

A Carefully Woven Rough Garland: On the Ring Structure of the Novel "*Loading Taiwan*"

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ABSTRACT

The main plot, setting of scenes, layout of articles and relationship of characters in the novel "*Loading Taiwan*" all show a form of repetition, echo and symmetry, forming an open ring structure. The life track of the main characters in the novel is almost a ring, and they return to the origin of life after experiencing vicissitudes. A very obvious point is that the ants appearing constantly in novels have almost become the metaphor of the fate of "Taiwanese", and their fate and their helpless outlook on life are constantly recurring with the linear disappearance of time. "Theater", "home" and "hospital" have become the most important living spaces for Taiwanese, they represent three different life scenes, but they are all led by the line of "bottom", so that they can only cycle in the time and space of life, but cannot surpass it. On the overall layout, the prose part and the drama part of the novel form an intertextuality relationship, which is not only a semantic symmetrical structure, but also a relationship of mutual explanation, supplement and overflow. For the main characters in the novel, Shunzi, Chrysanthemum, Han Mei and Cai Sufen, especially Shunzi, they have repeatedly made the same mistakes in their lives. In this way, the family can't deal with their complicated family relations all the time, and finally they have to go back to another "starting point" of their own life to start over. In this kind of involuntary reappearance, the "Taiwanese" in the novel "Taiwanese" almost regards life as his own belief, repeating and reincarnation, but does not question or deny its rationality, Therefore, the narrative of the novel suffering can still be found to be full of freshness and bright colors of life. To some extent, the life of "Taiwanese" itself is a flowing "ring structure"..

Keywords: "*Loading Taiwan*", *Ring structure*, *Fate*.

1. REPEATED LIFE AND ITS IMPORTANCE

"Repetition" is a major theme in human life and a key concept in European philosophy in the 20th century, From Kierkegaard, Heidegger, Derrida, Lacan to Deleuze, repetition is regarded as an important issue in philosophical discussion. According to Deleuze, "the present, the past and the future are all repetitions, but they are repeated in different ways. Now is the repeater, the past is the repetition itself, and the future is the object to be repeated. "[1]That is to say, the present, the past and the future, as three dimensions and three integrations of time, are neither close relations in space nor continuous relations in time, but coexistence relations between you and me. As we have experienced, life has its past, present and future. But these are far from the whole connotation of life, but more like an inner form of life. The content of life doesn't seem to be exactly the same as we imagined,

It is not a universal pocket full of joys and sorrows, nor an African lion that can only be seen from a distance but can't be played with, Instead, it is filled with time that we are experiencing but can't say. Life is a kind of "coexistence philosophy of time", and the so-called "time" is not as accurate as intuition suggests, It is not a simple irreversible linear motion, but a very complex nonlinear system. In Deleuze's words, life is a cycle of events composed of events. Here, Deleuze emphasizes the repetitiveness of life, not to show that life has some similarities, but to knock out differences from repetition. As Deleuze said, "Repetition is never a historical fact, but a historical condition. Under such conditions, some new things are effectively produced, ". In Deleuze's view, repetition is actually a view of life, because life is difference and repetition. It can be seen that Deleuze's time theory not only reveals the general law of time operation, but also contains his own thoughts on life: life is essentially a difference, and the production of this

difference can only be realized through the repetition of eternal regression.

Eternal return is not a mechanical repetition of the past, nor a move towards nothingness, but a new future created by returning to the past. Eternal return is regarded as the creation of infinite possibilities in the future, rather than the imitation and reappearance of the past. As far as this is concerned, eternal return embodies the principle of life, and it is an affirmation of the endless and endless differences, productive and creative nature of life. As a time theory, the enlightenment of eternal return to life is that "life is difference and repetition". Life is a real process, As a whole, life guarantees the continuity of itself and its intensive production through eternal regression. Because from the dialectical relationship between difference and repetition-difference is the basis of repetitive movement and repetition is the means to realize difference-only repetition can realize the redemption of difference. Eternal return is a repetition of the past, but in the process it produces a new thing-difference. As a kind of existence and positive force of difference, eternal regression has its own logic of operation, which aims to liberate life from a single form and return to its essence of difference and intensity through the movement of life itself.

Repetition is not only reflected in the past, but also in the present and future: as a whole, time itself is a kind of repetition. We usually insert the past into the present and act, In the process, some new things are produced, and it is these new things that constitute our future. In fact, we can also say from the perspective of the future that the future links the past with the present, thus making time repeat itself.

2. HE RING STRUCTURE OF "TAIWAN": A CAREFULLY WOVEN ROUGH GARLAND

2.1. the overall layout of the ring arrangement

2.1.1. The ring structure embodied in the relationship between prose and drama

There is intertextuality between the prose part and the drama part of the novel Zhuang Tai, and some plots in the prose part reappear in the drama part, thus forming symmetry and echo between the two plots. In the twenty-first section of the novel, the author sets up the play "Thunder Beats Zhang Jibao", which tells the story that a "cheating son" kicked his adoptive father to death, which is unacceptable and eventually died of retribution, while the power of the story directly points to the causal cycle and unhappy retribution that Shunzi believes in. What's more interesting is that if we connect Shunza with her daughter Diaojuhua's actions, we can probably understand the tragic meaning of this play for Shunza and

even her family. Diaojuhua's behavior can't help but make Shunzi connect her with Zhang Jibao, The more serious consequence is that when Shunzi connects himself with the father who was grieved by his adopted son (in fact, Diaojuhua's identity is quite suspicious, and even Shunzi can't confirm whether she is her own daughter, so to some extent, Diaojuhua's identity has similarities with Zhang Jibao's identity), his inner bitterness is hard for ordinary people to understand. Facing the complicated and complicated family relationship, Shunzi seems to have more than enough energy, especially the addition of Cai Sufen adds extra burden to this unstable family. In fact, all kinds of conjectures that have never been made clear have not evaporated for no reason, With regard to their own situation, the tension about family relations, the worries about the future, and the bleak prospects, Shunza bears considerable life pressure. In fact, these pressures coincide with the theme of the play "Lei Da Zhang Jibao",It can even be said that all the life contents of Shunzi are actually a kind of anxiety and evasion of the ethical theme revealed by Lei Da Zhang Jibao.

As for the Fifteen Penetrations sung by Shunzi on the road, it actually continues the family relationship and ethical theme of Lei Da Zhang Jibao. This drama centered on "money" naturally points out the most critical link in life-obtaining material living materials. Shunzi's hard work every day is for money, and his humble work without dignity is also for money, and the quarrels, fights and noises that could have been avoided are also the products of money. The Fifteen Pensions gave Shunzi an unsentimental reminder of his life, which made him not be captured by money, but become an out-and-out slave to money, but only a faithful believer of pragmatism. As far as Peach Blossoms with Human Face is concerned, it is undoubtedly a drama with extremely high quality and artistic level, especially the phrase "Peach Blossoms with Human Face set each other off in this door last year and today". Come here again today, the girl does not know where to go, only the peach blossom is still, smile in full bloom in the spring breeze. "[2]It tells how many untold vicissitudes and sorrows in the world. A few words are not only a high generalization of Peach Blossom with Human Face, but also an accurate expression of Shunzi's complicated life situation. In the same way, isn't this "wrong things" that every adult will encounter a time trap that can drag people into trouble? Just as Kierkegaard tried to clarify in his book *Repetition*, recollection is a kind of "repetition" that can't be relied upon, and it will only bring people into the whirlpool of time,Life is to overcome this ancient Greek repetition and mechanistic identity, and move towards the nonlinear repetition that was later promoted by Heidegger and Deleuze, that is, to seek for "difference". In the novel, there is life in this kind of play, and there is play in life,The state that play and life blend together is the confirmation of its ring structure. Moreover, this ring structure is open in both

directions, In the intertextual relationship of life depicted in drama and novel, there are always some fresh and creative things constantly produced, forming a kind of benign chemical interaction, and we can always find some surprises and surprises with spillover effects in the novel.

Why is there a ring structure between drama and prose? From the perspective of drama in the novel, the dramas involved in the novel are the painstaking works of folk artists, which inevitably include their unique insights into life and their experiences and feelings summed up from their own lives. These experiences and feelings will gradually change into the common feelings of human beings, which will be understood by the world. From the perspective of the structure of the novel, the prose part and the drama part are both organic parts of the novel, both of which are in the arrangement of the author's conception and under the control of the central theme of the novel, and there must be inherent unity between them.

2.1.2. The ring structure in the text setting

In the writing organization, besides the ring structure in the relationship between drama and prose, there are also ring arrangements in the chapter setting, the main story of the novel develops along the route of "finding a job-receiving a job-arranging tasks-installing Taiwan-dismantling Taiwan-making money", which clearly reflects "A-B-C ... Parallel structure of A-B-C".

The relationship between characters in the novel "Installing Taiwan" is linked by "installing Taiwan". A group of people who install Taiwan take "installing Taiwan" as their profession, and most of the joys and sorrows are related to installing Taiwan, and the story of the whole novel is developed by "installing Taiwan". The main story development clue of such a novel is actually not complicated, which can be simply summarized as showing the life history of a group of lower-class laborers. Although the overall structure of the novel is a repetitive parallel structure, there are differences and new things in the repetition of the structure. In this repetitive structure, the author finds the differences between stories, and is good at treating the differences as the effective force of character growth and story development, and makes use of the contradictions between the differences to create tension, thus winning a larger growth space and richer meaning content for the text. Although every time Shunzi works, the time, place, difficulty and even the people involved are different. It is by mastering the essence of change and invariability that the author makes full use of the uncertainty implied by differences and reasonably adjusts the tension between characters and the elasticity of narrative rhythm in the novel. In such confrontation, friction, collision and mediation again and again, Zhuang Tai has produced its

own rich connotation, and completed its own life in the two-way movement of identity and difference.

There are two effects achieved by the parallel ring structure in "Loading Taiwan": emphasis and contrast. The formation of the ring depends on repetition, and the state in which the sequence appears the most frequently and lasts the longest in the whole novel is to install the platform, which becomes a key to interpret the life of the sequence. However, the difference between the first appearance and the reappearance will form a contrast, which exists between the experiences of Shunzi's installation in different places, for example, the story path and result are quite different between Cai Sufen's installation and Cai Sufen's installation.

2.2. the overall layout of the ring arrangement

"Theater", "home" and "hospital" are the most important living spaces for "Taiwanese", The life of Shunzi and others probably follows the track of "home-theater-home" or "home-theater-hospital-home", so their life track forms a ring structure.

The perspective of this ring structure enables us to have a more vivid understanding of the life track and life dilemma of "Taiwanese". Taking Shunzi and Cai Sufen as an example, they form a mirror symmetry, this commonality of breathing and sharing makes them form a ring, and Shunzi and Cai Sufen are at the two ends of this ring, Shunzi at one end of the ring tries to extend to the other end of the ring, trying to make this ring between them perfect, which leads to Shunzi's attachment, yearning and pursuit for Cai Sufen after Cai Sufen left. With the understanding and grasp of the love between Shunzi and Cai Sufen, the call and pursuit between them can be explained as follows. [3]

Both Shunzi and Cai Sufen have some similarities in their life experiences, and their combination is precisely because of this similarity, their calling and pursuit for each other is to stick to themselves. Shunzi and Cai Sufen share the same inner features and experiences, so they can come together. One of the most striking features of Shunzi and Cai Sufen's self is their adherence to the freedom of life. Therefore, their call and pursuit for each other is the maintenance of each other's freedom of life. Cai Sufen chose to leave her straight, not only because of her straight, but also because she maintained her own living standards, which is a free choice. It can be said that Cai Sufen is also a "tramp who is free of spirit and not attached to anything, and an eternal traveler looking for an invisible city", which is a free spirit.[4] The love journey between Shunzi and Cai Sufen is not smooth sailing, The ring in the living place and life scene shows us the long-standing "dislocation" and the hardships of their emotional course, The gap in the ring seems to imply that Shunzi and Cai Sufen will not get a perfect ending after all, and the imperfection of the ring is the symbol of

the love tragedy between Shunzi and Cai Sufen, and it is also the epitome of life tragedy to individuals. At the same time, the bumpy road of love between Shunzi and Cai Sufen also tells us how difficult it is to stick to ourselves and maintain an adult family relationship, and how costly it is to deal with all kinds of complicated life relationships and problems.

The reappearance of the minor characters in Zhuangtai is also quite regular, which proves once again the stability of the circular structure of Zhuangtai. For example, Tie Kou often appears in the scenes of finding a job for the Taiwan loading team, dealing with the contradiction between Party A and Party B, and settling money, while Da Diao and others will appear in their respective work scenes. [5] Compared with these people in front, the position of Qu's head is important to you. He almost became the "timely rain" of Shunza, Whenever there are any major difficulties in Shunza that can't be solved by himself, Qu's head becomes almost the only way out, and Qu's head will never disappoint Shunza too much every time. As for Shunza's big brother army, the scene appears to be meaningful. It can be said that the great army appeared as the contemplation of Shunzi, whose fate, character and life were quite different from those of Shunzi, who almost lived hard and tired all his life and worked diligently for half his life. The great army is the type that knows how to enjoy life and even some wild things, The appearance of great army can be said to be a contrast with the fate of Shunzi, Every time great army appears, we always have to reflect on what these two different lifestyles mean, It is in this thinking that we have a deeper understanding of the life and fate of Taiwanese people.

3. CONCLUSION

There are many different ways to interpret the novel Dressing Taiwan, and the ring structure is only one of them. The ring structure in "Loading Taiwan" is not only a stable structure, but also an open structure. The reappearance, echo, symmetry and repetition in the novel are obvious and firm, but they are not limited to this, The author always likes to make use of the contradictions in the ring structure to create tension, and constantly collide between characters and events, producing unexpected surprises.

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