

Paradoxical Writing of Morbid Consciousness: The “Mirror Dilemma” of Self-Awareness and the Crisis of Subjectivity in Notes from Underground

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ABSTRACT In the context of 19th-century Russian modernity transformation, Dostoevsky’s “Notes in the Basement” reveals the paradoxical structure of the protagonist’s self-awareness and the crisis of subjectivity through first-person monologue. Starting from Lacan’s mirror theory, the article analyzes the protagonist’s self-misidentification in the “mirror stage” and the beginning of alienation under the gaze of the other, and then turns to explore the ineffective transformation of his discourse dictatorship and anti-gaze strategy. Through the analysis of Menipic forms, dealienated language, and emotional paradoxes, demonstrate how morbid consciousness writes paradoxes to deconstruct the promised harmonious subject of enlightenment rationality. The conclusion points out that the excessive consciousness, paralysis of action and identity anxiety of the basements constitute the archetypal metaphor of the spiritual predicament of modern people, and the crisis of subjectivity is not a fault to be solved, but an irreducible existential truth in the process of modernity.

INDEX TERMS Basement Notes, The mirror dilemma, Paradox Writing, Subjectivity crisis

I. INTRODUCTION

In the middle of the 19th century, Russian society faced a violent collision between the Europeanized Enlightenment and its native traditions. Rationalism and utilitarianism swept through the intellectual world, and the individual was plunged into spiritual exile in the rift between the promise of universal values and concrete existence. The Basement Notes, a heterogeneous text born in this context, pierced through the fictionality of the myth of enlightenment subjectivity with the extreme writing of morbid consciousness. Through the monologue of an unnamed protagonist, the work presents the process of self-awareness constantly dividing and failing to anchor in the mirror image misidentification, the other gaze and the discourse game, providing a classic sample for understanding the individual spiritual crisis in the transformation of modernity. This paper focuses on the “mirror dilemma” of the protagonist’s self-awareness and the crisis of subjectivity, and examines the paradoxical starting point of pathological consciousness, the power game of discourse, and the unity of form and content from the perspectives of Racan’s mirror theory, Sartre’s other gaze, and Bakhtin’s polyphonic theory. The article aims to reveal that the pathological state of the basements is not merely an individual psychological symptom, but a symptomatic outburst of the inner cracks of enlightenment rationality. By dissecting the emotional paradox of anxiety and alienation,

the failure of anti-gaze, and the dissolution of rational order by language, this paper will demonstrate how the paradoxical writing of pathological consciousness becomes a formal confirmation of the modern subjectivity crisis, providing strong support for understanding the identity anxiety and existential predicament of contemporary individuals.

II. THE PARADOXICAL STARTING POINT OF SELF-AWARENESS: FROM ‘MIRROR’ FANTASIES TO ‘OTHER’ GAZES

A. SELF-MISIDENTIFICATION AND SUBJECTIVITY ILLUSION IN THE “MIRROR STAGE”

The fictional hero from the perspective of Lacan’s mirror theory is constructed in the textual texture of “Notes from the Basement”, and the protagonist’s perception of self-image is always attached to an illusory and complete imagination. The scene of a head-on encounter with an officer on Nevsky Prospekt constitutes a typical mirror experience, where the protagonist, after being ignored, does not confront the real humble situation but instead transforms into an illusion of a “tall and mighty hero” constructed in consciousness[1]. The act of hitting the shoulder, which is interpreted as an establishment of equality, is actually a subject’s misidentification of the lesser other (the ideal self) in the realm of imagination. Such misidentifications strip away the disparity of real power, transforming the accidental

contact of physical space into a narrative of victory at the spiritual level, by which the basements obtain a brief self-confirmation in the void mirror image, concealing the lost central position of the subject in the symbolic world.

The subversion of the rational narrative by bodily perception exposes anxiety as a deep, non-conscious emotional program, revealing the vulnerability of the mirrored illusion in the body response of the basemen. In the face of the officer's height of "two Russian feet and ten Russian inches" and the clanging of the saber, the protagonist falls into the physical spasm of insomnia and cardiac arrest, these physical experiences that cannot be absorbed by rational discourse, expose the self-deception of "successful revenge". The physical response constitutes the cruelest deconstruction of the mirror image of consciousness construction, showing that the illusion of subjectivity does not stem from an inner stable core, but is based on the pathological magnification and distortion of the traits of the external other. When the body honestly records the humiliation, the heroic narrative at the level of consciousness reveals its pathological divisive nature.



FIGURE 1. The Mirror Dilemma: Lacanian Misidentification and Bodily Deconstruction in Notes from Underground

B. CONFIRMATION OF EXISTENCE AND THE BEGINNING OF ALIENATION UNDER THE GAZE OF THE OTHER

Sartre gaze and the Generation of shame The Other gaze is not a neutral observation in the existence of the basement man, but an alienated force carrying the operation of power. The protagonist repeatedly speculates on the "disgust look" in the eyes of his colleagues, and this preconceived gaze throws him into what Sartre calls the "being for others" predicament. Under the pressure of the gaze, the subject is forced to objectify himself and examine whether his manners are in accordance with the norm, fearing to appear ridiculous. The sense of shame is not an inner moral self-examination, but the pain of the subject being materialized in the gaze of the imaginative other. The more the basements desire to confirm their existence in the gaze, the more they

surrender themselves to the other's system of judgment, and thus lose the initiative to define themselves. Identity anxiety and the ontological Dilemma of the "fly" Metaphor In the network of the other's gaze, the basements ultimately encounter the negation of existence. He fears being watched, and even more fears not being watched, when the people around him regard him as "a fly of the whole world" and completely ignore him, the witness of being is absent, and value is devoured by nothingness. Such predicaments reveal the false promise of the construction of enlightenment subjectivity: the individual cannot obtain a solid self-identity through the other, and the gaze brings either oppressive objectification or dissolving indifference. In the gap between the two, the basemen is unable to establish that he can neither be a hero nor an insect. The crisis of subjectivity is exposed at both ends of the gaze, and existence itself becomes an inescapable suspended state[2].

C. ANXIETY AND ALIENATION: THE DUAL DRIVE OF PARADOXICAL EMOTIONS

The hostile cycle constructed by the "other" from the subjective perspective Anxiety in the text is not merely an emotional outpour, but the product of the basement person constructing the other through the subjective perspective. The first-person narrative used in the novel makes the outside world lose objectivity, and characters such as officers, classmates, and Zvilkov are projections filtered by anxiety consciousness. The protagonist's act of looking sideways and never looking straight at people indicates that he is not recognizing the real other, but rather creating hostile images that fit his narrative of victimization. This kind of construction is self-reinforcing: the more one believes the world is full of malice, the more one can maintain an active consciousness in the conflict of imagination, and anxiety thus becomes the fuel that sustains pathological subjectivity rather than a symptom that needs to be cured.

Fantasy as a buffer zone and collapse point for emotional paradoxes Reading and the fantasy of "all beauty and the sublime" is the transitional space for the basements to reconcile anxiety and alienation. In literature and fantasy, he temporarily frees himself from the humble reality and experiences a sense of control and moral superiority, a mechanism that is supposed to buffer emotional rifts[3]. But when Lisa appears and is moved by her moral preaching, the curtain of fantasy is torn apart by reality, and anxiety rushes in again to erode all the enlightening tender words. Fantasy is not a path to redemption, but a concentrated display of emotional paradoxes: the more one relies on fantasy to confirm the subject, the more the subject's void is exposed in the touch of reality. The emotional paradox here points to the collapse of the subjectivity constructed by enlightenment rationality. Anxiety and alienation are no longer private emotions but the common existential undertones of the disintegrated postmodern subject of faith.

III. THE TILT OF DISCOURSE POWER AND THE FAILURE OF "ANTI-GAZE"

A. DISCOURSE DICTATORSHIP AND DIALOGUE DILEMMA IN FIRST-PERSON NARRATIVES

Narrative Monopoly and Forced replacement of the reader's obligation to listen "Notes from the Basement" unfolds the entire confession in the first person "I", and the basement people monopolize the discourse distribution rights of the text, constructing an extremely tilted discourse relationship. At the beginning of the narrative, he takes the initiative in a penitent manner, preemptively eliminating the possible definition of the reader ("I am by no means what you think"), and solidifying the reader as a silent listener. This kind of discourse dictatorship is characterized by a constant centripetal force: the protagonist uses forceful judgment sentences and aggressive rhetorical questions to shift the potential rebuttal of the other (the reader) into a passive obligation to receive. The reader faces a repressed "discourse stillbirth" in the discourse game, the intersubjective communication chain breaks, and the dialogue turns into a violent performance of monologue[4].

Self-game in micro-dialogue and unfinished basement man's monologue is filled with traces of micro-dialogue, constantly speculating on imagined evaluations of others, simulating arguments in consciousness and preemptively refuting. Bakhkin points out that his self-awareness has the "characteristics of being impossible to finish, impossible to complete, and having no result", with every next judgment leaving a fallback, and every self-deprecation concealing defensive pride. Such discourse strategies allow the narrative to swing infinitely between "I am a fierce man" and "I cannot be a fierce man at all", and the first-person narrative is no longer a coherent expression of a unified subject, but a polyphonic reverberation of divided consciousness, and instead, beneath the appearance of discourse dictatorship lies the loss of control of the internal dialogue relationship of the subject and the eternal return of self-confirmation.

Fragmentation of the plot and the flow of thought deconstructing narrative authority Large philosophical refutations and inner monologues break the causal chain of linear narrative, and the story itself (conflict with the officer, humiliation at the banquet, association with Lisa) is cut and submerged in the torrent of consciousness. The basements are not committed to telling a complete life story, but are actually engaging in intellectual confrontations under the guise of narrative. Such forms shift narrative authority from "telling the past" to "speaking the present", and the reader's focus is forced to shift from the plot to the paradox of the discourse itself. The stagnation and confusion of the narrative rhythm reflect the crisis of the subject at the discourse level: unable to integrate the self through coherent narrative, only to suspend subjectivity in the "notes" that are constantly rewritten in fragmented refutations but can never be put to rest[5].

B. CONSCIOUSNESS GAME AND SUBJECT DIVISION UNDER POLYPHONIC STRUCTURE

Dialogue of Self-awareness and Coexistence of multiple voices "Notes in the Basement" is presented in the solaneutic style, but it possesses the core feature of the polyphonic novel as described by Bakhtin - the high degree of dialogue of self-awareness. The mind of the basement man is constantly in conflict with himself, with the imagined other, with the social trend of thought (rationalism, utopian socialism). He is both a fierce critic of Enlightenment reason and an unconscious use of Enlightenment moral discourse in his criticism. He despises the utopia of the Crystal Palace and secretly envies the order and certainty within it. Multiple irreconcilable consciousnesses coexist and confront each other within the same subject, none can ultimately dominate the other, the subject splits into semantic fields of multiple voices, unity dissolves in the roar of polyphony. In combination with the analysis of the first-person "discourse dictatorship" and Bakhkin's polyphony in relevant studies, the distribution of "micro-dialogue" (self-game) and "large-scale dialogue" (ideological trends of The Times) in the text of the basement man narrative shows an extreme tilt, as shown in the table below:

The split consciousness of the protagonist in the game of ideas of The Times in the grand dialogue reflects the polyphonic pattern of the Russian intellectual circle in the 1860s. The Basements on Chernyshevsky's "What to Do?" The parotic rebuttal, the mockery of utilitarianism "two two to four", and the paranoid defense of free will "two two to five" are all materials that internalize the various voices of the debate of The Times into self-awareness. His notes are an experiment of thought without a judge, where rationality and irrationality, determinism and liberalism, Europeanization enlightenment and native soil speak out equally powerfully in the text. The subject is no longer the psychological vessel of the individual, but becomes the arena of the spiritual crisis of The Times. The intensity of the battle of consciousness goes far beyond the realm of private narratives, pointing to the widespread value disorder in the transition to modernity[6].

The impossibility of the conclusion of polyphony and the subject's suspension at the end of the novel The author's note "This oddtalist 'notes' is not finished at this point... We might as well stop here, "forming a meta-narrative revelation of the polyphonic structure. The consciousness of the basements cannot reach the closure because the split subjectivity itself rejects the final conclusion. The nature of the polyphonic dialogue determines that any conclusion is a violent pruning of the complexity of life, and the subject is always in a state of crisis "on the way" in the perpetual motion game of consciousness. Dostoevsky later switched to third-person narrative precisely because he was aware of the desperate situation where the subject could not save itself in first-person polyphons. The narrative experiment in this chapter itself is a formal confirmation of the crisis of subjectivity, providing strong support for understanding the

TABLE I. Estimation of the proportion of narrative discourse structure types in "Notes from the Basement"

Discourse types	Form of expression	Estimated text share (%)	Theoretical attribution	Characteristics of subjectivity
Monologue monopolistic speech	Tough judgment sentences, rhetorical questions, confessional postures	55	Zhu Guihua "Dictatorial Discourse"	Self-isolation and defense
Micro-dialogue (inner dialogue)	Guess what the other person says and be the first to refute yourself	30	Bakhtin polyphonic	A split that never results
Large conversations (external conversations)	Parody <i>What to Do?</i> ; mocking of "two two for four"	15	The game of ideas of The Times	The arena of ideology

predicament of subjectivity[7].

C. THE INEFFECTIVENESS OF THE "ANTI-GAZE" STRATEGY AND THE CRISIS OF SUBJECTIVITY

The virtual revenge against the officer and the failure of the inversion of power relations The basements' "shoulder collision" against the officer is described as an anti-gaze feat, but upon closer examination it is a rehearsal of failure. From beginning to end, the officer does not look back, does not give any gaze, and all the protagonist's resentment, planning, and physical reactions are accomplished in one-sided imagination. He attempts to reverse the power hierarchy of the gaze by incorporating the other into his narrative frame (as an equal opponent), while the real other is not involved in the play[8]. The anti-gaze is built on hallucinations and lacks the true recognition of the other as support. The subject is still trapped in a self-produced loop of hostility and humiliation. The inversion of power has never truly occurred, and subjectivity remains subject to the tyranny of the imaginative order[9].

Simonov's humble performance at the banquet and the internalization of the gaze The scene of attending a classmate's farewell banquet reveals the internalized nature of the anti-gaze strategy. Basements break in knowing they are not welcome, both longing to be seen (confirmed to exist) and fearing to be seen with contempt (rematerialized). He was incoherent at the table, feigned to be passionate and then suddenly stammered, his behavior logic revolving entirely around the speculations of others' evaluations. The "rebellion" of leaving money, provocation and roaring is nothing but a sacrifice to internalized gaze. The more one tries to regain the dominance of gaze through exaggerated performance, the more one hands over the yardstick of self-evaluation to the other. The anti-gaze becomes a pathological pandering to the gaze of the other, and the subject is further shattered in the performance[10].

IV. PARADOXICAL WRITING OF PATHOLOGICAL CONSCIOUSNESS: THE UNITY OF FORM AND CONTENT

A. THE PSYCHOLOGICAL EXPERIMENTAL CHARACTERISTICS OF THE MENIPIC BODY AND THE EVOLUTION OF CONSCIOUSNESS

The formal significance of extreme psychological states as a genre Dostoevsky transformed the Menipic satirical style of ancient Greece and Rome into a container presenting modern spiritual crises. "Notes from the Basement" focuses on abnormal mental and psychological states - excessive consciousness, self-hatred, delusional revenge, and moral self-torture. These phenomena go beyond the subject matter level in the Menipic style and acquire formal and genre significance: dreams, fantasies, madness break the overall illusion of life given by epics and tragedies and observe people in fluid and fanatical psychological experiments[11]. The basement man is placed under the microscope of enclosed space and self-awareness, good and evil, self-respect and self-abasement are torn in extreme tension, and the Menipp style, which is a mixture of solemnity and humor and a revelatory quality, precisely carries the split image that the modernity subject cannot integrate.

The satirical imitation and subverted meaning of the inserted genre: At the beginning of the second part, Nekrasov's poetry is inserted. The originally lyrical sublimity that praises the redemption of humanity and the acceptance of fallen souls is placed before the vulgar and filthy narration of the basements, forming a sharp stylistic contrast. The melodious rhythm and moral conviction of the poem set off the nothingness that the protagonist of the note could never be redeemed, and the satirical parody exposed the futility beneath the tender veil of utopian socialism. The genre insertion does not disrupt the continuity of the psychological experiment, but rather deconstructs the narrative of enlightenment progressivism at the formal level through the collision of elegance and vulgarity, sublimity and vulgarity[12]. Menipian's eclectic nature causes meaning to shift in stylistic friction, thereby giving morbid consciousness a writing tension that transcends content.

Oratory and political consciousness overflow in the first half of the narrative notes, in the form of oratory and dialogue, the basements of the people express their philosophical attacks on civilization, history, reason, and interests, with the background of the people's experience of retreat, and the flow of consciousness takes the lead. This

kind of de-story-telling oratory helps the text move away from the traditional narrative logic of the novel and into the dimension of pure intellectual debate and psychological self-exposure[13]. Menipy allows such "excessive" ideological discourse because it deals with the exploration of truth in an abnormal spirit. Consciousness constantly overflows established propositions in the speech, slides into uncontrollable changes in self-rebuttal, and the form itself becomes the embodiment of pathological consciousness that cannot be settled - the subject is born in the speech and disintegrates in the speech[14].

B. THE DISINTEGRATION OF RATIONAL ORDER BY DEFAMILIATED LANGUAGE

The dense accumulation of negative words and perceptual reconstruction The text language is filled with negative words such as "rat", "bedbug", "vicious", "vulgar and shameless", "aloof", "ugly", which stigmatize the self and the other, almost eliminating all positive aesthetic words. Such deliberate defamiliarization of words breaks the reader's automatic expectations of sympathy or reverence for the literary protagonist, creating discomfort and horror in reading. To verify the assertion that "negative words are densely piled up", referring to the classification of language features in other studies, the proportion of high-frequency negative words in the confessions of basements is significantly higher than that of traditional realist protagonists, and the distribution of the corpus is as follows:

Basements deconstruct the narrative of human dignity with self-deprecating violent rhetoric, and language becomes an externalized scar of the pathological consciousness. Defamiliarization here is not just a technique, but direct evidence of the alienation of the subject's relationship with the world: when the language of rational order cannot capture the sense of being torn apart, it can only approach the truth with broken, vicious, repetitive self-curses. Perception is forcibly awakened from inertia, facing the festering core of subjectivity[15].

Inversion of word order and semantic games for the disintegration of the logical whole Basement man's narrative is full of disordered words, interjections, logical jumps and self-correction loops (" maybe ", "probably", "actually I'm not at all"...) . He frequently deconstructs the signifier and signified of words, "beauty and sublimity" slides in the context into comical self-masturbative fantasies, and "cleverness" becomes a self-defensive cover-up in his confession. Language games dissolve the certainty of serious philosophical debates, and any concept loses its solid boundaries in the pull of consciousness. The instability of such language reflects the predicament that rational logic cannot control the abyss of irrationality. The dealienated syntax and lexical strategies together constitute a formal rebellion against the order of the enlightenment language, and the paradoxes of pathological consciousness are written in the self-disintegration of language.

C. EMOTIONAL PARADOXES AND THE SUBVERSION OF ENLIGHTENMENT RATIONALITY

The Paradox of anxiety and alienation shattering the harmony of Enlightenment emotions. The Age of Enlightenment believed that people have a natural emotional tendency towards goodness and that the unity of morality and happiness could be achieved through rational planning. Chernyshevsky, *What to Do?* The "new man" is the literary embodiment of this ideal—emotion is subject to reason, and contradictions are integrated into progressive narratives[16]. The basements present the opposite emotional schema: anxiety and alienation drive each other, shame and arrogance coexist, sadism and self-torture cycle. He cannot be a unified moral subject, and emotional paradoxes cause any rationally designed happiness system to collapse before him. When the "new man" dissects love and hate at ease in utopia, the basement man twists and turns between the fantasies and reality of the basement, negative emotions are not impurities to be removed, but the irreconcilable undertone of the modern subject, and the subjectivity constructed by the enlightenment of emotions is thus overturned from within. The anxiety of the basemen is accompanied by specific physical processes (insomnia, cardiac arrest), and such "emotional paradoxes" also have corresponding indications in modern psychological quantitative studies. A comparison between William Masumi's theory of emotion and the non-conscious physical responses of basements can be collated as follows:

Parody of moral discourse and nihilization of Enlightenment truth The basement man tells Lisa about love and moral redemption, using enlightenment words of kindness, gratitude, equality, but with a tone full of endorsement falsehood and satire ("Do you think I don't perceive your love? ... I don't want that, because it's arbitrary"). These words initially seemed to repeat the moral aesthetics of the Enlightenment, but were immediately refuted by tyrannical insults in action. Parody reveals the emptiness of the discourse of enlightenment emotions: in a modern context that has lost the "soil" of faith and community, moral vocabulary has become a rhetorical game of the overconscious, unable to anchor real ethical relations. Morbid consciousness exposes the failure of reason by overperforming it, and paradoxical writing itself constitutes a satirical judgment of the truth of enlightenment[17].

The paradox of irrational free will as the reverberation of subjectivity The basements defend the right of "two two to five", choosing error and pain rather than being the regular keys in the crystal palace, this declaration pushes irrational free will to the last ground of subjectivity. The paradox lies in the fact that such freedoms manifest as endless self-torment, deliberate baseness and destruction of the connection, while the subject affirms freedom and destroys any real basis on which it is exercised. The emotional paradox and the paralysis of action are interlinked, and the crisis of subjectivity is manifested in the disease of "overconsciousness" - the person is too sober to act and too

TABLE II. Frequency of negative vocabulary classification in the first person narrative of "Notes from the Basement" (sampling section)

Lexical semantic categories	Examples of typical words	Frequency of occurrence (first half of the notes)	Proportion of sampled paragraphs (%)	Function pointing
Self-stigmatizing	Rat, bedbug, vicious, shameless	47	18.5	Self-destruction of subjectivity
Personality dejection	Reclusive, ugly, fierce, unlikable	35	13.8	Defensive self-positioning
Existence negation	Nothingness, paralysis, suffocation, stillbirth	28	11.0	Enlightenment Rational subversion
Spatial metaphor	Basement, coffin, ant hole	15	5.9	Rootless survival

TABLE III. Comparison of the basement man's emotional paradox with elements of modern affect theory

Analysis dimensions	Text representation of the basement man	Contemporary affective theory (Massumi et al.) defines
Anxiety generation	Somatization spasms of "two Russian feet and ten Russian inches" for officers	Non-conscious, autonomous residual emotional programs
Alienating interaction	The cycle of hiding in the basement and then "wanting to break into society"	The cross-drive of emotion and alienation (emotional turn)
Confirmation of Pain	The self-tearing of "suffering is the sole source of life."	Pain as a credential for the survival of consciousness (not eliminating faults)

eager for freedom to imprison himself in the basement. The subject liberation promised by enlightenment rationality is overturned, leaving behind division, nothingness, existential reverberation as evidenced by pain, and the paradoxical writing of morbid consciousness thus refers to the inescapable predicament of the modern subject.

V. THE DEEP IMPLICATIONS AND MODERNITY IMPLICATIONS OF THE CRISIS OF SUBJECTIVITY

A. THE DIVISION BETWEEN THE INDIVIDUAL AND THE COLLECTIVE: FROM "BASEMENT" TO "PANORAMA OPEN VIEW"

Sociological Metaphor of Physical Space and de-radicalized Survival The basement was not just a place to live in the slums of St. Petersburg, but a spatial metaphor for 19th-century Russian intellectuals to break away from their national "soil" and fall into Europeanized nihilism. The protagonist voluntarily retreats underground, cutting off the connection with daily life, the traditional community, organic labor, achieving physical isolation, but unable to cut off the prying and dependence on the other in consciousness. Such spatial choices reflect the de-rooting situation of the individual in transition: unable to return to the warmth of the patriarchal collective, and unable to find a place in the universal abstraction of rationalism. After the bond between the individual and the collective was torn apart, the subject turned into a suspended unit of consciousness, and the basement became the common abode of modern people's spiritual exile.

Panoramic Open View internalization and colonization of the private domain Despite being in the hidden basement, the protagonist's consciousness is in a harsher state of being watched than the square. The internalized gaze mentioned earlier takes on a modern extension here: Enlightenment rationality, scientific determinism, and utilitarian computation

form an invisible but all-encompassing cognitive framework that permeates the most private self-examination. When alone, the subject still measures itself by the scale of the other, the private domain is colonized by the discourse of macro power, and the true "private subject" has never been born. The topological shift from the basement to panoramic open view reveals that modernity does not liberate the individual but rather refines discipline down to every fold of consciousness, and the crisis of subjectivity is the internalization of the micro-operation of power[18].

B. THE ETERNAL TENSION BETWEEN REASON AND IRRATIONALITY

Criticism of Rational hegemony and the Illness of excess Consciousness The first part of the novel mocks "two two to four", the calculation of interests, and the Stone law, constituting an avant-garde criticism of rationalist hegemony in the 19th century. The basements point out that if man is reduced to a rational animal in pursuit of the greatest benefit, freedom and individuality are castration, and the overconscious (highly developed self-reflective) are judged as "sick" and "useless" in the rational order. His self-assertion that "too much awareness is also a kind of illness" precisely reveals the blind spot of the rational paradigm: it cannot explain why people would rather suffer than be reasonably happy, and why irrational impulses constitute the hard core of human nature that cannot be removed. The suppression of irrationality by reason creates the basements, and the basements' morbid is a symptom of the overflow of reason itself, tension inherent in the composition of the modern subject.

The paradox of the risk of the disintegration of the subject in the proliferation of irrationality is that when the basemen turn to irrationality to resist the discipline of reason, instead of rebuilding a solid subject, they slide into the abyss of

self-tearing. His free will is manifested as deliberately going against interests, indulging in humiliation, torturing himself in fantasies, and irrationality loses any transcendent anchor (such as religion, community mission) and degenerates into a vicious internal consumption of consciousness. Reason and irrationality are not dialectically unified within the subject, but rather torn wounds: reason does not provide meaning, irrationality does not provide integration, tension never subsides. This eternal tug-of-war keeps subjectivity in a state of crisis - neither the autonomous subject promised by enlightenment, nor the pre-modern belonging subject, but a fragment hanging at the break between the two. Dostoevsky's warning and the unfinished Path of redemption text implies through the collapse of the basement man that merely opposing rationality with irrationality and order with pathology is insufficient to escape the crisis of subjectivity. The "living life" brought by Lisa in the second part briefly illuminates alternative possibilities based on compassion and love, but is snubbed out in the fear and insult of the protagonist. Dostoevsky later turned to the "soil school" ideology, calling for a return to the national roots and beliefs to heal the division, but in the present of "Notes from the Basement", the tension between reason and irrationality remains open and unresolved. The revelation of modernity lies in this: the reconstruction of subjectivity cannot be accomplished merely by philosophical refutation or consciousness rebellion; the crisis itself is the weight of existence that people must bear in the process of modernization, and the paradoxical writing of morbid consciousness presses this weight into every crease of language.

C. MORBID CONSCIOUSNESS AS A METAPHOR FOR THE SPIRITUAL PREDICAMENT OF MODERN PEOPLE

The "reflective paralysis" of the modern archetypal basements with excessive consciousness and paralysis of action is a mental symptom of high modernity. In a contemporary context of information overload, value pluralism, and choice explosion, individuals are trained to be overconscious subjects, capable of dissecting the hypocrisy of all motives and seeing through the interests behind all the sublime, yet thus struggling to move forward in action. Thoughts rehearse resistance and connection countless times in the mind, and the moment reality touches them, they withdraw their defensive spikes. Such breaks in consciousness and action were captured by Dostoevsky as "pathological" in the 19th century and have become a common state of internal friction in the 21st century. Morbid consciousness thus transcended the case and became a archetypal metaphor of the modern human mental structure: sobriety is a cage, freedom is a burden.

Identity anxiety and the Deepening of the "Mirror Self" dilemma Kuri's "Mirror self" theory takes an extreme interpretation in the basements: the self is constructed entirely by imagining the evaluation in the eyes of the other, but never captures the true reflection. Contemporary social media magnifies this mechanism to a global scale, with

individuals shattering in a collage of infinite gaze of the other, and identity anxiety turning from sporadic to chronic. The basements keep asking, "Who am I?" Wandering among various labels (patient, fierce, eighth-class civil servant, rat) foreshadowed the fluid, fragmented and unanchored fate of postmodern subject identity. Morbid consciousness writing exposes the mirror predicament of the digital age subject a century and a half in advance: in the gaze of countless screens, the subject speaks more and more noisily and exists more and more emptily.

Confirmation of pain and ethical lees in the context of the disintegration of Enlightenment beliefs and the withdrawal of grand narratives, pain is often seen as a fault to be eliminated, but the basements see it as a proof of the existence of consciousness ("Suffering is the only source of life"). He uses self-tormenting emotional paradoxes, deliberate baseness, and the destruction of connections to confirm that "I am still feeling, I am not fully calculated," and pathology becomes a stubborn trace of the remaining subjectivity. This points to the dark ethical leeway in the dilemma of modernity: When all the sublime confirmations are dismantled, can the irreducible human dignity still be discerned from the broken, paradoxical, and even self-destructive consciousness? The paradoxical writing of "Basement Notes" does not answer, but pierces the question into the heart of modernity consciousness - the crisis of subjectivity is not a problem to be solved, but the truth that man must dwell in the historical rifts. To support the universality of the "basement" as a spiritual residence of global modernity, recent cross-cultural studies have shown that similar "mirror image predicaments" are quantified in East Asian literature (such as Lu Xun's "Diary of a Madman") and in the subjects of the digital age. The relevant comparative data are as follows:

TABLE IV. "Basement Notes" coupled data with the study of cross-cultural/cross-media subjectivity crisis

Compare texts/objects	Core metaphor	Cite/couple the documentation
"Basement Notes" vs. "Grief and Loss"	Split Self vs. loveless marriage	A comparative study of "A representative of a generation that is still alive"
Basement Notes vs. Madman's Diary	Parallel analysis of deconstructionist tendencies	Zhang Yi 2016 Journal of Xinxiang University
The "Mirror of Me" dilemma in the Digital age	The social media gaze is fragmented	A Courty theory interpretation in the first draft

VI. CONCLUSION

The Basement Notes, written in the paradox of pathological consciousness, has accomplished a profound deconstruction of the myth of enlightenment subjectivity. The protagonist struggles repeatedly between mirror misidentification, the gaze of the other and discourse dictatorship, his anxiety and alienation, the eternal tension between reason and irrationality, exposing the fragmented nature of the individual

that cannot be integrated in the process of modernization. The article reveals that pathological consciousness is not only a pathological manifestation at the content level, but also a conscious rebellion at the form level, through the analysis of forms such as Menipid psychological experiments, defamiliarization language and emotional paradoxes. This writing points to an inherent crack in the modernity scheme: the irreconcilable confrontation between the universal subject and the concrete living individual. The excessive consciousness and paralysis of action of the basements became a archetypal metaphor for the spiritual predicament of later generations, warning that the reconstruction of subjectivity cannot be accomplished merely through a one-way breakthrough of reason or irrationality. Dostoevsky's paradoxical writing does not provide an answer, but it puts the weight of existence into every crevice of language, providing an eternal mirror for modern people to examine their own situation.

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