

On the Construction of Forest Space in Urgun's Novels

Lin Dai

*China New Literature Research Center of Nanjing University, Nanjing, China
1589378029@qq.com*

Abstract. This paper focuses on Urgun's novel creation. Through the study of spatial writing in his short stories, it summarizes the binary structure of Urgun's writing of forest space and the ethnic group memory reflected in the writing of the internal forest space. This paper argues that Urgun's "emphasis on the interior and neglect of the exterior" in spatial writing is not necessarily due to his inability to handle contemporary issues, but a strategic choice in the face of history. The conflict between old and new hunters in literary space is also the difficulty of expression when Urgun has to face the dilemma of modernity.

Keywords: Urgun, ethnic group memory, spatial writing, cultural geography, modernity

1. Introduction

Urgun's novel creation began in 1976. He published one short story each year from 1978 to 1980, most of which were related to the main political theme. For example, *Singing in the Forest* (1978) and *The Child in the Bear Cave* (1979) depicted how the Communist Party liberated the Ewenki hunters from landlords, and *Dreams in the Forest* (1980) reflected on the Cultural Revolution. It was not until 1981, when Urgun won the National Excellent Short Story Award for *A Hunter's Plea* (1981), that he gradually showed his interest in writing about the history and culture of his own ethnic group. Starting from the geographical space in novels such as *A Hunter's Plea*, this paper analyzes how the writer expresses his passion for the Ewenki ethnic group, history and culture in places such as "warehouses", "intergenerational places" and forests. In other words, this paper focuses on how geographical space participates in the construction of national cultural spirit in novels. Among them, the "warehouse" and "intergenerational place" discussed in the first section belong to "pure" internal locations; the forest discussed in the second section is more developed in the sense of internal/external contrast and internal differences.

2. Constructing a place of memory

In novels, space undertakes the occurrence of plots. Whether the plot is ups and downs or gentle, space itself acts like the string of the plot as the story progresses, with the whispers of the soul echoing in it. Space is not a cold object; it is a warm existence in literature. As the French theorist Bachelard pointed out in his work *The Poetics of Space*, only when people enter a space full of imagination, implication and poetry can they gain an eternal sense of existence. Bachelard wrote in beautiful language: "Our goal is to determine the human value of the space we possess. The space we possess is a space that resists hostile forces and is loved by people. For many reasons, they are

praised spaces and differ from each other due to subtle poetic differences. They not only have a positive protective value, but also an associated imaginative value, which soon becomes the dominant value." [1] This philosophical discussion reminds us that the spiritual value provided by space, especially the space we feel close to, is far greater than its residential value. Following Bachelard's train of thought, we can see how the novelist Urgun narrates life experience in the "forest" and further establishes the cultural spirit of the Ewenki people.

At the beginning of the novel *A Hunter's Plea*, Gujieye, the protagonist who has just returned to the forest, finds prey shortly after walking in the forest. Although he should have gone home to reunite first, once he regains his past feelings and experiences, he can't help but track the prey—his instinct as a hunter. On the one hand, this episode uses the running of animals to express the desire for freedom; on the other hand, it vividly narrates how hunters return to forest experience, and sketches how a hunter who has left the hunting camp for three months restores his memory of forest experience. The process of tracking prey is also the process of picking up personal experience, even though the process is very short. Another example is Nuoketuo in *Where Should I Sign My Name* (1990), who returns to the hunting camp from the city. The novel writes that Nuoketuo wanders around the hunting camp and beside the reindeer herd, "crawling into the old warehouse on the tree shelf to rummage around, picking up his hunting knife that he has used for more than ten years, and frowning at the rust on it." [2] This search for old things is the same as the episode of tracking prey in *A Hunter's Plea*, both acts of regaining memory. Nuoketuo rummages in the old warehouse and retrieves a rusty hunting knife. This implies the fading and estrangement of Nuoketuo's memory of the place, and the rusty hunting knife is the ghost of the past memory he recalls. But in any case, this memory ghost is no longer an intact "hunting knife", just like the subsequent plot—Nuoketuo goes to look for the best virgin forest only to find it full of human "excrement".

It can be seen from these two stories that memory can help a person quickly define himself and find his position in the world; however, the nature of memory itself determines its irreparable dimness, fading and loss. The inaccessibility and transience of memory become a driving force, urging Urgun to reconstruct "memory" in the forest space constructed in his novels.

2.1. "Warehouse" as a space for storing memory

In the aforementioned quotation from *Where Should I Sign My Name*, one word is very striking: the place where Nuoketuo finds the rusty hunting knife is his old warehouse. "Warehouse" is a spatial concept with storage function. Items that are not needed temporarily are stored in the warehouse, waiting to be reused one day. The memory retrieved by Nuoketuo in the novel has been stored in this specially marked space. If we regard the warehouse as a place for temporarily storing memory, it is different from modern databases. The warehouses involved in Urgun's novels have physical entities, so the "memory" stored in the warehouse is more physical than the digital "warehouses" such as contemporary network databases. This means that the memory stored in the warehouse is not like the data in the virtual memory of the network; even if it is erased, it will leave a real position, which will not be easily filled or disappear out of thin air.

The warehouse does not only appear in this novel. In another novel *Let Me Drift With the Current*, the writer writes that the shaman Kabudao's madness was caused by the theft of his warehouse:

"Many years later, I heard that at the moment when Old Kabudao fell on the fire, someone in the distant valley took away his shaman robe, which he regarded as a sacred relic and his life, from the forest warehouse where Old Kabudao stored his shaman robe. They were a group of clansmen who

were not unfamiliar to Old Kabudao but had absolute authority. That shaman robe was sold cheaply to a big museum in the city and is still stored there, perhaps making a lot of money from it." [2]

The warehouse in this novel is the place where Kabudao places sacred relics. A shaman needs his own set of artifacts to perform shaman rituals, and sacred items need to be placed in an independent space to avoid wear and tear in daily life. The space of the warehouse has the function of storing sacred memory in the novel. The theft of the shaman robe in the warehouse and the mental breakdown of Old Kabudao actually mean that the place storing sacred memory has suffered destructive trauma. This narrative also holds that there is a huge difference between the warehouse and the museum as spaces for storing memory. Some scholars studying Foucault mentioned that Foucault believed that the paradox of the "museum" as a modern space is that it is a storage place for linear time with "a beginning and an end" established by capitalism to occupy eternal time; however, its act of archiving time instead cancels the temporality of the museum itself. Therefore, the human history and culture placed in it become some randomly juxtaposed knowledge materials. It is precisely this spatial function of storing memory of the museum that cancels the temporality of memory and desacralizes memory [3]. But it is obvious that the old warehouse in Urgun's novels is the opposite of the museum. The temporality of the warehouse is not cancelled; on the contrary, it gains the legitimacy of storing memory due to the sacredness of its stored items (shaman robe), so that the memory placed in the warehouse always has the meaning of participating in the present.

2.2. Intergenerational place

"Intergenerational place" is a concept put forward by Aleida Assmann in her book *Spaces of Remembrance: Forms and Transformations of Cultural Memory*. She believes that "what endows certain places with special memory is first of all their fixed and long-term relationship with family history" [4], and places with such long-term relationships can be called "family places" or "intergenerational places". Intergenerational places have a value structure characterized by persistence and continuity. This value structure is "old-fashioned" for the constantly changing and flexible modernity, but its stable characteristics in turn constitute a critique of modernity, and the continuous value structure is quite powerful. "Intergenerational places" often play an important role in connecting the relationships between people of different generations, which can be seen from Urgun's novella *Deep Jungle* (1993).

Deep Jungle is Urgun's longest novel. The novel has a complex plot, intricate meanings and multifaceted contents. This section only interprets how the novel recognizes and constructs cultural memory from the content related to "intergenerational places". In the novel, when Anajin cannot understand the strange things happening to him, he does not tell anyone in the camp, but chooses to take a aimless wander. He abandons the existing paths in the woods and wanders with a purposeless purpose, as if subconsciously looking for something. In the desolate valley, rotten wood lies horizontally, and the smell of rotting leaves pervades all around. As the sun begins to set, he walks to a collapsed wooden frame, and at this moment his consciousness is clear, as if inspired by God: "This is the ancestral tomb of the Qilecha family. Relying on the vague impression left when he followed his father here at the age of eight, he climbed over more than a dozen mountain ridges in three days and finally found it." [2] Anajin abandons the paths trodden by modern people in the woods again and again in his irregular wanderings, and retrieves the ancestral tomb in his vague impression. This arduous search experience is like a pilgrimage, and finally he recognizes the dusty place of his ancestors: "(Anajin) walks gently among the air burial racks wrapped by trees, and occasionally touches the rotten column corners. These air burial racks are dilapidated, lose their former momentum, and become difficult to recognize. The spirits of the ancestors, which should

have been elevated in the air, have long returned to the mountains and fields, leaving only some branches used for wrapping the dead that year, scattered randomly on the ground, becoming fluffy and soft, and turning into fine powder when touched by hands." [2] The ancestral tomb is described as a lost place that turns into fine powder at a gentle touch because it has been forgotten by the world. Anajin's wander towards the ancestral tomb is to find the answer to the mystery of Etengke's life experience. Faced with the confusion of the present world, he must "walk back" and return to the ancestral tomb and the souls of his ancestors. Only from the people and things that know history and have past experience can he get the answer to solve the mystery of the present.

The novel writes that Anajin does not eat, drink or sleep at the ancestral tomb until the fourth day when he hears a burst of drumbeats, like "a woodpecker pecking at a hollow tree trunk". This metaphor is meaningful, implying that the memory of young people in the camp represented by Anajin is empty. People are compared to hollow tree trunks, and the drumbeats are like woodpeckers devouring memory-eating insects—actually indicating the return of memory and history to Anajin. Thus, after the drumbeats, Anajin gets the revelation of memory reappearance: "Just when Anajin was troubled and confused by his hairy son, an unexpected encounter filled his empty head with novel associations. In fact, it was not fresh spring water. For him, for the people in the camp, for the whole Qilecha family, something in our shared memory inventory was broken. It was a wonderful phenomenon that no one could see or touch many years ago, just like the river silently splitting into two sections in the channel, and time being cut into two halves by an invisible hand under the sun. For Anajin, what was broken into two sections in his mind was like a broken axe handle, one section here and one there, thrown away for too long that he completely forgot its existence. Until this day, someone picked up the broken pieces and put them together, making people feel that the sunshine shining on the camp is so bright and clear, and the river rushing down from the distant source flows so joyfully and turbulently in the old channel." [2] Through such a moment of divine revelation, the lost memory is pieced together again at the ancestral tomb, an "intergenerational place". It is worth mentioning that the ancestral tomb in the novel acts as the "intergenerational place" which is the birthplace of memory, and the experience of ancestors is regarded as unquestionable history. The experience and memory of ancestors are recognized as "canon" in the novel, meaning eternal in time and stable in nature. This canon is not documents or cultural relics, but participates in the present in a magical way and guides people in the novel how to live.

After leaving the ancestral tomb, Anajin meets a stranger in a strange costume. Curious about the package beside the stranger, he gently kicks it with his toe, and then a red and yellow tambourine rolls out of the package. The novel writes: "At the sight of this tambourine, he feels something flash in his head. He hurriedly follows the light of memory, which makes him see a vague picture from his early childhood." [2] Like the setting sun, the tambourine evokes Anajin's memory, and he almost instantly recognizes the stranger as a wandering shaman. Echoing this, the novel also mentions drumbeats when describing the ancestral tomb; the drumbeats indicate a revelation of memory recall, and the physical tambourine that appears at this time is the valve of memory. After Anajin carries the wandering shaman back to the camp, the old man begins to declare their past history to the people who have lost their memory. The old man's narration makes the listeners gain true knowledge, the light of existence shines, and the door of memory is opened. The tribal traces, migration routes and past events of the Qilecha family have long been obliterated in Anajin's camp, but now all come out of the old man's mouth. The novel writes: "This may not be complete. It should be said that the old man narrates the sacred history of the entire Ewenki tribe by the Kebodi'er River." [2] The wandering shaman who appears at this time acts as a revelation to retrieve

memory. The wandering shaman not only makes young people in the camp recall their own history, but also makes them realize the loss of their own memory to a certain extent. The wandering shaman speaks out the historical place names of migration through a male voice, making the camp, which to a certain extent floats in the dense forest, return to the river and connect to the origin of history. The song sung by the shaman indicates a more cohesive ethnic bond, which not only makes the past of the ethnic group participate in the present of the ethnic group, but also makes the ethnic groups more closely connected because of this memory bond.

Overall, memory spaces such as "warehouses" and "intergenerational places" in the forest contain powerful spiritual energy. Through the manifestation of materials and stories in them, the traditions of the nation are highlighted. Therefore, these two spaces directly point to the theme that Urgun has always cared about: the precious "traditional life" of the Ewenki people living in the forest. When all the stories take place in the forest, the narrative perspective is like a patroller who takes everything in sight. This is quite a "story inside civilization". Even if there is loss and forgetting, the characters can find it again in the memory space. Just as the old man always forgives the runaway child, the Ewenki culture depicted by the writer is self-sufficient, and a life force that grows endlessly and continuously flows among all things in the forest. At the same time, such spatial stories inevitably arouse suspicion, because the narrator's gaze is framed within the forest utopia and knows nothing about the outside world. This obviously weakens the complexity of the novel's theme, leaving it in a simple feeling of nostalgia and attachment. It even secretly satisfies the curiosity of many readers, easily interpreting the Ewenki ethnic group as a strange and mysterious landscape painting. Perhaps based on the reflection on the closure and simplicity of this space, Urgun further enriches the spatial construction in his later creations by either adding spatial parameters outside the forest or not avoiding the chaos inside the forest.

3. Forest and outside the mountains

In his book *Cultural Geography*, the British scholar Mike Crang believes that geography and space contain abundant cultural connotations, and they are actually regarded as symbolic systems with values in cultural discourse. He has taken British rural houses and Chinese royal palaces as examples to deeply explore the interactive relationship between geographical space and social ideology. For Crang, literature does not merely reflect the external world; on the contrary, literary works themselves form part of the web of meaning of the world. Therefore, viewing space from the perspective of cultural connotations reminds us that space in literary works is not only an objective container for plots, but often has an ideological function. On this basis, Crang further combines identity theory to carry out subjective research on space, establishing a connection between geographical space and familiar identity issues such as "self", "other", "nation" and "gender". In particular, his concept of "other space" provides a theoretical basis for us to understand the politics of space to a considerable extent. Crang writes: "We use spatial shorthand to summarize the characteristics of other groups, that is, to define 'them' according to where they live... Space plays a key role in defining 'other' groups. In the process called 'othering', the characteristics of 'self' and 'other' are established in an unequal way." [5] It can be said that the idea of distinguishing "others" by space is also significantly reflected in Urgun's novels.

Urgun chose a seemingly conservative spatial construction strategy: setting boundaries, tangible or intangible, at the "edge of the forest". In this way, the "red line" between the forest and outside the mountains indicates two completely different worlds inside and outside. At the beginning of *A Hunter's Plea*, it is written: "He stepped off the highway, walked through the valley full of bushes and weeds, and approached the edge of the forest." [6] This describes the scene where the

protagonist Gujiaye returns to the forest from the foot of the mountain. The novel starts directly from Gujiaye's return to the forest, intentionally pushing away the world and experiences at the foot of the mountain and suspending the cause of the event. The novel tells us with restrained pride that no matter what happened at the foot of the mountain, as soon as Gujiaye walks into the forest, he feels an indescribable relief, and his troubles and depression are washed away by the clean air of the forest. The contrast between the praise of the forest air and the depressing experience at the foot of the mountain strengthens the separation between the two spaces of the forest and the foot of the mountain.

On the basis of "internal and external division", the writer uses a series of images of "outsiders from the mountains" to contrast the purity and innocence inside the forest. But going deeper into the forest, we find the second spatial condition, that is, the impulse of divergence existing inside the forest. The re-division of internal space makes the "pure tribe" originally constructed by the writer no longer credible. In other words, there is a kind of mixture inside the space that quietly questions and deconstructs itself; the two form a progressive and tense relationship. Next, the author will analyze these two layers of spatial forms in detail.

3.1. The establishment of the image of outsiders from the mountains

Some researchers define the outsiders appearing in Urgun's novels as "others" and classify them into helpers, passers-by, tourists, offenders and intruders [7]. This classification is mainly based on the role of characters in the story. Since the outsiders in Urgun's novels are mainly people from outside the forest, this section collectively refers to these types of outsiders as "outsiders from the mountains". The novel presents rich and interesting details on how to specifically distinguish outsiders from the mountains from people inside the forest.

First of all, the boundary separating the Ewenki from non-Ewenki people is smell. In the short story *Where Should I Sign My Name*, after Nuoketuo returns to the forest from the city, Teng Adao looks him up and down and says: "His face is smooth as if painted with a layer of paint, and I can smell the smell on him five steps away. What kind of smell is that? By the way, it's the smell of Lux soap, which is said to be imported from abroad. Five or six hunting dogs in the camp surround him tightly, and it's lively now. Even the old dog Xinuo can't find his old smell no matter how hard he sniffs. Now he has become a city man inside and out." [2]

The concept of cleanliness among the Ewenki people in the forest is different from that of the city or "outsiders from the mountains". The smell of soap represents personal hygiene in the city, but in the forest, this smell is regarded as a strange smell and rejected. Thus, the question of how to return to and integrate into the tribal group is translated into the question of "correct smell". The novel writes that later Nuoketuo rolls in the woods for three days to get rid of the smell of soap and regain the bitter smell of hay, pine branches and smoke. Only then does Teng Adao give a positive praise. The novel defines the smell of the forest through Teng Adao's narration, and distinguishes the smell of "people who drill in the woods" from the smell of "outsiders from the mountains" through different smells. Soap has obvious symbolic significance in the contest of smells, and the industrial civilization life it represents is rejected in front of the forest.

If the heterogeneous attribute of soap as an industrial product is obvious in the comparison with the tribal forest, then the emphasis on "excrement" injects a deliberate intention of the writer. In the same novel, Urgun writes that when the hunter chases the bear, he tastes the bear dung by the roadside, because he can confirm the distance between the bear and himself by identifying the bear dung. Here, although bear dung is animal excrement, it does not make people feel disgusted, but just a sign like plants. Correspondingly, we can see how the writer deals with the excrement of

"outsiders from the mountains" in some other novels. The novel writes that Teng Adao takes Nuoketuo to look for the Doleni hunting ground where "it is hard to find shit no matter when you go". But when they get there, they step on human excrement, and Nuoketuo complains and asks, didn't you say no one would come here to shit? Then Teng Adao explains that in the past, the ground under the Doleni forest was covered with a thick layer of animal dung, "except for the bear and wild boar dung, which has a strange color, the deer, hares and others all have round dung balls, smooth and bright, without any strange smell. No matter you step on them or hold them in your hands, they are dry and have a faint grass fragrance, making you feel comfortable." [2] The contrast between human excrement and animal excrement draws a line between the forest and the city. At the same time, it means that there are outsiders from the mountains in the forest space, indicating that the virgin forest may be destroyed.

3.2. Rivers as internal divergence

Let Me Drift With the Current (1990) is a touching novel. The writer uses the image of rivers as the role of time and fate. In the novel, Old Kabudao "has more things in his head than the bones you have gnawed in your life". He is regarded as the only and last shaman of the Ewenki, with the ability to predict the past and the future. Therefore, Old Kabudao is also a symbolic figure of group memory. Because he can't find a clean forest to store his bones, he leaves a last wish to let the protagonist of the novel throw his body into the river and drift away with the current. This is a kind of self-exile, and also uses this endless flowing form to metaphor the memory fading in time; Old Kabudao drifting away with the water means that history is fading away. The river here is a place of lost memory and a place of sacrifice. In other words, the river in this novel marks the irresistible power of time.

But in some other novels, the symbolic function of rivers shifts from time to space. After classifying the inside and outside of the tribe by smell and excrement, rivers, as a form of nature, make a secondary division inside the tribe. Crossing the Kebo River (1984) tells the story of two generations of hunters dividing hunting grounds. Monk, a young hunter at his peak, finds Old Hunter Kabukan and asks to divide the hunting grounds. Taking the Kebo River as the boundary, Monk gets the hunting ground with more prey, takes the orphan Bola out hunting, while Old Hunter Kabukan hunts on the right bank. In the novel, the Kebo River is repeatedly described as a sharp object like a sword: "The Kebo River is not wide, the water is blue and flows very fast. Its channel is tightly clamped by the high river banks on both sides, and the river banks are covered with thick willow trees. At first, this may have been a connected dense forest, and the gurgling river, like a sharp sword, cut them into two parts and separated them far away." [8] This passage appears after the division of hunting territories. A dense forest that may have been "connected together" in the past is split into two parts by the sword-like river, which means that the once harmonious relationship between people begins to break. But the young Bola does not understand why hunters regard the Kebo River as a knife. On the day before he is about to hunt, he can only look at the river full of worries.

In any case, the "cold light shining like a blade" has made the young Bola realize that the Kebo River is a warning about boundaries. The subsequent plot is that Monk, in order to hunt more deer, breaks the agreement and fires first to compete for the prey originally belonging to Bola. But this competition makes the prey escape, so the next day Monk unwillingly follows the injured prey across the Kebo River to continue tracking. This desperate desire for competition overrides the boundary warning given by the Kebo River, and danger begins to brew. So when we read the tragedy that Kabukan mistakenly shoots Monk as prey, we feel it is reasonable besides the accident.

(Precisely because, if following the old rule of taking the Kebo River as the boundary, no one else will appear in Kabukan's hunting territory.) Monk's tragedy stems from his greed and contempt for boundaries; his impulse is due to the demand of the external market for more prey. The river here is like a boundary marker, marking the bottom line of tribal traditions. The bullet fired by the old hunter is not a real bullet, but a bullet of attitude and language. Only from the perspective of the old hunter, the new hunter's capital accumulation and behavior against traditions are worthy of criticism and need bullets to make him pause.

However, the division of rivers also shows that the interior of the forest tribe is not as pure and harmonious as mentioned above. The chaos caused by gunfire metaphorizes the dilemma faced by hunting traditions. Thus, we read that the narrative voice reveals a wavering attitude: on the one hand, the survival difficulties of old hunters under the new historical situation; on the other hand, the promising market logic represented by new hunters. Between survival and tradition, which one should we choose? The new generation of young people growing up in the ethnic group represented by the orphan Bola is watching the cruel division inside the group. At the end of the novel, the orphan Bola stands there and pauses when he sees the new hunter dying. Bola does not give a value criticism consistent with the old hunter's position on Monk. In other words, the warning significance of the river division is suspended in Bola. Bola's onlooking perspective represents the writer's unfinished thinking on how to bridge history and the present. History and the future are divided here, becoming an irreparable trauma.

In another novel *The Green River Bank* (1983), "river" also represents traumatic memory. If the natural tribe in *Crossing the Kebo River* is divided by market capital, then the violence in *The Green River Bank* points to politics. In the novel, a man lying on the grass tells about a pair of lovers looking at each other on both sides of the national boundary river. On the night when one of them is about to leave, they both shout "come here" to each other, but no one really crosses the boundary river. The love on both sides of the boundary river is unfinished love, and the river stands as a territorial boundary that must be abided by between nations. A national border ruthlessly rejects the possibility of love between the two sides. The natural space is integrated, but national politics will create boundaries and divisions in the natural space. This is also the writer's reflection on human political division using the image of rivers.

4. Conclusion

The two levels of spatial experience presented in Urgun's novels form a progressive and questioning relationship. From the "internal and external division" constructed by him with the help of "outsiders from the mountains", the writer has a strong impulse of symbolism. From the difference between smell and excrement, Urgun seems to want to shape the "forest" into a space beyond temporal experience, as Forster said, "no matter how people and things change in it, the natural space has a kind of eternity in it" [9]. This determines his "emphasis on the interior and neglect of the exterior" in space construction. Most of the time, he regards the outside world as a lightly sketched background and focuses his affectionate focus on the interior of the forest. Based on this internal and external "bias", some researchers have put forward the discussion of "small stage" and "big world" in Urgun's novels. The "small stage" is the forest space and hunting culture that he always takes root in when constructing novels, while the "big world" is the major social propositions that Urgun cannot well grasp in his novels. Researchers believe that Urgun, confined by the isolation between inside and outside, emphasizes the interior and neglects the exterior, and fails to properly handle the relationship between hunting culture and the context of the great era [10]. The criticism of "small stage"/"big world" seems to hit the nail on the head, implying dissatisfaction with his creation; but

the final conclusion is still that Urgun is a pure ethnic minority writer. This only reinforces the original understanding.

First of all, "emphasis on the interior and neglect of the exterior" is not necessarily due to the inability to handle contemporary issues, but a strategic choice in the face of history. In *A Hunter's Plea* discussed at the beginning, the cause of Gujiaye's depression happened at the foot of the mountain. The main part of the novel tells about his spiritual recovery after returning to the forest, and briefly mentions that he was detained in the "Mass Dictatorship Headquarters" at the foot of the mountain for three months and escaped back to the forest after breaking the wooden window. On the surface, this description only briefly hints at the special historical environment where the story takes place, but if we put it in the large spatial structure, we will find that the troubles at the foot of the mountain, which take up little space, need most of the space of forest air to treat and balance. Between the light sketches, there are deep hidden worries. Secondly, although Urgun adopted a dualistic structure in spatial construction in his early stage, he did not shape the forest space into a paradise on earth. With the increase of external forces, "modern" factors have also invaded the forest space. The infiltration of heterogeneity itself shows that Urgun is not a writer who turns a blind eye to world changes. On the one hand, he wants to establish the space of hunting forests, and on the other hand, he responds to the increasingly fierce impact of modernity. From our analysis of *Crossing the Kebo River*, we can see that another division, namely the division between old and new, appears on the basis of the division between inside and outside the forest. At this time, simply closing the door of the forest can no longer solve the problem. At the end of the novel, the conflict between old and new hunters is left to the orphan watching everything in the dark, just as Urgun has to face the dilemma of modernity.

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