

Literary Writing and Memory Preservation of Ida Pruitt from a Spatial Perspective

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Abstract. Space not only possesses the value of preserving memory but also provides a reasonable approach for cultural construction in narrative works. Identity confirmation is the main way to address issues of identification. It effectively constructs an identity system in the process of expressing self-subjectivity and discourse power, thereby completing the articulation of self-identity. The Chinese writings in Ida Pruitt's literary works are presented in three forms: "de-subjectivity", "partial intervention of subjectivity", and "restoration of subjectivity". From the perspective of multiple identity advantages and cultural studies, she re-narrates Chinese national fables. Using traditional Chinese culture as the writing medium and adopting an ethnographic writing style, she interprets the national character and psychology of the Chinese nation, thus completing her own identity confirmation process. With the help of cross-cultural hermeneutics and the critical theory of autobiographical narrative space, this study selects Pruitt's cultural identity, gender identity, and national identity as research perspectives to interpret her autobiographical narrative texts related to traditional Chinese culture, analyzing how she uses spatial narrative methods to achieve cultural construction and memory reshaping. Abandoning pre-established value positions among various cultural trends and taking commonality as the premise, using creative texts as a literary medium to examine the daily life of the people in a specific era is not only a unique way of Pruitt's Chinese literary writing but also a vivid interpretation of her cultural care consciousness.

Keywords: Ida Pruitt, Spatial Perspective, Cultural Construction, Identity Articulation

1. Introduction

Ida Pruitt (1888-1985) was a famous American writer, social activist, and sinologist specializing in Chinese studies at the end of the 19th century. She was born in Songjiatuan Village, Huangxian County (now Longkou City), Shandong Province, China, and lived in Dengzhou (now Penglai District) and Zhifu District of Yantai City during her childhood. Benefiting from her long-term experience in China and her family background as American Christian missionaries, Pruitt was influenced by diverse cultural trends from an early age and completed her Chinese writings amid ancient Chinese traditional culture and American idealistic utopian culture. As an experiencer of ancient Chinese cultural traditions, a listener to the voices of northern rural working women, and a participant in the cultural changes of gentry families, she achieved a profound understanding of

Chinese social life, and ultimately realized the confirmation of her own subjective identity through the recollection of Chinese national culture and the dissolution of American idealistic culture.

Pruitt's Chinese writings are closely linked to her own experiences. Starting from the early 20th century, she began publishing articles related to traditional Chinese culture in *The Atlantic Monthly*, such as *Day by Day in Peking* (1931) and *New Year's Eve in Peking* (1932), most of which depicted China's real situation in the form of travelogues. In 1921, appointed by the Rockefeller Foundation, Pruitt established the Department of Social Service at Peking Union Medical College Hospital and taught at Yenching University. While actively promoting modern treatment concepts, she trained China's first batch of social medical workers. During her work, Pruitt continuously interacted with patients and students, extensively collected Chinese folk cultural materials, and met two key figures: Old Madam Ning and Old Madam Yin. Later, she published their stories in the forms of *A Daughter of Han: The Autobiography of a Chinese Working Woman* and *Old Madam Yin: A Memoir of Peking Life, 1926-1938*. In her later years, she concluded her biographical literary writing with *A China Childhood*, thereby realizing identity articulation and memory preservation in cultural construction.

2. Alienation from cultural traditions under the trend of the times

Combined with the historical background of Pruitt's era, the study finds that her advocated value concept of restoring national strength and achieving social order stability through traditional Chinese culture was inconsistent with the mainstream discourse context of the times. From an international perspective, with the outbreak of Sino-foreign conflicts such as the Taiping Rebellion and the Boxer Uprising, European and American governments believed that Chinese civil society was full of barbarism and primitiveness, and that Chinese intellectuals and social structures needed to be transformed. Reform in China, they argued, required intervention through forced indoctrination. After World War I, European and American countries no longer held illusions or hopes for China. The Allied Powers represented by the United States, Britain, and France followed the "Fourteen Points for Peace" proposed in 1918, advocating national self-determination and opposing secret diplomacy based on the establishment of a world peace order. All countries should abide by multilateral principles and moral norms in international politics, not seek security solely on their own, but achieve social stability through multilateral organizations. From 1922 to 1927, the anti-Christian movement led by Soviet Russia was carried out under the guidance of the Far Eastern Bureau of the Communist International and the Youth International. It regarded the growing Christianity and its causes, as well as the pro-American ideas emerging among Chinese youth, as obstacles to Chinese people's learning of the Russian revolutionary path. At the same time, it regarded schools, churches, hospitals, and charitable institutions founded by European and American missionaries in China as agent tools of imperialism in China, which indirectly reflected the disappointment of European and American countries with China's social reality at that time. From a domestic perspective in China, starting from the early 20th century, intellectuals represented by the Chinese literary circle advocated modern civilization as a realistic way to transform China, drawing on Western science, technology, and cultural ideas, which led to the gradual decline of traditional Chinese culture. Against this background of the times, Pruitt still adhered to traditional Chinese culture. With a sense of cultural care and pacifist ideals, she believed that Chinese civilization was not inferior to Western civilization. The rulers of Britain, the United States, and other countries should not have aspirations to control China; China's independence and unification should be respected, and the Chinese people should be given time and opportunities to solve their

own internal affairs. Pruitt's way of interpreting China was representative at that time, which provided certain academic value and exploration space for this study.

3. Spatialization of time under cross-cultural hermeneutics

Identity recognition is a major academic discourse in cultural criticism research. "On the one hand, it can serve as a reference standard for individuals and groups to establish their own role positioning in society, including identity, ethnicity, religion, class, and gender; on the other hand, it focuses more on the cultural level and is a form of expression for individuals and groups in pursuing and realizing cultural identity" [1]. With the help of Pruitt's cultural identity, gender identity, and national identity as research perspectives, this study analyzes her three literary works related to traditional Chinese culture from a spatial perspective. Through the narrative strategies of cultural construction and memory reshaping, it effectively perceives the issue of Pruitt's identity confirmation from a Chinese local perspective. *A Daughter of Han*, *Old Madam Yin*, and *A China Childhood* are presented in three forms in terms of the articulation of identity subjectivity: "de-subjectivity", "partial intervention of subjectivity", and "restoration of subjectivity". The speaking subject realizes interactive transformation among Old Madam Ning, Old Madam Yin, and Ida Pruitt. The "critical theory of cross-cultural hermeneutics" recently proposed by scholar Li Qingben [2] is helpful for this study on Pruitt's identity confirmation. Cross-cultural hermeneutics takes spatiality as ontology and internal comparison as methodology, pursues "spatialization of time", and completes cross-cultural interpretation from the research perspectives of "value neutrality", "suspension of time", and "spatial mediation". In Old Madam Ning's identity articulation, the author places herself from the perspective of the other, abandons pre-understanding, resolves the problem of strangeness and difference, realizes the ethnographic writing style of the work through Old Madam Ning's discourse interpretation, and recognizes her own identity attributes. In Old Madam Yin's identity articulation, the author leaves a large interpretive space for her, resolves the other's differences through mutual communication and understanding between self and other, and finds a basis for self-identity construction. In Pruitt's own identity articulation, she understands the other through the self, and completes the final confirmation of her own identity on the premise of commonality.

4. Establishment of identification issues in regional space

The establishment of Pruitt's identification with traditional Chinese culture is closely related to the local Chinese cultural context. We can start from the regional space represented by the Jiaodong area to explore the interactive relationship between traditional Chinese culture and the author's sense of identity. Pruitt was born in Huangxian County (now Longkou City), Shandong Province, China, and later lived in Dengzhou (now Penglai District) and Zhifu District of Yantai City for a long time. The traditional cultivation of Jiaodong culture had a profound impact on her. Overall, the introduction of Western Christianity into China went through four stages. The first three were peacefully introduced in the form of voluntary adoption by China, while the fourth was aggressively introduced through military intervention under the background of the Qing government's ban on religion. After the Second Opium War, the Qing government's policy of restricting religion was gradually replaced by a policy of religious tolerance. Foreign missionaries began to enter the inland provinces of China to carry out missionary work, and their activities were no longer restricted by region, enjoying the protection of consular jurisdiction. The permission of official policies provided a realistic basis for missionaries' activities in China, but the specific development of missionary work was also closely related to the government policies of various regions. Taking the American Baptist Missionary

Union where Pruitt's parents belonged as an example, the period from 1911 to 1936 was a period of expansion and establishment of the Baptist Missionary Union in Shandong. Compared with other American missionary societies in China, the influence of the Baptist Missionary Union in the Jiaodong area was representative, forming five core work bases centered on Huangxian, Dengzhou, Yantai, Pingdu, and Laizhou. Both theological education represented by Bible schools and North China Baptist Theological Seminary, and secular social education represented by Huanwen Boys' School and Weiling Girls' School achieved certain improvements in the number of churches established, the number of believers recruited, and the proportion of school graduates. Against this background, the missionary work of Pruitt's parents in Huangxian and Dengzhou also made progress. When foreign missionaries purchased houses or rented land in rural inland China, the attitudes of local governments and officials played an important role. When Pruitt's father, Cicero Washington Pruitt (1857-1948), arrived in Dengzhou to renovate the courtyard he had rented, the local prefect received him and other church personnel politely and warmly in accordance with the permission of Sino-foreign signed agreements. In 1861, the Nevius couple (John Livingstone Nevius, Helen S. Coan Nevius), who had long lived in the south, moved to Dengzhou and believed that "the local people are more friendly and simple in character, and missionary work in Dengzhou is smoother than that at the missionary stations in southern China" [3]. The Mateer couple (Calvin Wilson Mateer, Julia Brown Mateer) also affirmed the relatively friendly attitude of officials and people towards foreigners. Through the establishment of American missionary societies in Shandong and the general reflections of missionaries, it can be noted that the local people held a certain degree of tolerance and permission towards foreigners coming to China. This study believes that this phenomenon is related to the cultural attributes represented by the Jiaodong area. The inclusive, rational, kind, and simple Jiaodong culture, as the representative national characteristic of the region, was integrated into people's daily lives, thus nurturing the simple, sincere, and kind character of the local gentry and people. The rational and inclusive folk tradition provided a relatively stable and comfortable living environment for foreign missionaries, which had a certain impact on Pruitt, who had a religious and cultural family background.

Influenced by both Chinese and American cultural models, Pruitt herself formed a value position of cultural pluralism, treating various cultural trends with a sense of cultural care and pacifist ideals, and advocating the realization of social order stability through cultural traditions. She believed that Chinese society had its own way of life and national traditions, and the Chinese people had the ability to change on their own. Pruitt's culturalist ideas were similar to those of the famous British philosopher Bertrand Arthur William Russell (1872-1970) of the same period. In 1921, Russell came to China to give lectures, advocating gentry class culture and China's institutionalized society. He published a series of articles in *The Times* advocating the preservation of traditional Chinese culture. From the perspective of the diversity of world civilizations, he believed that China should not take the path of an industrial power like Japan. In *The Problem of China*, Russell compared the warlike and imperialist ideas advocated by the West with the harmonious and benevolent governance traditions advocated by China, stating that "the mode of life that the Chinese have worked out for themselves has lasted for thousands of years, and if it could be adopted by other countries, the world would be a much happier place than it is. The Chinese, from the highest to the lowest, have a calm dignity, which is not destroyed even by European education" [4]. Cultural self-confidence and conscious maintenance of ethics are unique character traits of the Chinese people. Even without advanced science and technology and devout monotheistic religious beliefs, the Chinese people can still maintain social operation with the help of traditional civilization and moral beliefs. Therefore, what Russell valued was China's long-standing moral traditions, and he regarded protecting its

independent development as the obligation of the whole world. People should save themselves by establishing an orderly government, developing industry, and popularizing education, without relying on others. Pruitt also recognized Chinese nationalism and cultural traditions, independent of modern European countries full of colonial power. In the process of organizing and participating in China's Industrial Cooperative Movement and supporting the War of Resistance against Japanese Aggression, she showed anti-imperialist views as a pacifist, abandoned the stereotyped impressions and caricatured portrayals of Orientalism, and retained the essence of Chinese culture in her works.

Although Pruitt was born into a Christian family, she did not choose the path of religious salvation, and she also questioned and criticized certain religious beliefs advocated by Christianity. As a writer and social activist, she went deep into the interior of China, achieving a balance between public and private spaces. By examining the different Chinese stories written by Pruitt and her mother, Anna Seward Pruitt (1862-1945), we can further understand Pruitt's sense of identity constructed in the Chinese local space. The Chinese cultural writing from Anna Pruitt to Ida Pruitt implies the evolution of American women's imagination of China and the interactive relationship between China and the United States from a continuous gender perspective. As a representative American female missionary in China at the end of the 19th century, Anna Pruitt aimed to mediate between the Chinese people and God, writing about China in the form of missionary chronicles, and constructing American idealistic utopian culture in a foreign environment. Different from her mother's cultural background, Pruitt experienced the identity transformation of American women in social space from the end of the 19th century to the early 20th century, that is, from a private role in family affairs to a public role in social work, and from religious doctrine dissemination to secular reform activities. Unlike her mother's writing style, Pruitt's Chinese writing was more interpretive and reflective, combining ethnographic writing with biographical narrative from the perspective of psychological and cultural terms and sociologists, retaining traditional Chinese culture and lifestyle in the process of going deep into China and searching for self. She did not agree with the American concept of "chosen people of God" and the proposition of redeeming atheist China, and criticized China policies centered on conversion and reform. The religious ideas advocated by her mother made Pruitt notice the individualism, sense of superiority, and condescending attitude behind the self-sacrificing image of foreign missionaries in China, and criticized the use of religious salvation as a reasonable way to achieve women's liberation. Taking the position of preserving the essence of Chinese culture, she participated in cultural construction, restored social operation with traditional resources, and established a space for Chinese women to speak for themselves. Pruitt broke through the religious and cultural space defined by her mother, and established her own identity attributes with a sense of cultural care. This was not only a resistance to foreign missionaries as agents of transforming China but also reflected another mode of Sino-American exchanges. "Social work requires learning the language and culture of local people to understand their ideas and social patterns. If she spent so much energy studying others, those others were the Chinese" [5].

5. Spatial autobiographical writing in subjective dialogue

As a way of depicting and redefining the subjective position of the autobiographer, autobiographical texts involve both physical aspects and extend to the abstract position of the individual in society, that is, identity confirmation. As a self-narrative construction of textual structure, autobiography organizes and selectively interprets events in the form of discourse.

5.1. Spatial autobiographical narrative in the physical surface dimension

Spatial autobiographical narrative in narratological theory is "a narrative method that seeks self-positioning in the construction, overlap, movement, and change of space. In the process of exploring the internal connection and significance between changes in nature, geography, and field and the process of self-growth, the autobiographer realizes reflections on the question of 'who am I'" [6]. As a sub-genre phenomenon, spatial autobiographical narrative can deeply study the spatiality of texts through narrative discourse. By recognizing the discourse interpretation and narrative strategies of the autobiographer in physical space, the sense of identity and identity articulation of the subjective self in physical space are formed. In this process, the spatiality in autobiographical narrative gradually emerges, deepening into the text and the psychological space of characters, thus forming the critical theory of autobiographical narrative space. Spatial autobiographical narrative involves several types of autobiographical narratives, such as topographical autobiography, relational autobiography, travel autobiography, diasporic autobiography, and wandering autobiography, which focus on self-construction of the autobiographer with the help of external physical space. Pruitt's works related to traditional Chinese culture, such as *A China Childhood* and *A Daughter of Han*, belong to the types of topographical autobiography and relational autobiography. The former starts from the place where the autobiographer has lived for a long time to explore the interactive relationship between it and the construction of the life subject; the latter focuses on the relational space between the autobiographer and the narrator, recognizing the self in the spatial dimension between self and other, thereby establishing the subject's own positioning. As a physical existence, space is first presented in the form of topographical autobiography in Pruitt's textual writing. *A China Childhood* selects the northern rural courtyard where the author lived in her childhood as the entry point, involving ancestral halls, studies, and backyards. The courtyard purchased from the local wealthy Ding family could meet all the needs of a family. The seven courtyards with eleven rows of rooms included bedrooms, studies, ancestral halls, living rooms, kitchens, and vegetable gardens, which amazed American missionaries in China. Subsequently, the author extends to the entire Songjiatuan Village and the mountain scenery around the village, recalling two different lifestyles of her childhood in the extension and arrangement of space. Pruitt's topographical autobiographical narrative breaks through the time sequence and integrates it into space, which is obviously reflected in the titles and illustrations in the paratexts. Among the seventeen chapters, ten are named after space, such as "Houses Are the Outer Garment of People", "Women's Courtyard", "Ancestral Hall", "Servants' Quarters", "Backyard", "Outside the Main Gate", "Outside the Back Gate", "We Go Further Afield", "Into the Mountains", and "The Farther Coast". Following an inward-outward narrative perspective, the author completes an in-depth depiction of her long-term residence in China from the courtyard to the village and then to the other side of the ocean, combined with schematic diagrams of Songjiatuan Village and the courtyard. Space is no longer merely a static background and a narrated object, but possesses a narrative function that helps the subject carry out self-construction.

A Daughter of Han is presented through the form of relational autobiography between Pruitt and Old Madam Ning, completed under the dual participation of the autobiographer and the narrator. Troubled by identity issues in the 1920s and 1930s, Pruitt strived to seek familiar cultural memories in the living environments of China and the United States. In 1921, she founded the Department of Social Service at Peking Union Medical College Hospital, met several patient friends, established close ties between the hospital and society, and recorded local daily life and social events in the form of medical records and diary essays. In the process of continuous interaction with the Chinese people, her familiar cultural identity gradually emerged. Therefore, in her spare time, Pruitt began to

collect Chinese folk culture. She actively communicated with patients during treatment, intervening in the daily lives of the Chinese people as a listener. She aimed to deeply understand the customs and cultures related to birth, reproduction, marriage, and funeral in Chinese local families. During this period, she met Old Madam Ning from rural Shandong. Knowing that Old Madam Ning was familiar with rural cultural customs and historical legends, she invited her as an interviewee to talk to her three times a week for two years. In this process, Pruitt accumulated rich materials on northern rural folk culture, including solar terms, weddings and funerals, beliefs, and myths and legends. On the other hand, she resolved the issue of identity strangeness through the form of the other's identity articulation, and finally published it in the form of biographical narrative. The relational space between Pruitt and Old Madam Ning was constructed under a sense of identity. Firstly, both of them were from rural Shandong and had a deep affection for rural culture. "I came to Peking and usually wore farmer's clothes; I was not used to those nice clothes" [7]. Pruitt had been in deep contact with northern farmers since her childhood and highly praised them: "Although the old ways have passed into history, the basic character of the people remains: their independence (which some call peasant stubbornness), their sense of justice, their endless striving, their sense of rhythm, harmony, and dignity" [8]. In Old Madam Ning, Pruitt reconfirmed the tenacious characteristics of Chinese farmers. Secondly, Old Madam Ning had worked as a nanny in a missionary family, playing the same role as Pruitt's nanny "Dada". In American missionary families in China, local nannies, cooks, and servants were usually hired. This group provided the initial perspective for missionary children to contact Chinese folk culture. Due to their parents' work, they established close emotional bonds with their nannies. "As long as her face shone upon us, the whole world became as fresh as the sky" [8]. Although living at the bottom of society, the hardships of life did not wear down the spiritual qualities of this group. Their simple, diligent, kind, and open-minded peasant virtues showed the power of traditional Chinese culture. Represented by this group, Chinese culture, set against the backdrop of American idealistic utopian culture, revealed social class differences, which instead strengthened Pruitt's sense of identification with Chinese culture. The unnoticed and obscure nanny role and Pruitt both faced the problem of identity confirmation, which is why the author voluntarily resided in the other's position in the form of "de-subjectivity" to realize Chinese cultural writing. In addition, when tracing the reason for Pruitt's enthusiasm for Chinese folk culture, she once said, "It is precisely the existence of folk beliefs that China can persist in traditional culture. The loss of such beliefs has led to the suicide of young students. Therefore, I have the responsibility to find the unique beliefs of the Chinese people." Pruitt noticed that Old Madam Ning possessed national beliefs and spiritual traits representative of the Chinese nation, such as a sense of family mission. Living in a turbulent war-torn era, Old Madam Ning's son lost his teaching job. Faced with the destruction of the family by the war, Old Madam Ning said, "If we lose our livelihood, our whole family must stay together; we must not let the family separate" [7].

5.2. Autobiographical narrative space in the spiritual and cultural dimension

Under the function of the physical dimension, space also contains rich spiritual values such as cultural traditions and social attributes. Therefore, we can analyze the autobiographer's spatial practice in the text with the help of the theoretical perspective of autobiographical narrative space. Autobiographical narrative space is a spatial interpretation of multiple selves, containing the autobiographer's control over the degree of participation of his own subjectivity. Subjective space is often expressed in a pluralistic and dynamic form, where the subject is constantly generated, transformed, drifted, and dissolved, forming a differential space between the autobiographer in the

text and the narrator of the story, thereby increasing the subject's function of examining and handling himself. With the narrative strategies of counterpoint writing of narrative perspectives, non-chronological juxtaposition of texts, spatial representation of multiple selves, and the three-dimensional space between the autobiographer and his era, culture, and society, Pruitt constructed a space of self-subjectivity. In *Old Madam Yin*, Pruitt achieved dialogical articulation between the autobiographer and the narrator through first-person and third-person narrative perspectives respectively. The ethnographic writing form endowed the text with a personalized narrative style, deepening the interpretation of cultural issues through personal experience and individual consciousness, thereby building a three-dimensional space between the self and cultural phenomena. In the identity exchange between insiders and outsiders, self and other, the self-subjective identity is highlighted, and cultural attributes are interpreted from an individual perspective. During her work in Peking, Pruitt sorted out the accumulated Chinese cultural materials. By exploring her consideration, selection, reorganization, sorting, and editing and updating of writing materials, we can find the author's focus on cultural phenomena. Pruitt paid particular attention to the weddings and funerals told by Old Madam Yin. Detailed descriptions are given in the text, from the processions of mourners going from the city to the scattered graves in the wilderness, to people offering spirit tablets of the deceased and ancestral tablets at funerals, and presenting offerings to the deceased. "Processions of wedding celebrants came and went on the road; bridegrooms all sat in green sedans, brides in red ones, followed by a small group of musicians playing flutes and drums and carrying large flags" [9]. Folk wedding customs such as the bridegroom's blue long robe, the bride's pompom headdress, and the bridesmaid's embroidered red shoes are also scattered throughout the text. Folk customs are the life culture created, enjoyed, and inherited by the majority of people in a country and nation. The author showed the traditional Chinese way of life in the construction of cultural space. In contrast to the mainstream clichés of superstitious heresy and feudal backwardness, Pruitt often treated the lost memories with a sense of identification and understanding. Faced with the illusions on the walls of the courtyard house, the author interpreted them as "effectively blocking all evil spirits that want to break into the courtyard" [9], because local people believed that evil spirits could only walk in straight lines, and the courtyard surrounded by four walls could play a good defensive role.

As a literary writing based on memory, recalling memory in space can deepen the perception of the autobiographer's identity and self-awareness. Autobiographical texts are the spatial reshaping of memory forms, integrating the unique fictional and imaginative characteristics of memory into textual construction. Under the influence of memory, the subject's mind returns to the present and evolves into a form of constructive behavior in the future. At this time, the constructive subject memory has added a new interpretive function, and the narrative space is interpreted and deduced in memory. Pruitt had a particular preference for Chinese folk architecture. When writing her autobiography in her later years, she said, "The design of Chinese courtyards is geometric, with a sense of rhythm, harmony, and overlap in flow. Whether symmetrical or asymmetrical, there is a sense of balance, as well as a sense of dignity, taste, and personal space. This design is the first and very satisfying design I have realized in my life" [8]. In the 1930s, Pruitt purchased a courtyard in Xiaoyangyibin Hutong, Peking. She regarded houses as the outer garment of people and a realistic expression of national culture. Houses are no longer merely buildings, but a practical symbol of cultural identity. When decorating the Peking courtyard house, Pruitt used the decorative concepts of traditional Chinese courtyards, adding white paper to the windows. Because paper can both let in sunlight and resist the cold. The renovated courtyard house reflected the integration of Chinese and American cultures. At the same time, Pruitt inherited the essence of Chinese architectural culture,

endowing the courtyard with cultural connotations through imagination and fiction, thereby achieving a balance between identity confirmation and cultural construction.

6. Conclusion

Pruitt's literary writing about China, which deviated from the mainstream discourse of the times, provides space for in-depth research. She adopted a sense of cultural care and pacifist ideals to treat various cultural trends, advocated the realization of social order stability through cultural traditions, and further believed that Chinese society had its own way of life and national traditions. Pruitt's interpretation of Chinese culture had a more reflective and local stance. Combining ethnographic writing with biographical narrative from the perspective of psychological and cultural terms and sociologists, she achieved cultural construction and memory reshaping in the process of preserving the essence of Chinese culture. This study combines space, autobiography, and memory, and with the help of cross-cultural hermeneutics and the critical theory of autobiographical narrative space, deeply interprets Pruitt's control over the degree of participation of her own subjectivity in the process of interpreting China. It unfolds in turn through three narrative strategies: "de-subjectivity", "partial intervention of subjectivity", and "restoration of subjectivity", ultimately completing her own identity confirmation process. Abandoning pre-established value positions among various cultural trends and taking commonality as the premise, using creative texts as a literary medium to examine the daily life of the people in a specific era is not only a unique way of Pruitt's Chinese literary writing but also a vivid interpretation of her cultural care consciousness.

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