

The Paradox of Self-Disintegration: On Yu Dafu's Protagonist's "Forgetfulness" Strategy and the Crisis of Modernity Identity

Yuguan Han *

School of Humanities, The Education University of Hong Kong, Hong Kong, China

* Corresponding Author Email: 2380129560@qq.com

Abstract. This article aims to go beyond the traditional interpretation mode that simply regards the "forgetfulness" behavior in Yu Dafu's novels as decadence or pathology, and redefine it as an active survival strategy adopted by an objective subject in the predicament of modernity identity. By integrating Nietzsche's "active forgetting" theory, Althusser's "summoning" theory and Lacan's mirror theory, this article holds that the protagonists in Yu Dafu's works attempt to disintegrate the social self through "forgetful" behaviors such as alcoholism, indulgence and being intoxicated by nature, and try to explore a true self in a roundabout way. This is to evade the deviation from the ideal subject position promised by the new cultural ideology initiated by the May Fourth Movement. This survival strategy was ultimately proven to be ineffective and paradoxical, leading to the complete dispersion of its subjectivity. This article thereby reveals the profound modernity predicament faced by individuals in latecomer modernity countries.

Keywords: Yu Dafu Forgetfulness; Survival Strategy; Modernity Subjectivity Identity Crisis.

1. Introduction

The May Fourth New Culture Movement, with its grand narrative of "enlightenment", held high the banner of rationality, individuality and national rejuvenation, attempting to awaken a generation of young people from the feudal tradition and shape them into self-aware and powerful modern "new youth". (In his inaugural address "A Message to Youth" for New Youth, Chen Duxiu called for "science" and "human rights" (later renamed "democracy"): "A scholar who has a home in his heart is not truly a scholar." Be cautious not to use the virtue of self-cultivation and self-sufficiency as a warning to the youth. Because of his self-praise, the drawbacks are endless. The reason why modern Europe was superior to other nations was that the rise of science was not inferior to the theory of human rights, just as a boat or a carriage has two wheels. The mission of "shaping a new generation of youth" and "national rejuvenation" is prominently reflected in Li Dazhao's earnest expectations for the youth. In the article "Youth", he passionately called out: "With a youthful self, create a youthful family, a youthful country, a youthful nation, a youthful humanity, a youthful Earth, and a youthful universe, so as to enjoy the boundless life." This passage of discussion closely links the awakening of an individual's "individuality" with the "rejuvenation" destiny of the nation and the country, clearly outlining the ideal image of the "new youth" of the May Fourth Movement.) However, amid this historic "cry", the protagonists in Yu Dafu's novels present a perplexing posture - they are both products of this enlightenment movement, sensitively perceiving the call of The Times for individual value, yet they all indulge in alcohol and lust, suffering from a pathological "forgetfulness" disorder. Deep down in their hearts, they are actively seeking a kind of self-intoxication, that is, a self-exiled form of "forgetting". In fact, the phenomenon of "forgetfulness", as a frequent literary event in modern literature, has often been associated with the characters' traits such as "decadence", "melancholy" and "pathological" in previous studies of Yu Dafu's works. For instance, although Xu Zidong incisively pointed out the pathological psychological descriptions in Yu Dafu's novels, he mostly regarded the characters' blurred memory and broken consciousness as the inevitable result of their pathological states such as neurasthenia and depression. [8] Zhou Min combined the neurasthenia described in the text with the writer's specific experiences for analysis, regarding "forgetfulness" as a concrete manifestation of the crux of "neurasthenia". [2] Although Jiang Hui pointed out that "forgetfulness" is a special literary event, he did not further elaborate on it. [3]

From the above, it can be seen that in existing research, the "forgetfulness" of the protagonists in Yu Dafu's works is usually understood as a physical or psychological "hidden disease" that occurs after experiencing the misfortunes of real life. However, in fact, the "forgetfulness" of these protagonists is by no means a natural illness resulting from mental collapse or moral degradation. On the contrary, it should be understood as the protagonists' forgetfulness under the impact of modernity. A desperate strategy adopted during the arduous and paradoxical self-exploration is an active form of "forgetting". In this regard, this article re-examines the "forgetfulness" symptoms of the protagonists in texts such as "The Fall" and "The Silver-Gray Death" by drawing on perspectives like Lacan's mirror identity theory, Nietzsche's "active forgetting" theory, and Althusser's "summoning" theory. While breaking away from established research frameworks such as "decadence" and "mental illness", It also attempts to further explore the philosophical connotations behind the phenomenon of "forgetfulness".

2. The Origin of Strategy: The May Fourth Movement's Call and Recognition of Failure

2.1 The Ideal Mirror Image

In his article "Ideology and the Ideological State Apparatus (Notes)", the French scholar Louis Althusser proposed the theory of "summoning (hailing)" to explain how individuals interact with ideology and become social subjects. He believes that "ideology is a kind of 'Representation' (Althusser, Louis. *On the reproduction of capitalism: Ideology and ideological state apparatuses*. Verso Books, 2014, p03. "Ideology is a 'Representation' of the Imaginary Relationship of Individuals to their Real Conditions of Existence.") of the impression relationship between an individual and the real existing situation", that is, ideology is not an abstract concept, but a material practice carried out through the "ideological state machinery" such as religion, education, family, law, and media. It constantly issues a "call" to individuals, urging them to enter specific social positions, such as student, worker, citizen and other identity positions. And by accepting the "call", individuals recognize the roles, rules and values stipulated by ideology, thereby obtaining a clear social identity (Subject), that is, becoming a "subject". During the May Fourth Movement (The May 4th Movement, which broke out on May 4, 1919, was a patriotic movement mainly composed of young students, with the participation of the general public, citizens, businesspeople and other social strata. Its direct trigger was the failure of China's diplomacy at the Paris Peace Conference. In a broad sense, the May Fourth Movement encompasses the New Culture Movement initiated by Chen Duxiu, Hu Shi, Lu Xun and others before and after it. Its core spirit was to advocate "Mr. Virtue" (democracy) and "Mr. Competition" (science), fiercely criticize the old feudal ideas, old culture and old ethics, and advocate a literary revolution and the vernacular language movement. This movement is regarded as a turning point from the old democratic revolution to the new Democratic revolution in China. It greatly promoted the spread of Marxism in China, prepared the conditions for the establishment of the Communist Party of China ideologically and organizationally, and had an extremely profound impact on the development of modern and contemporary politics, society, thought and culture in China.) period when Yu Dafu was creating, it was a huge historical moment. It established an extremely powerful ideological calling field and continuously issued a "call" to an entire generation of young people through a series of emerging and modern "voice devices" (including new newspapers and media such as *New Youth*, new-style education and universities, etc.). On the one hand, it "calls" to break free from traditional family and ethical norms and become an independent, free, rational modern individual with personal rights and dignity. On the other hand, it demands from a broader perspective that this newly liberated "individual" must integrate himself into the cause of saving the nation and the country. The dual call brought by the May Fourth Movement set an extremely high and nearly perfect ideal mirror image for the youth of that time, that is, he/she must be an independent individual of the Western style and at the same time an Eastern patriotic hero. For individuals, this ideal mirror image also brings tremendous pressure. On the one hand, it constantly emphasizes to

young people "what you should become". On the other hand, it also implies "what you are now (backward, ignorant, slave-like)" and "if you do not become the ideal person, you are a failure and a guilt". For the sensitive and weak protagonists in Yu Dafu's works, the pressure brought by this dual calling forms an irreconcilable conflict with the cruel reality they are facing.

2.2 The Predicament of Reality

For the protagonists in Yu Dafu's works, the realistic predicaments they face are concrete, multi-dimensional and inescapable, which directly leads to a complete break from their mirror image of the May Fourth ideal.

First of all, it is the humiliation of the "weak people" at the level of nation-states. As a stranger studying abroad in Japan, the protagonist in Yu Dafu's "Sinking" yearns for the love of the opposite sex but, plagued by inferiority, wonders: "If you knew I am a Chinese, would you still be willing to associate with me?" [14] In the hotel, he overheard the Japanese maid's remarks by chance and suspected that she was mocking him. His heart was tormented - "It turns out that the Japanese look down upon the Chinese just as we look down upon pigs and dogs." [15] The mirror formed by the gaze of others (Japanese society) reflects not a powerful individual, but a despised 'Chinese' object. They yearn to become the 'strong citizens' in the idealized image of the May Fourth Movement, yet the external reality only returns to them the humiliating image of a 'weak citizen'.

Secondly, the realistic predicament naturally also includes a total collapse at the personal life level. The blemish of an individual's life is first manifested as financial poverty - in "The Silver-Gray Death", the protagonist borrowed alcohol everywhere and eventually collapsed on the street penniless. In "Sinking", the protagonist claims to suffer from severe neurasthenia and depression, often feeling self-pity and self-harm. This sickly and lacking masculine body is a far cry from the "healthy and enterprising" personal image in the May Fourth mirror.

The all-round encirclement from reality, from physical and mental to material and emotional aspects, makes it impossible for the protagonists in Yu Dafu's works to reach the ideal state called for by the May Fourth Spirit, presenting a huge internal fragmentation. The pressure brought about by this division also makes it difficult for them to achieve self-identity.

2.3 The Break of Recognition

Jacques Laca's "mirror stage" theory points out that the formation of the subject depends on an external and idealized image of the other from the very beginning. [16] Stable subjectivity depends on the successful recognition of this mirror image. For the protagonists in Yu Dafu's works, this image is highly consistent with the social ideal mirror image called for by the May Fourth Movement. They sensitively received the "call" of this mirror image and developed a strong desire for identification. The protagonists in Yu Dafu's works, after experiencing continuous failure in identity, the continuous failure brought about by the disconnection of their inner desires from the external environment eventually led to their identity crisis as individuals. In other words, they are unable to truly confront the fundamental question of "Who am I?" This identity crisis is precisely the deep-seated psychological driving force behind his active "forgetting" through alcohol abuse and indulgence as pointed out later.

And in order to achieve self-identity and maintenance. Friedrich Nietzsche pointed out that man must learn to forget (*Vermögen zu vergessen*), and must learn to perceive things "Unhistorisch empfinden". Because forgetting enables people to break free from the shackles of the past to a certain extent, from the shadows cast by secular morality, and return to the true nature of humanity. He believes that "Whoever cannot live and work in peace and contentment on the threshold of an instant by forgetting all the past, whoever cannot stand at one point without feeling dizzy or afraid like a goddess of victory, will never know what happiness is. What's worse, he will never be able to do something that makes others happy." [11] It is evident that in Nietzsche's view, living in the present is the only way for people to live. People should attach importance to the present and learn to actively "forget". The protagonists in Yu Dafu's works have also unconsciously practiced this psychological

philosophy of "forgetting". However, unlike the realm Nietzsche had expected, these protagonists failed to overcome the temptation of physical desires in real life and the scrutiny of others' eyes. It was even less possible for them to truly immerse themselves in the world of art, to "forget" time and space through art and gain liberation. Therefore, their "active forgetting" is fragile, and their "forgetfulness" also has the characteristic of being temporary.

3. The Practice of Strategy: Three Paths to Self-Disintegration

The protagonists in Yu Dafu's works do not passively "forget", but actively pursue it. Alcohol, lust and nature have become the three paths they actively choose to reach the state of "forgetfulness".

3.1 Chemical Shortcuts: Alcohol and the Active Paralysis of Consciousness

Generally speaking, the confusion of consciousness and memory fragments caused by drunkenness are regarded as a passive physiological consequence. However, within the narrative system of Yu Dafu's works, this causal relationship is reversed. The primary purpose of drinking is precisely to pursue that state of confusion and forgetfulness. The protagonist did not become drowsy and forgetful by chance due to excessive drinking, but rather took the initiative to drink alcohol for the sake of such confusion and forgetfulness.

First of all, the protagonist dares to vent the suppressed emotions when awake only by being in a state of intoxication. In "The Silver-Gray Death", the protagonist, drunk, mournfully composed a poem to express the pain of a broken heart: "Go to her skirt and settle your old debts of longing!" Poor me for being lonely and cold all my life! Look at that famous flower in the mirror! It has become a mirage again! [17] And after that, he could still offer his congratulations to Jing 'er and her fiancée in the midst of wine, as if the deep affection from the previous moment had been "forgotten" : "When is your wedding date? Congratulations! I hope you have a son soon. We still have to come to the wedding banquet." [18] This rapid emotional transition is not a manifestation of ruthlessness; rather, it is a strategic proof of their active switch of psychological states in pursuit of a brief emotional isolation.

Secondly, compared with the state of being drunk, the protagonist only shows a brief "forgetting" of their actions and words. "After waking up" better represents the protagonist's psychological state. What the text repeatedly depicts is not the madness of being drunk, but the momentary tranquility after waking up. As it is written in "The Descent" : "When he woke up, he felt a dizzy and painful head, as if he had been struck with a hammer after falling asleep." ...He looked around and felt that the grass and trees all around were smiling at him..... He felt extremely happy." [19] The previous coldness, humiliation and anxiety about identity seemed to have been temporarily "forgotten", and he threw himself back into life with a nearly reborn attitude. Every time he gets drunk, it offers him a chance to restart his inner self, enabling him to forget the pain of his previous life.

Therefore, the core of achieving temporary "forgetfulness" through the alcohol path lies in: by actively giving up the clear consciousness, the protagonist can briefly escape from the failed "social self" that is exposed by the mirror image of the May Fourth ideal, and also escape from personal loneliness, poverty and inability to identify with oneself. In exchange for a kind of "freedom" that no longer requires anxiety over ideals, responsibilities and the future, and is so limp.

3.2 Animal Regression: The Separation of Lust from Social Identity

Parallel to the chemical strategy of alcohol, the indulgence of lust attempts to reach oblivion through another path: that is, by the extreme physical intoxication, it actively strips away the social identity and moral shackles of "human", and regains to a "animalistic" state driven only by instinct. The protagonists in Yu Dafu's works display a strategic vulnerability and loss of control when confronted with lust. They are not lacking in cognition; rather, they uncontrollably let their desires override their cognition. In "The Fall", the protagonist is well aware of the Hadith that "the body and skin shall not be damaged", but repeatedly forgets the vow when it is urgent.

In addition, the novel does not shy away from the protagonist's trait of being unable to overcome his desires when studying - "He feels even more uncomfortable." He gradually grew to detest the school textbooks. He read the French naturalist novels and those well-known Chinese lecherous novels over and over again, and almost memorized them by heart. [20] When confronted with specific situations, the protagonist's performance shows even more weakness - "After just a distant glance, he seems to be nailed down by nails, unable to move at all." [21] Whether it is the likes and dislikes in spirit or the behaviors in reality, the protagonist is defeated by his own desires. It has been reduced to a weak and powerless "animalistic" state.

By embracing his "animalistic" identity, he can confidently abandon all the regulations and expectations society has for a "scholar" or a "young man with aspirations". Shame, responsibility and a sense of mission, these shackles that constitute the social self, are voluntarily cast off in the declaration of self-degradation. In the animalistic carnival of lust, what he sought was an ontological forgetting - forgetting "who" he was (a Chinese, an intellectual), and only remembering "what" he was (an animal driven by instinct). What he sought in prostitutes was not merely emotional comfort, but a confirmation that he had been detached from human society. This confirmation brings about a distorted sense of relief.

3.3 Aesthetic Suspension: The Transcendence of Natural Landscapes and Social Self

In the practice of self-disintegration, there still exists a seemingly bright and poetic path: indulging in nature. Compared with the passivity of the first two strategies, intervention naturally represents a more complex and advanced "forgetfulness" strategy, that is, through aesthetic experience, actively "suspending" the self from a social symbol system full of value judgments.

The primary characteristic of nature for Yu Dafu's protagonist lies in its "de-socialization". Urban space is a concentrated area of ethnic discrimination, economic pressure and interpersonal estrangement. The coldness of the Japanese waitress in the tavern and the contemptuous glances cast by Japanese students on the street... All these experiences were emphasizing to him: "You are a Chinese, a poor and looked down upon Chinese." When he feels pain, shame or anger about this, he unconsciously responds and confirms this identity as a "subject of a weak country". So the author devoted himself to the natural landscape and deliberately depicted it as a realm beyond the urban space. Getting involved means that the protagonist can temporarily extricate himself from that suffocating social value judgment system (strength and weakness, wealth and poverty, nationality and nationality).

This process of withdrawal is essentially a retreat from the "realm of social symbols" to the "realm of aesthetic imagination". Just as the protagonist of "Sinking" unconsciously recited the poem: "This is your refuge." All the mediocre people in the world are there, jealous of you, laughing at you and fooling you. Only this nature, this ever-fresh blue sky and bright sun, this gentle breeze of late summer, this clear air of early autumn, is still your friend, still your kind mother, still your lover. You don't have to go back to this world to be with those frivolous men and women. Just spend your old age in the embrace of nature, in this simple countryside." [22] Here, what the protagonist forgets is the "loneliness and coldness" brought about by social identity and inner sensitivity, and nature becomes the "refuge" in his imagination.

Therefore, nature has become an aesthetic escapist strategy. It is more moral, poetic and in line with the protagonist's remaining identity as a scholar than alcohol and lust, and thus appears more frequently in the text. It temporarily achieves a more advanced "aesthetic transcendence" of the consciousness of pain and a "poetic forgetting" of social identity for the subject by providing a common and undifferentiated beauty.

To sum up, alcohol, lust and nature are the three "forgetfulness" paths that Yu Dafu's protagonist practices to deal with the crisis of modernity identity. These three paths together constitute his core coping strategy: that is, to achieve the forgetting of the painful reality by actively disintegrating certain high-level human functions (clear consciousness, moral sense, social identity). Alcohol paralyzes consciousness, lust strips away identity, and judgment is naturally suspended. All three

point to the negative negation of that "social self" that cannot be identified with. However, all three strategies contain a fatal paradox: they seek liberation by negating the social self, but their means simultaneously shake the foundation of self-existence, laying the groundwork for their ultimate failure and the dispersion of subjectivity.

4. The Failure of Strategy: The Dispersion and Disappearance of Subjectivity

The "forgetfulness" strategy put into practice by the protagonist in Yu Dafu's works, regardless of whether its manifestation is self-disintegration or aesthetic transcendence, has ultimately been proven to be ineffective and paradoxical. Not only did they fail to find a stable place for the subject to settle down, but they also dragged it into a deeper predicament, leading to the irreversible dispersion and disappearance of the subject.

4.1 Vicious Cycle: Brief Vacuum and Intensified Trauma

The core paradox of all "forgetfulness" strategies lies in the fact that the relief they offer is based on the temporary shielding of the root cause of pain rather than its eradication. The effect of its "forgetfulness" is short-lived and false, while the subsequent backlash is incredibly real and intense, eventually forming a vicious cycle of self-reinforcement.

Take alcohol as an example. Every time one gets drunk, it merely creates a brief vacuum of consciousness and emotional interruption under the influence of chemical action. However, after sobering up, the curtain of reality rises once again. The humiliation of yesterday and the anxiety of tomorrow not only do not disappear, but instead become even more acute and unbearable due to the physical discomfort and mental exhaustion brought about by excessive drinking. The protagonist in "The Silver-Gray Death" is deeply trapped in the fatal cycle of "pain - drunkenness - brief forgetfulness - even deeper pain". To escape this intensifying pain, he could only seek more frequent and deeper anesthesia until he suffered a complete mental breakdown or physical destruction.

Similarly, in the indulgence of lust, the protagonist might be able to instantly forget the entire world in the physical revelry, but the moment of wakefulness after the climax is the harshest moment of self-judgment. The protagonist of "The Descent" walks on the cold street after the brothel, his heart being devoured by a great sense of shame and guilt, which triggers a deeper existential anxiety. "Indulgence - brief self-forgetfulness - shame and remorse - deeper nothingness" forms another fatal loop, also pushing it into the abyss of self-destruction.

Even the seemingly more noble and successful "indulgence in nature" has to face the crisis of being unsustainable. No matter how fragrant the osmanthus flowers on Wengjia Mountain are, the protagonist will eventually have to come down the mountain. No matter how beautiful the scenery of the Fuchun River is, it cannot solve the problem of financial insufficiency and the peril of the country and the family. The moment one returns from the utopia of aesthetics to social reality, a huge psychological gap will come surging like a tide, and the anxiety and pain that were once alleviated will once again envelop the subject with a stronger force. Therefore, all these strategies failed to achieve a fundamental transcendence of pain; they merely provided temporary relief and ultimately exacerbated its underlying symptoms.

4.2 The Inescapable Mirror of the Other: The Continuous Presence of the Gaze

According to Lacan's theory, the construction of the subject can never be separated from the gaze and recognition of the "other". The ultimate tragedy of the protagonist Yu Dafu lies in the fact that no matter where they flee or what they try to forget, they cannot truly break free from the entanglement and definition of others' gazes. This "other" is not only the concrete Japanese, prostitutes and passers-by, but also the abstract ideological call of the May Fourth Movement.

Alcohol may blur his vision, but it cannot erase the existence of others. In "The Descent", even when drunk, he still heard the laughter of a Japanese female student. This laughter pierced through the fog of alcohol and still precisely pricked his most sensitive nerves, reminding him of his baseness

and laughability. He attempted to forget the world in nature and build a pure aesthetic world, but found that the state of mind of "leisurely seeing the southern mountain" was extremely fragile. The gaze of the other is like an omnipresent mirror, ruthlessly reflecting the "social self" that he attempts to forget.

In this mirror of the other, what is reflected is never a unified, ideal and powerful subject, but a broken, despised and failed object: in the eyes of the Japanese, he is a "slave of the Qing Dynasty". In the eyes of prostitutes, he was a "pauper". In the grand narrative of the May Fourth Movement, he was the "laggard" and the "zero surplus". All his "forgetful" efforts, attempts to deny and evade, are precisely this contemptible self defined by the gaze of others.

4.3 Ultimate Failure: The Dual Demise of the Physical and the Spiritual

The ultimate outcome of all "forgetfulness" strategies, without exception, points to the complete disappearance of subjectivity. This demise takes two forms: the destruction of the body and the exile of the spirit, both equally tragic.

Physical death is the most straightforward and tragic end of this self-disintegration strategy. After experiencing all kinds of attempts in nature, alcohol and lust, the protagonist "he" found that he could not escape the ultimate siege of the gaze of others and inner pain, and ultimately chose to commit suicide by throwing himself into the sea. In "The Silver-Gray Death", "he" collapsed directly on the road paved with alcohol. Their deaths were not heroic martyrdom, but rather the complete exit and silent protest of the losers. This is the ultimate solution of the "forgetfulness" strategy - achieving complete forgetting by eliminating the subject itself.

And another outcome, perhaps even more desolate than death, is the spiritual exile or inner death. The protagonists in "The Vast Night" and "Autumn Willows", although their bodies are still walking in the world, their spirits have long been drained away. They keep drifting from one place to another, sinking from one indulgence to another, and their lives lose any sense of direction or purpose. They no longer seek to construct a self in any sense, but actively choose eternal exile and emptiness.

From this, it can be seen that the "forgetfulness" pursued by the protagonist Yu Dafu through alcohol, lust and nature is ultimately proven to be a dead end leading to the dispersion and disappearance of subjectivity. All his efforts are merely confirming the Lacan tragedy: the subject cannot exist independently of the other, and attempting to establish the self by negating the mirror image in the eyes of the other will only lead to the emptiness and destruction of the self. The powerful, independent and progressive ideal mirror image promised by the May Fourth ideology was not a redemption for these marginalized individuals who felt powerless. Instead, it became a mirror reflecting their own extreme ugliness and failure, and the deep-seated driving force that gave rise to all their hysterical evasion behaviors. Therefore, their "forgetfulness" behavior, although it helps them briefly strip away the social "self" that they cannot identify with, which bears the humiliation of the nation and personal failure, thus enabling them to conduct a tragic pursuit of the ontological "self" on an irrational level. But the outcome was doomed to fail. Therefore, Yu Dafu's literary world not only records the distress of the objective subject of modernity, but also reveals this profound modernity predicament in the Late-modernizing country where individuals attempt to achieve self-establishment through self-disintegration. (The "Late-modernizing country" is an analytical concept derived from comparative historical sociology and analytical economic history, used to describe those countries that have embarked on their own catch-up modernization process under the demonstration and pressure of external modernization models. Its core theory was mainly pointed out by Alexander Gerschenkron in "A Historical Perspective on Economic Backwardness", and was later widely applied to explain the development model of East Asia.).

5. Conclusion

In conclusion, this article, by re-examining the "forgetfulness" phenomenon of the protagonists in Yu Dafu's novels, attempts to transcend the traditional research framework that simply attributes it to

"decadence", "pathology" or "moral degradation", and instead proposes a new perspective: "forgetfulness" is an active survival strategy in the face of the crisis of modernity identity. Through the analysis of Nietzsche's "active forgetting", Althusser's "summoning" and Lacan's "mirror image" theories, it can be seen that the protagonists in Yu Dafu's works deeply perceive the ideal mirror image of the "new youth" proposed by the May Fourth Movement. However, due to external ethnic discrimination and internal physical and mental predicaments, they are unable to complete their subject identity and can only rely on the three paths of alcohol, lust and nature in the end. Attempting to dismantle the overburdened "social self" and seeking a certain kind of genuine existence in a roundabout way. However, all three strategies contain an insurmountable paradox: they seek liberation by negating the social self, but at the same time shake the foundation of self-identity. Not only do they fail to truly transcend suffering, but they also, under the double assault of a vicious cycle and the gaze of the other, lead to the complete dispersion of subjectivity.

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