This paper consists of seven chapters. It analyses the features of Yu Dafu's socialist fiction, traces the influence of the historical and social background, the influential artistic theories of foreign fiction, and the author's experiences and attitudes. The author finally makes a thorough study of Yu Dafu's socialist fiction. Yu Dafu (郁达夫, 1896-1945 A.D.), being one of the initiators of the literary Creation Society (Chuang Zao She 创造社) during the May Fourth Movement, is a famous and versatile writer in modern Chinese literature. His artistic style is commonly known as sentimental, egotistic, and even decadent. However, in his Preface to Dafu's Self-selected Works (Dafu Zi Xuan Ji 《达夫自选集》), he claimed that some of his works of fiction are of socialist overtones. Such claim has been leading to an argument since then.

The aim of this academic exercise is to make a systematic study of Yu Dafu's socialist fiction. Seven stories of Yu Dafu have been selected, namely "Intoxicating Spring Night" (Chunfeng Chenzui De Wanshang 《春风沉醉的晚上》), "A Humble Sacrifice" (Bo Dian 《薄奠》), "Snowy Morning" (Weixue De Zaochen 《微雪的早晨》), "Marital Episodes" (Niao Luo Xing 《鸟落行》), "She is a Weak Woman" (Ta Shi Yige Ruo Nüzi 《她是一个弱女子》), "A Start" (Chu Ben 《出奔》) and a part of the story "Moving South" (Nan Qian 《南迁》). These selected works of fiction are of two categories: the one reveals and attacks social injustice and the other involves the background of revolution.
This paper consists of seven chapters. It analyses the features of Yu Dafu's socialist fiction, traces the influential factors behind it, inclusive of the historical and social background, the influential artistic theories of foreign fiction and the author's preferences, etc., and finally makes a thorough study on the forms of art of the selected socialist fiction.

After a careful analysis, an in-depth understanding of Yu Dafu's socialist fiction has been made. In the case of the former type of works, most characters are of the lower class, such as the rickshaw puller, the tobacco factory worker etc. In some cases, the author emphatically described their good-nature whereas in others he took great pains in depicting the heavy burden of their lives. The author showed deep social sympathy through the intellectual towards working people, at the same time revealed their financial and emotional problems. For the latter type, there are no autobiographical figures; instead more central characters are involved. The socialistic overtones, though not pronounced, do exist in the selected fiction. It is presented through the author's subjective, tragic, pessimistic work without a happy end. Most of Yu Dafu's works of socialist fiction are well-written, especially the former type, which has a strong artistic appeal, thus giving a distinctive mark in Yu Dafu's creative works.