reflect the love of urban men and women, explore the inner world of urban people "love" is its important means, through the unrestrained love to explore the deep psychological state of urban people [21]. The reason why sex depictions can be so ahead of their time is related to Shanghai's open cultural atmosphere. "The sexual mentality of Haiku literature, thus nurtured and cultivated, promotes the growing change of sex culture. The love expressed in the novels of the New Sensibility School can be said to reveal a certain "primitive" meaning, which is a product of urban development and openness, and at the same time, objectively combating the traditional ethics and morals for thousands of years on the boundaries of the Chinese people's thinking and repression.

4.1.2 Feminism

With the development of urban economy and culture, the public sphere of literature has quietly changed, and women have become an important force in society that cannot be ignored, and the new urban women are the important objects of urban literature, and the shaping of the image of the new urban women and the display of their individual aspirations is an important manifestation of the modernity of the public sphere of literature [22]. New urban women are different from traditional women in that they advocate independence and autonomy, have their own ideals and goals in life, and pay more attention to the realization of their personal desires, and their bold pursuit of love reveals that women have become independent individuals. Qin Shouou's "Begonia" is contrary to the plot of the novels of the Mandarin Ducks

and Butterfly School, in which the relationship between the playwright and his aunt is not based on the relationship between flesh and money, but on the basis of the exchange of ideas. In the process of exchange of ideas, the new urban woman becomes the enlightened one for the man, which to some extent subverts the traditional thinking pattern that the man is the enlightened one and the woman is the enlightened one. The new urban women portrayed in the New Romantic novels "Ghost Love" and "Arctic Style Painting" are even more independent, not dependent on any man, not yielding to any power, and not as sentimental as the urban women of the past, either laboring for independence or confused in the inner struggle between old morals and new ideas. The female characters choose the goal of their own life and then work hard for it. Although the result is good or bad, it is an autonomous choice. The new urban women in Xu Ding and Anonymous have the right to choose their own path in life, focus on individual values and the realization of personal desires, and are not interfered by any historical or political factors, or attacked by the external environment, but simply pursue their beliefs and ideals, and are completely independent individuals, which are the qualities of the new urban women, and they have become the embodiment of the characteristics of the modernity of the urban space.

4.2 Impact of globalization and technological development on the public nature of literature

4.2.1 Literary criticism

The rapid rise of the economy has had a tremendous impact on literary publicity. For the healthy growth of literary publicity, there is also a special need to change the relationship between literary theory and literary criticism. Literary theory should not be placed entirely on the high ground of theoretical discourse, and literary criticism should not be completely divorced from theoretical self-consciousness. As a matter of fact, literary theory and literary criticism can invent each other; theory is born and exists in criticism, and criticism is sublimated and refined by theory. A good literary theory must be a theory with the ability to practice criticism, and a professional literary criticism must be a criticism with theoretical underpinnings. This is also the reason why the realization of the public nature of literary theory does not exclude literary criticism. Because of its special attention to contemporary literary and cultural practices and its theoretical vision and methodological consciousness, cultural criticism "as literary criticism" can serve as a means of realizing the public nature of literary theory as long as it possesses literary character.

Cultural criticism can alleviate the problem of the weakening of the public nature of literary theory, but the implementation of cultural criticism requires specific

conditions, one of which is the production mechanism of cultural criticism. Admittedly, it is known that cultural criticism is anti-institutional and anti-disciplinary in nature. As far as its intention is concerned, it should not be institutionalized or disciplined. Soon after cultural studies were introduced into China, a group of scholars such as Tao Dongfeng, Luo Gang, Meng Dengying, Zhou Xian, Nan Fan, and Wang Min'an consciously emphasized the anti-institutional and anti-disciplinary character of cultural studies. In recent times, some scholars have reiterated that "cultural research is firmly opposed to confining itself to purely academic purposes and the will to seek the truth, and that its interdisciplinary, super-disciplinary and anti-disciplinary orientation is not only academic but also political in its goals and motives. To put it bluntly, it is the politics of academia. Instead of abstract academic issues on paper, cultural studies focuses on exploring all kinds of pertinent social realities, especially new social issues.

4.2.2 Understanding paradigms

I am afraid that a literary public sphere is also needed if cultural criticism as literary criticism is to be able to act as a means of realizing the public nature of literary theory. The normative understanding of the literary public sphere should be as follows:

(1) Literature is an autonomous space for the literary public to openly and rationally discuss certain literary and cultural, and even social, issues. The so-called autonomous space means that such a space has its own rules of the game, and the subjects involved in the discussion are free, independent, rational, and equal to each other.

(2) Literature is a space of plurality and difference, a space that can accommodate the differences and plurality of literary concepts and positions, and the subjects involved in the discussion of literary culture and society can express their own views and hold their own arguments.

(3) The interaction and communication in the literary public sphere is carried out in a rational way, with "better argumentation" as the basic standard for evaluating and agreeing on a certain idea. At the same time, participants in the literary public sphere often have a sincere desire to reach a consensus, only that such a consensus is reached not through violent means, but through rational means.

(4) Cultural criticism that is not persuasive in the public sphere and suffers elimination may withdraw from the public sphere. But it may as well exist in the private sphere as a critical voice. Literature's inability to gain more recognition may be due to its own lack of communicability, an individual's phantasmagoric understanding, or it may not be temporarily unacceptable for its own sake. Based on

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the fact that there may be multiple situations that cannot be judged, there is no need to interfere too much with such understandings that are not recognized in the public sphere, as long as they do not enter the public sphere for the time being. It is believed that with such a literary public sphere as an evaluation mechanism, the autonomy of cultural criticism can be more easily maintained, and at the same time, the public nature of cultural criticism can be better developed because of the public sphere's evaluation mechanism's extension of public nature.

5. Conclusion

This study summarizes the interactions between writers and the literary public sphere in Chinese urban space, including both historical and contemporary aspects. The development and transformation of urban space has influenced the main forms of literary creation, dissemination and public sphere, and different writers have participated in the cultural construction of urban space through their works, showing different interactions with the literary public sphere in different times. From Republican New Period literature to contemporary network literature, from traditional literary public sphere to new forms influenced by globalization and technology, this interaction is always in the process of innovation and change. This paper proposes that the modernization and development of the literary public sphere requires a rational theory-criticism relationship, and that cultural criticism is significant to the realization of literary theory publicity in a regulated literary public sphere. In the future, as urban space and society and culture continue to change, the interaction between writers in urban space and the literary public sphere will be more diverse and worthy of further in-depth study.

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