

## Review on the Research of Ewenki Writer Ureltu

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### Abstract

**In the big family of Chinese literature, minority literature is an indispensable part. Some of them use their own national characters for creation, with a relatively independent literary history and unique literary aesthetic habits. Among the ethnic minority writers who use Chinese to write, Ureltu's achievements are quite high. Although there are few new works, the academic circles still regard his works as the "written fossil" of Ewenki history and culture. Based on the study of Ureltu literature, the author combs and comments on it.**

### Keywords

**Ureltu; Forest Novels; Animal Novels; Research Review.**

### 1. Introduction

China is a large multi-ethnic family. It is rarely known that the Ewenki nationality, with a population of only 30000, hunts and grazes in the dense forests of the Great Khingan mountains and the grassland along the Yimin River, the northern border of China. As the first generation writer of Ewenki nationality, Ureltu integrates the unique life history and unique national psychological quality of Ewenki nationality into its unique art world. At the same time, it also reflects his concern that the holistic Ewenki culture is "cut and sampled" and "occupied by a new face". He tries to connect reality and history with tribal myths, legends and totems, trace their roots, and use various metaphors to explain the spiritual world of the whole tribe, so as to make it more cohesive and national consciousness, so as to distinguish it from other living groups. Therefore, the study of Ureltu is actually a specific investigation of the survival state and national psychology of ethnic minorities with small population in the north. At the same time, it is also an important page in the study of northern minority literature.

### 2. The Research of Ureltu in the 1980s and Before

His research began with his short story *Look, that Green Leaf* published in 1981, which won the National Minority Literature Creation Award. In 1982, Menghe Boyan, then vice chairman of the Inner Mongolia Branch of the Chinese Writers Association, said in *Heartfelt Wishes* [1] that "Ureltu's starting point is relatively high. As soon as he emerged in literary creation, he showed readers his remarkable talent and unique artistic style." "Ureltu is keen to explore, and he hopes to strive for innovation in his creation". This comment is a great affirmation of Ureltu's ability and potential in the early stage of creation. Indeed, it can be confirmed on the road of creation after Ureltu.

His short stories *The Plea of a Hunter*, *The Stag with Seven Forks and Horns* and *Amber Bonfire* won the National Award for excellent short stories in 1981, 1982 and 1983. Menghe Boyan mainly analyzed the three novels in the article *The Pulse of the Times, the Voice of the Nation -- a Comment on the Novels of Ewenki writer Ureltu* [2]. What is more valuable is that he used the holistic view of writers and works to classify Ureltu's novels. The first category reflects the historical fate of Ewenki hunting and new ethnic relations, such as *Song in the Forest*, *Dream in*

*the Forest, The Plea of a Hunter*, etc; The second category reflects the traditional concept of Ewenki hunters and the struggle between production and life, such as *Brown Bear, Old Man and Deer, Hound*, etc; The third category reflects some philosophy and moral concepts of life, such as *The Stag with Seven Forks and Horns* and *The Green River Bank*, which is the earliest classification method to classify Ureltu's novels.

Kui Zeng divided the stages of his novel creation in his novel *New Literary Star of Ewenki – Ureltu* [3] published in 1984. He believed that the first stage was from 1976 to 1980, which was the period when Ureltu entered the literary world and emerged; 1980-1981 is the second stage, "gradually moving towards maturity"; After finishing his study at the workshop of the Chinese writers' Association and returning to work, he made great efforts to make new exploration and continue to climb new heights. Although from today's point of view, KuiZheng's classification has begun to take on historical significance with the creation trend of Ureltu. However, his accurate generalization of the characteristics of Ureltu's creation is still fast. He emphasizes that the "real man" Hunter character, the subjective description of local conditions and customs and the winning characteristics of ideological realm are the core of his art.

Earlier, Ji Hongzhen thought in *Exploration and Harvest - Preface to the 1984 Short Story Yearbook* [4] that his work *The Morning Full of Dew* was full of "a strong sense of loneliness that the national culture that will die out with the change of the basic way of life of the nation is not understood", and the activities of mountain singers, dancers and artists subverted this tranquility. In addition to the above research, there are also those who analyze the national characteristics, cultural psychology and character images of Ureltu's novels, such as Liu Hong's *National Characteristics of Ureltu's Short Stories* (Journal of Yangzhou University (SOCIAL SCIENCE EDITION), No. 4, 1989) Zhang Jianhua's *Spring of National Soul -- On the Dialogue Art of Ureltu's Novels* (Chinese Journal, No. 2, 1989), Sun Hongchuan's *Sculpture of Ewenki National Soul -- on the Hunter Image in Ureltu's 'Forest Novels'* (Journal of Zhao wuda Mongolian Teachers College (SOCIAL SCIENCE EDITION), No. 1, 1986), etc.

It is worth noting that we can find such a statement in the reader's letter in the 5th issue of *China Social Sciences* in 1985:

Editor:

Your journal published an article "the conflict between civilization and ignorance" in the 3rd journal in 1985, which said: "all the works of Ureltu have reproduced the overall cultural characteristics of this nation in detail in the emotional vibration of the times of Daur people." (see lines 1-2, page 33, issue 3 of your journal). It should be pointed out that the author is mistaken. Ureltu's works reflect the life of the Ewenki people (just translate Ureltu's works), not the life of Daur. Ewenki and Daur are two different nationalities. Please correct.

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It can be seen that in the early research of wuertu, even a few researchers still do not understand the problem of Ureltu's own nation and which nation's life his works show.

### 3. The Research of Ureltu in the 1990s

By the 1990s, many researchers had pushed Ureltu's works to a broader perspective for evaluation and analysis. Tian Zhongyang's *On the Influence of Regional Natural Geographical Environment on Contemporary Novels* [5] starts with the basic view that regional natural geographical environment is an important part of regional culture, and puts forward the view that "the novels of Ewenki writer Ureltu show another attractive world of life, and his works are also based on the contradiction between human and nature, This view is summarized as

“Natural’ Personification; In Toya and Caina’s *On the Direction of Creation of Short and Medium Stories in Inner Mongolia in the New Era* [6], he was arranged in the narrative of “after the early 1980s, on the whole, the short and medium stories in Inner Mongolia still focus on the immediate life reality, reflecting that the new life in the social reform is still their general tendency, It refers to his reflection and concern of the consciousness of “root” in his *The Stag with Seven Forks and Horns*, and asserts that this novel is the masterpiece of short stories in the new period of Inner Mongolia. From the perspective of root seeking literature, Zhang Xuejun explained *The Root Seeking Characteristics of Hunting Culture in his Works in the Regional Cultural Characteristics of Root Seeking Literature* (Journal of Shandong University (PHILOSOPHY AND SOCIAL SCIENCES EDITION)), and made a detailed analysis of *The Stag with Seven Forks and Horns*, *The Old Man and The Deer* and *The Plea of A Hunter*.

Liu Lili’s *Reflections On Contemporary National Literature in the Context of Post Colonialism* [7] by Nankai University points out that ethnic minority literature is in the marginal zone in terms of culture, region and other aspects. From the overall pattern of the national literary world, there are three manifestations: first, silence; Second, the loss of dialogue mechanism; Thirdly, “from the perspective of ethnic minority literature, he consciously participated in the discussion of issues of common interest to mankind with his unique artistic perception and life experience”. In the first expression - silence, the author mentioned Ureltu. The author believes that he was basically silent in literary creation at that time. In *A Brief Discussion of Modernism in the Creation of Contemporary Grassland Novels* [8], Ao Ren discussed that Ureltu’s “forest literature” derived his confusion and thinking about natural ecology, and revealed the literary trend of ecological crisis rich in global consciousness from the overall situation of grassland literature.

There are still many excellent works that specially comment and appreciate the creation of Ureltu. Wang Liaonan of Zhejiang Normal University, in his article *The Singing of the Deep State of Mind of the Nation -- A Brief Discussion on the Suffering Consciousness and its Aesthetic Evolution of Ureltu’s Recent Creation* [9], believes that Ureltu’s suffering consciousness is calculated from the novella *Snow* published in 1986. In the novel, the author first portrays the image of the awakened person of national suffering - Shenken old man, who is attached with a sense of affinity for life, but also has the traditional instinctive taboo of life and the tendency of fearing God; There is also the national image created by soberness in his works. On the surface, it is shaping a single character image, but in fact, he has sublimated and hinted a lot of connotation to readers, such as Uncle MiLige in *Woke and MiLige*. It is also discussed from the perspective of aesthetic character. *The Sublimity of Bright Color - The Beauty of Softness*, the beauty of masculinity - the tragedy of black - the tragic Sublimity” reveals the deep state of mind of the nation, which is a great evolution of Ureltu’s creation. Wang Lan mentioned in *the envelopment of the sunset - cultural thinking in Ureltu’s novels* [10] that Ureltu enumerated and analyzed the submerged situation of hunting culture and the increasingly strong concept of private ownership, and mentioned works such as *Where to Sign my Name* and *Crossing the Kebo River* respectively. On July 25, 1996, *Ureltu: The Substitution of Sound*, published in *The Review of Contemporary Writers*, further analyzed the background of Ureltu’s creative theory of “the embezzlement of sound”. The general idea is that “between nations living together on an equal footing, there are similar phenomena in the literary field characterized by narrative fiction. These phenomena change from the abuse of another nation’s cultural resources to the occupation of a new face, as well as the fuzzy substitution of the narrative subject, so as to cover or inhibit the ‘right of self interpretation’ of a nation and cause undue emotional damage among nations.” In this regard, the author gives a relatively mild word - the substitution of sound.

Other papers worth reading include Yao Xinyong’s *The Right to Self Elaboration* that is not necessarily pure self” (Reading Book, No. 10, 1997) and Tian Qing’s “Field” Care and “Monologue”

*Construction - Interpretation of Ureltu's Poetic Text* "(Chinese Journal (EDUCATION EDITION), No. 3, 1999), which have had a certain impact.

#### 4. The Research of Ureltu Since the New Century

The research on Ureltu since the 21st century can be said to be fruitful, but considering the time division and literature share of this paper, the termination time of this review is set as 2015 for the time being. On the one hand, the number of papers published in the past 18 years is five times that of the previous 15 years; On the other hand, the research methods are diversified, including comparative literature, interdisciplinary research and so on; It is noteworthy that there is also a phenomenon of "research of research".

Wang Shuzhi used the theory of magic realism to analyze his novels dreams and the stabbing of hunting camps and the secluded jungle in *His Diffuse Review of the Creation of Ureltu's Recent Novels* [11]. He also said that in *Dreams and the Stabbing of Hunting Camps*, he broke the boundary between life and death and used subjective time sequence to express magic realism. In the analysis of *Jungle*, he emphasized the help of the mysterious color of Ewenki national culture to his magic realism. From the perspective of cultural criticism, Shi Haiying's *Cultural Criticism and the Harmony of Returning to Nature -- the Cultural Appeal in the Creation of Ureltu Ecological Literature* [12] stands in the perspective of cultural criticism, This paper systematically discusses the *Criticism of Anthropocentrism* contained in his theoretical criticism articles published in the 1990s, such as the confusion of hunters, the newcomer snuggling in the arms of nature, and *Reading Notes on Moby Dick*. In addition, his *Narrative Mode: Totem Mythology and Primitive Ceremony -- on the Influence of Religious Consciousness on Ureltu's Creation* [13] is also relatively novel, which demonstrates that the religious manifestations of Shamanism, such as witchcraft, totem worship and taboo, have an impact on Ureltu's creation from content to form, theme to skill. Cui Rong's *Analysis of Dream Writing in Ureltu's Novels* [14] uses Freud's dream theory to demonstrate that the dream in his novels is a direct portrayal of reality. The works mentioned include *Children in Bear Cave* (1979), *Deer, My Little White Deer* (1980), *Dream in the Forest* (1980), etc. Chen Jue of the contemporary Chinese discourse research center of Zhejiang university regards ethnic minority novels as a special discourse in *Discourse Analysis of Ureltu Novels* [15], and Constructs the discourse research framework of his novels from the five aspects of context, theme, subject, form and reader from the perspective of history and cross culture, The conclusion is that the "edge voice is extremely strong, which constitutes a confrontation with the mainstream discourse".

There are also some excellent works that use the relevant theories of comparative literature to discuss Ureltu's works. Li Wang's *Nationality, Intergenerational, Gender and Ewenki Writing - a Comparative Study of Wurtu and Chi Zijian* [16] takes Ureltu's *Ethnography Changes with the Change of Literary Environment* and "Chi Zijian's ethnography is carried out in breaking away from the influence of wurtu and her own literary writing context" as the basic differences, supplemented by nationality, intergenerational Gender differences are carefully discussed. Li Wang also discussed the difference of the practical significance of the two writers from the Ewenki nationality in his article *Writing Ewenki -- the Comparison Wheel of Ureltu and Chi Zijian* [17]. According to Li Wang, Ewenki is the only world of Ureltu's novels, and for Chi Zijian, Ewenki is an important source of her creative path. In addition, Huang Yiqin's *Comparative Analysis of the Ecotypes of Ureltu and Guo Xuebo's Literary Creation* (literary circles (theoretical Edition), No. 11, 2011) by Chongqing Normal University, Guo Yanni's master's thesis on Ureltu and Chi Zijian's Ewenki writing by Hunan University Hang Xi of Inner Mongolia University's master's thesis *The Comparison of the Ecological Thought of Ureltu and Aitmatov's Novels* is an article with novel angle and worth reading.

Of course, the analysis of characters in Ureltu's novels also accounts for a certain proportion. Using the image narrative theory in narratology, bu Jinglei's master's thesis *Research on the Characters in Ureltu's Novels (1983-1993)*" of the Central University for Nationalities divides the characters in Ureltu's works into two categories: the images of young people who accept modern culture and the images of the older generation who stick to traditional culture, and explains the characteristics of the times of the characters. In Luo Zongyu's "on the types of alien images in Ureltu novels" [18] by the school of Arts of Hunan University, the alien images are divided into five categories: helper, passer-by, offender, tourist and intruder, which are discussed one by one. Finally, the view that "what appears on the whole is the Ewenki's recognition of the new regime and national culture" is proved. Many researchers have focused on the creation of Ureltu's novels, while TianQing has found another way to study his essay creation - "painful choice and Ureltu's essay creation" [19]. The article analyzes Ureltu's cultural essays, such as the silent planter, telling Ewenki and Hulunbuir's notes, and puts forward four points: first, Defending the "national voice"; Second, the excavation of national resources, including National Archaeology and national worship; Third, comb the track of national formation; Fourth, the survival of national culture. It can be said to be the work of weight in the research of Ureltu's essays.

In addition to the above articles, there are many excellent papers with novel angles, detailed materials and scientific and rigorous demonstration process, such as embedding and reconstruction: Research on the transformation of Ureltu creation by Chen Jue (Research on national literature, No. 5, 2015), Zhang Zhixin's new theory of the last forest keeper -- Ureltu (Research on national literature, No. 4, 2003) Tian Qing's "the return of sanctity and Poetry: the creation of Ureltu and Shamanism" (Research on national literature, No. 1, 2008), etc.

Another article would like to introduce Liu Lili's "how Chinese writing creates excellent works of ethnic minorities -- Taking the works of Ewenki writer Ureltu as an example" [20]. Firstly, this paper divides the languages and characters of ethnic minorities into four categories, that is, the nationalities that have always had languages and characters (13 Mongols, etc.), the nationalities that once had languages and no characters before liberation (16 Lahu, etc.), the nationalities that once had languages and characters, but now have languages and no characters (2 Manchu, etc.), and the nationalities that once had languages and no characters, Now there is neither language nor written nationality (1 Hezhe nationality). Thus, it reveals the value of Chinese writing to excellent literary works of ethnic minorities. Firstly, literati creation is integrated with folk stories, myths and folk songs, providing a special narrative text form; Secondly, Chinese creation provides a literary form of expression for the dissemination of local knowledge; Finally, Chinese creation makes the cultural identity and cultural identity of national literary works dynamic and dual. The significance of this article lies not only in the analysis of the current situation of ethnic minority Chinese writing, but more importantly, the author puts forward "on the Chinese writing platform, how can ethnic writers stick to their artistic life on the basis of adhering to their national identity characteristics?" Valuable question. The raising of this question will arouse our attention to the artistic life of more ethnic minority writers who use Chinese to create.

Although there are few works created and published in recent years, the research of Ureltu shows a prosperous scene. The second and third generation writers of Ewenki nationality also said that the valuable creative wealth and experience wealth brought by Ureltu novels to them are irreplaceable. Therefore, from this point of view, the next research on Ureltu should open the field of vision. Based on Ureltu's Ewenki writing, it is also a good angle to use intergenerational theory to analyze the intergenerational relationship, prominent personality and common display of Ewenki writers, and try to draw a "cultural clue" of Ewenki literature. Finally, I hope that the research of Ureltu can gradually move towards internationalization!

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