

How Space Is Used to Represent the Identity of HK People in Ann Hui's Films

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Abstract

Different from the HK images in the authorities' promotion or those from commercial films, unconventional images of this metropolis emerge from Ann Hui's films. The city space in her films is engraved with historical memory and cultural identity. This paper intends to examine how Hong Kong city space in Ann Hui's films is used to represent the identity of HK people.

Keywords

Ann Hui; City Image; Space and Globalization; Diaspora and Identity.

1. Introduction

In our space dominated era, everyone is placed in different space, location or varied places within the same space. He senses the world in his unique place. Therefore, space embodies specific cultural function and reflects the history, authority relationship, ideologies and life experience. The society one belongs to and the cultural identity one possesses are also manifested through his/her space.

As a native HK person, her city space has become the place that often appears in Ann Hui's films. However, she highlights on something differently than other HK films. In a number of HK commercial films, Hong Kong is depicted as a legend: it has highly modernized international trade centers, it contains the gangsters circle and triads while it is also the fashionable community of the middle class. However, all the other versions of HK lack its own featured space as an international cosmopolitan, and its unique history, cultural memory and citizen life have been neglected.

In the mean time, Ann Hui has been contributing to Hong Kong her special emotions as she has put frankly, "HK is my constant film topic, everything about the life style, feelings, exchanges, joy and pain of HK people". (Hui 2010). Hong Kong, in her view, is the most important city in her life. Called by this "my city" self consciousness, she captured the ordinary space and chose to leave aside the aurora of the city. The vivid realistic style helps highlight the citizens' cultural memory and local experience of daily life space and the alternative space for the lower-tier underprivileged group that are ignored by main stream commercial films and the official promotions.

Besides, Ann Hui's unique life experience enables her to focus on the people who wander among different spaces and seek their identities during the migration. In her opinion, the migration between varied spaces has a link to the cultural belonging and identification. It is obvious that in her films, space does not stand only as an objective geographic location or a story background. It bears the HK people's unique historical memory and cultural identity. Therefore, it is synchronized with the distinctive history and psychological subtle changes, and reflects the economic, cultural and psychological evolution from the colony past as well as accelerated globalization since 1990s.

This paper will focus on three films, *The Way We Are*, *Ordinary Heroes* and *Song of the Exile*. Various types of space in Hong Kong are analyzed to provide an understanding of what the space has embodied for Hong Kong historical memory and Hong Kong people's cultural identity.

2. "Non Place" in Globalization & Lost in Identification

Sociologist Mike Featherstone points out that the pursuit for cultural identity is based on the belongingness of "space" and "place". The so called place indicates a space with fixed borders where the social relationship is established by solid relative bonds and residency duration. (Featherstone 1995) He believes that the self identification is fixed at a physical space. The "space" has changed into a "place" because of the emotion sustenance and sedimentary symbol bonds. (Featherstone 1995). Mike Crang also emphasized on the importance the place for the establishment of human emotional belongingness and human contact. He believes that the cumulative time could turn the space into a place while a place has its own past and future to keep people around it. (Crang 1998) Thus, we could see that when compared to the homogenous "space", a "place" is attached with more emotional colors and culture contexts. This goes with the perspective of human and lays more emphasis on the interaction between human being and their place. Therefore, be it Featherstone or Crang, they both endeavored to restore the primary relation between human and space, stressing the mutual dependence of human and the space. Space is not only a physical concept; rather, it stands a "place" where unique local experience and vitality are condensed due to the endowed emotional, historical and cultural by people's activities and contacts.

Hong Kong used to be a tiny city full of local vitality. However, it started its acceleration process of modernization, metropolitanization and industrialization in 1960s. By the 1970s, it had leaped with miracle economic growth into an Asian financial center. The local and cross-border economic growth, information revolution and technology advance as well as other forces propelled Hong Kong into a mega metropolis. Thereupon, typical metropolis scenes such as skyscrapers, grand hotels and plazas, shopping malls, modern office buildings and even Disney Theme Park boomed in Hong Kong City place.

Even after the return of Hong Kong in 1997, HKSAR still endeavored to maintain its critical role of both economic and financial center with the idea of forging "Asian Metropolis", "Eastern Manhattan" and other glory city images. The Director of Planning Department then of Hong Kong SAR maintained at that time the ancient buildings and architectures in the urban districts were to be dismantled to make room for new construction.(Pan 2003) Then Hong Kong SAR started removing those ancient, ragged buildings and communities, say, the removal of Tai O Watershed in 2000 and Dakan Village, a temporary settlement in the urban area in 2001 and so forth.

However, when the ancient buildings are gone, the belongingness of Hong Kong community residents is forever lost. The grand construction lacking of local characters emerged along with the globalization of this city is emptying the history, cultural memory and life experience where the city possessed. One of these consequences is the ever increased homogeneousness of city space. The space of many cities has degenerated into hollow scenic symbols that fail the people for a touch of culture and life. For this, Mike Crang employed "non-place" for the modern space where local characters are gradually lost to and eroded by the globalization procedure. "Non-space" refers to "the space symbol with local cultural characters extracted. What used to be loaded upon the space, history, cultural memory and life experience has been diminished." (Sun 2010,p.6) This "space" keeps eroding the "place" and Hong Kong gradually turns into a "Generic City" as put by Ackbar Abbas.(Abbas 1997)

Unfortunately, under the influence of globalization, Hong Kong space is evolving into a "non-place". Its historical tradition, cultural memory, life style and unique city features are losing

rapidly. The common life, the underprivileged and the poor's demand is marginalized. Hong Kong people are losing their identity.

3. THE WAY WE ARE: Daily Space

Luckily, as is pointed out by Anthony Giddens and John Tomlinson that globalization does not mean the absolutely homogeneousness (Giddens 1990). While it is bringing threats to local cultures, it also helps arose and cultivate people's consciousness for local reservation and enhance people's attention and defense of local cultures. (Tomlinson 1999)

Since 2000, Hong Kong community has been through economic turbulences. Those evoked people's doubts on the mythology of pure seeking of economic growth. They began to miss their old familiar streets. Capitalism and globalization rewrote Hong Kong and HKSAR dismantled ancient buildings. These drew upon extensive attention from all walks of the society. Public protests (Queen's Pier in-situ preservation campaigns) were also lit up. As was pointed out by Prof. Ma Jiewei, rocketing development erased the "local" memory. Thereafter, some Hong Kong citizens sought their collective memory and endeavored to restore some history traces in this city under constant reconstruction (Ma 2010, p180). The old style city and the streets inside were removed and rebuilt, bring emotional communities into commercial space. So people request the space to be recovered into the place, in the hope that any iota of neighborhood emotions once accumulated could be maintained.

Against this setting, Ann chose to shoot those common citizens' life related to daily living space, instead of those global "non-places" like skyscrapers or shopping malls. Daily space is the gathering place for all the activities, bonds and common roots. Only in daily life could those comprehensive social relations that enable the being of human kind and even a single person be presented in a complete form and manner.

Therefore, Ann panned her camera to the city space loaded with local culture and historical memory to confront the erosion from non-space and the drowning of native identity.

Among her works, *Summer Snow* (1994) resided in the Tenement House built between 1950s to 1960s, *Ordinary Heroes* (1999) shot in the old Yau Ma Tei District, *Tin Shui Wai series* (*The Way We are* 2008 & *Night and Fog*, 2009) located in Tin Shui Wai at Yuen Long and *A Simple Life* (2012) in an old community named Sham Shui Po are representing the intensive local space color. These are the daily space full of life breath, close neighborhood relationship and conventions and customs. Only in these types of city space could we touch the real, ordinary and humane Hong Kong. The fact is, "for those ordinary Hong Kong people, memory and city experience of Hong Kong are, but not limited to those landmarks. The life related old streets, aged architectures are the necessary parts to a single life. It is both the objective city appearance and the subjective human emotions"(Zhao,2012). The daily space in Ann Hui's films could be somehow aged, ragged or dilapidated, however, it is emitting the meaning of life and history in a nostalgia manner .

In the film *The Way We Are*, Ann captured a remote town Tin Shui Wai located in the Yuen Long District, Hong Kong. The grassroots live there. The sentimental name of "The City of Sadness" was what the media labeled for occurrences of suicides, domestic violence, new immigrants and other social issues. However, in this film, she did not play up this sadness, only showing the ordinary life. Most of the plots were about what a simple Hong Kong citizen would do. The scenes were about cooking dinners and having dinners. Even the eggs were done by Mrs. Cheung in a numerous of ways: steamed eggs, poached eggs, green bean stirred eggs, peeled prawns stirred eggs and so forth. The seemingly repeated life scenes made one feel familiar and warm. Beauty of life raise above the trivialities.

Plain city space as is demonstrated, it is the place with Hong Kong feature: middle and low-tiered citizens' housing, shops for mushrooms and jewelry, the supermarket where the heroes

and heroines work, the food market, Christians' gathering place joint by Cheung Ka-on and his classmates, the grocery store, a hospital, the Victoria Park where people would spend all night with lit kindles on Mid-Autumn Day and so on. These places for living, working and entertainment tell the tales of the life Hong Kong people have lead. There are night scenes from Mrs. Cheung's balcony, where tense lights of residential windows are twinkling. Under the sky, the cold cement buildings are where ordinary people trust their life and emotions with. The daily space loaded with life experience and humane care and soaked in daily breath are what make the city a real "home".

In the film, the residents in Tin Shui Wai still keep those Hong Kong traditional customs for festivals and in daily life, say, Ka-on and his classmates joined the Christian church, Mrs. Cheung's relative's funeral, Moon Cake coupons from her younger brother and so on. These native Hong Kong deeds arose the echo from local

people. Mike Featherstone believes, "it is through these celebrations at certain intervals that helps enhance our collective recognition for our family, region and nation." (Featherstone 1995) Besides, Mrs. Cheung's warm-hearted help and selfless care for the aged lady who lives next door shows the true love one for another and so it is when the granny feeds back this care with gifts like mushrooms and gold jewelry. A warm sense is added when three of the people were having Mid Autumn Day together. This adds to the warmth of Tin Shui Wai. In fact, what Ann Hui shoot is the Hong Kong ordinary life more than the scene of Tin Shui Wai itself.

Old video reels edited in the nostalgia mood apart from the restored details of Hong Kong daily life. These enable people to understand what Hong Kong has gone through. Tin Shui Wai used to be a walled village and then the British Hong Kong government turned this place into a new town where serves basically as domicile place in the 1980s. The black and white images of butterflies and crabs shown in the wetland in the beginning fade into the light rail, implicitly informing the enormous changes in Tin Shui Wai. The photos of Mrs. Cheung working in a textile mill when she was young is paying tribute to the era when HK economy went for light industry. In the end, the citizens gathered in Victoria Park to light candles and lanterns in celebration of Mid Autumn Day. This is a contrast with the old days in the black and white. The echo from numerous Hong Kong people is aroused when the history is traced. Hong Kong people pay tribute through these frozen scenes in the photos whereas the Tin Shui Wai community loaded with local historical memory and life experience assumes a typical place for people to confront the cold and alienated globalized capitalism and to protect their identification. The time and space tangled form employed by the director has established the links both between Tin Shui Wai and HK inland and that of past and present, revealing strong nostalgia feelings and local consciousness.

The public respond well to the film, one important reason being that it condenses Hong Kong emotions and local features. The city space in the film restores the true living status of people and their eat, drink, tears and laughter. It epitomizes almost everyone's life and every Hong Kong people can find his identity from it. Ann Hui said, "as Hong Kong people are so aware of their identity in recent years, what Hong Kong is, what is left here, many people become aware of their deeds and the history conventions. This film is just on that topic." (Kuang 2010, p.160)

Nostalgic films were not only motivated by a desire to relive the past or escape the future. Many would make use of what Blanche Wing-ki describes as an 'indirect parallel of social anxieties in past periods' (Chu 2004, p.341). With works like *The Way We Are* (*A Simple Life*, *Summer Snow*, etc.), Ann Hui managed to shift the audience's focus from "non-place" to the place where local history and collective memory stay. And the presentation of ordinary people's local experience and daily life has effectively confronted the erosion from the rapid globalization and cosmopolitan procedure. It eases the anxiety Hong Kong people have from the changes of the society. A cultural identity belongs to Hong Kong citizen has been thus

established. With the representation of the aged city communities engraved with the changes of HK society and history, collective memories and unique local experience, Ann Hui endows the Kong Kong people with their cultural identity and a sense of belonging in her films.

4. Ordinary Heroes: Marginal Space

As we know, various unequal spaces exist in the city we live. The inner plan for many cities reflect only the value and expectation from the authorities, the investors and tourists. The design and application of the space cater only those vested interest groups and the power while the underprivileged and the weak are excluded from city construction.

However, different from those commercial directors in Hong Kong, Ann Hui's works are showing enormous interest for the marginal grassroots such as drug addicts, prostitutes, political exile, immigrants and refugees. For in her eyes, "My family and I belong to the marginal circle and so it is with the majority people of the society. It is my interest and nature to care about the weak and the underprivileged." (Hui 2010, p.21) As for the presentation of city space, besides what is mentioned of those daily spaces, Ann casts her lens on the marginal space where the poor and weak reside. This is the space of other side of Hong Kong where used to be blocked by the economic discourse of so call modernization and globalization. This typical marginal space carries the misfortune and struggles of the grassroots.

When talking about the reasons to shoot Ordinary Heroes, Ann commented "Before 1997 the return year for Hong Kong, many people sang songs for the city. The truth is there is a dark side of Hong Kong. Some lead very hard life which would never be kept in the Hong Kong official history. Say, a tramp, whose story will never be heard of if I do not hear it by myself. His deeds have touched what are vital to this society. Hong Kong films talk mostly about tycoons, gangsters and triads. I saw is no film about people involved in social movements. I wanted to tell stories in this angle." (Hui 2010) In this film, Ann Hui revisited the marginal space, trying to reshape the Hong Kong Spirit lost in the highly developed city. This aims at helping regaining Hong Kong people's unique identity.

Ordinary Heroes tells a story ranging from 1979 to 1989. In the official record, this is a critical decade for the city. Great achievements were made in the areas of economy, financial revolution, public education, and infrastructure and thus an energetic international metropolis stood up. Meanwhile, Ann Hui saw those underprivileged group and grassroots that were forgotten by main stream media: the boat dwellers, tramps, boat brides, uncertified mothers, stowaways from mainland China and social movement participants and streets artists. "Different from those popular nostalgia films, gangster films, exotic nativism films and high styled or fable telling films in the late 1980s and 1990s, Ordinary Heroes rewrote 'Other Histories' as 'Historical Subject' using nostalgia memories" (Lee 2009, p.46) These neglected and forgotten marginal men by the main stream voices are the important objects when Ann Hui looks back into 1980s to reshape Hong Kong spirit.

Under this topic, what is shown for the Hong Kong city space is the poor and ragged community: typhoon shelters, fishing boats, public housing, temporary shelters and tramps' camps beneath the viaducts and intelligent challenged children's welfare institutes. These marginal places of city are different than those images from the official propaganda of HK as an international metropolis.

Temple Street where Mok Chui Yu performs dramas in the open air is an important space. Compared to the modernity of Causeway Bay and the fashion of Victoria Harbour, Temple Street links most to the middle and low citizen life. Mobile vendors, featured small inns, fortune tellers all make a living here. It breathes in and out with this grassroots air. In Ordinary Heroes, Mok's performance place, Temple Street, corresponds to the social movement politician Ng Chung Yin's anti main stream politician ideal. The common people and the grassroots make it a place

for the mass. As a place where the simple lives gather and exist, it is the symbol of value that is against those practices like anxiety in modern society, such as the traditional civil honor, the positive attitude towards life and mutual care in the neighbor. These epitomize Hong Kong spirit.

Another role is Peter Cam from Milano, Italia, a Father with strong sense of humanism. He lives with tramps, drug addicts and immigrant workers in the tents under a viaduct. The condition is lousy and vehicles pass by them. He spends all his life fighting for the weak and he has close relationship with the grassroots. This selfless help with sympathy for the grassroots is also Hong Kong spirit.

In the second part of the film, the booming 1980s from 1979 to 1989 is revealed, mainly on the Yau Ma Tei boat dwellers' efforts for home on land and equal rights. This part starts from the "Fishing Boats Event" in 1979 when a fierce fire destroyed many poor fishing men's boats in Yau Ma Tei and even killed some. So a joint protest was made by the water dwellers with supports from journalists and social workers. As most fishing men were less educated, they knew little about how to fight for their rights and the British HK government ignored what they needed. Years later, they finally gained the right to have home on land whereas their wives' identities who had run from mainland China became illegal for the government cancelled the "Touch Base Policy".¹ As they turned illegal and not acceptable by Hong Kong, the most underprivileged group were even deprived the rights of using space, ending up Water Brides – although married to HK from mainland China, they never had the opportunity to witness the prosperity of HK, let alone the basic human rights.

Even though, there are still some people like active social movement participants endeavor for water brides' and uncertified mothers' rights. They care about these grassroots and willing to help them without any hesitation. As for the orientation of the film, Ann Hui commented, "I have been in Hong Kong for more than four decades. I seldom meet "big people". But I meet many people who are truly great, say, Father Peter Cam and those mothers with no certification. They are the very people. They are passionate subjects. I want to keep them in my film." (Hui 2010)

In the scenes above, we see a different aspect of modern Hong Kong city where powerless class are dismissed to marginal space. Tough life conditions forced them to struggle against all the unfairness of the society and the ill arranged space. As a renowned intellectual who commits to social welfare and feels sympathy for the marginal group, the film author Ann Hui aims to speak for the powerless class and the weak with showing the city's marginal and low-tiered space blocked by Hong Kong mainstream discourses. She fights for their rights. Many symbols exclusive to Hong Kong are used to get a collage of a different Hong Kong. The deepened core issues here are "searching for self-identity".

In *Ordinary Heroes*, Tung hopes that Sow remembers her past but not him. Sow pretends to forget the past even though she remembers it. This is a painful struggle between forgetting and remembering. "Never Forget It" is the last part of the film, emphasizing the importance what the present carries to the past. Sow finally chooses to face her past and restore the history. This is a metaphor that only when Hong Kong people choose to face their unavoidable traumatic history, could they rejuvenate their identity today. This is the preconditions with which the people here could view Hong Kong as their home.

5. The Song of Exile: Diaspora and Identity Seeking

From the context of the history, Hong Kong used to be the place where people could come and go freely. It served as a place for people who avoided the unpredictable politic situation or those who sought their more reasonable place abroad takes it as a spring board. Therefore Hong Kong was the hub for transition. This role is linked to its colony history. Later, as a hub for commodities, for transit and commercial investment, as well as a metropolis and tourist

interests, this mobility of people and tides have become HK's cultural feature. (Luo 2002, p.159) This cultural style, when shown in HK film productions, is about immigrations and exile. This lasts for decades. Ann Hui's films such as *The Story of Woo Viet*, *Boat People* and *Song of the Exile* rank show people exiled in different space for the exploitation of their cultural identity.

Ann Hui was born in Liaoning Province, Northeast China, in 1947. She used to live with her grandparents in Macao as a toddler. She was brought to Hong Kong at the age of 5. After graduation from senior high school and later Kong Hong University, she went for a film program in London and returned in 1975 to work in TV and film

industry. Personal drifting experience and colony growing experience have set her always in the collision of different languages, cultures and values. She usually feels division and confusion for both the definition of home and identification. These get reflected directly in her films. Ann Hui's films often deal with the themes of 'exile, diaspora and refugees' (Erens 2004, p.179) In the 1990s and 2000s, the diaspora has become more explicit in Hui's contemporary dramas. As mentioned before, *Ordinary Heroes* (1999) historicizes the territory's political activism through the plight of Hong Kong's boat families while *The Way We Are* (2008) examines the predicament of a notorious small town in the New Territories.

The roles in the films are in the status of being dispersed and drifting, always struggling in the trap of self-identification. They are obsessive with finding the home. Those roles shift across countries, cities, space, say, a Viet Nam refugees in Hong Kong and Philippines (*The Story of Woo Viet*), a Japanese in Viet Nam (*Boat People*), a mainland Chinese in Hong Kong (*Night and Fog*), a Hong Kong man in Britain (*Song of the Exile*) and a Japanese in Hong Kong (*Zodiac Killer*)..... In these films, and through eclectic genres, the many diasporas feature not only places (Macau, Shanghai, China, Manchuria, Japan, Britain, America), but also people (refugees, immigrants, ghosts, islanders, ethnic minorities, fringe dwellers, second generations) and psychological conditions (crisis, loss, exile, nostalgia and reparation). These tropes are explicitly dealt with in her diaspora masterpiece, *Song of the Exile*. (Yue 2010, p.13)

Song of the Exile has a particularly strong theme of the exile, diaspora, and the search for identity. The film involves setting the main character, Hueyin, in a number of different locations. It begins with her in London at university where she is 'an exile in a foreign land' (Ererns 2000, p.55); she then returns to Hong Kong, goes to Japan with her mother and visits her grandparents in China. (Laura 2010, p.8); Keith Negus and Patricia Roman-Velazquez claim that identities are continuously understood in relation to places; people and things are continually being tied down (Negus & Roman-Velazquez 2000, p.332). Place certainly is an issue which appears in *Song Of the Exile*. People wander in different places to pursue their identities and search for a homeland.

Chu Yiu Wai claims, it is difficult for the people of Hong Kong as their country has always been 'seen as a transient shelter but not a true home' (Wai 2005, p.317). In *Song of the Exile* (1990), almost every role in the film stays a complicated and changing environment and feels the loss of identification. After achieving her bachelor degree in Britain with excellent scores, Hue Yin turns out to be the only one rejected, not like her British classmate. She starts feeling doubts and asking questions: she is of English nationality, but only an English from a colony. Her mother Aiko is a Japanese and remains silence when living with her parents-in-law in Macau due to the language barrier and the history between Chinese and Japanese countries. She misses her remote hometown Japan. However, when accompanied by her daughter back to Japanese, she only gets the truth that her Japanese identity is but an "illusion": the

original domicile is for sale and her brother once serves as a Kamikaze pilot in World War II would never forgive her for being married to China and not loyal to Japan. She even fails to adapt to Japanese cuisine and hot springs there.

Hue Yin has a deeper understanding of her mother in Japan as she sensed the alienation from the language barrier. Her mother's illusion for Japan, in some extent, is her illusion for Britain. Both of them end up in failure. Aiko is denied by the Japan as Hue Yin is denied by Britain. It makes mother and daughter closer during the eager-for-belonging and refusal. Set at dawn against the horizon of an ocean liner announcing its arrival at the docks, this scene provides a cathartic release of emotions that transforms the homecoming journey into a 'home-founding' one (Naficy 2001, p.234). After the trip, they reconcile with each other and choose Hong Kong as their belonging place. This is an epitome of Hong Kong society for diverse cultures collide and conflict in this family. The collision and confliction could only be eradicated by mutual fusion. And only in this way, could Hong Kong society builds its own culture based on the culture fusion foundation.

As a film on the concepts of nationalism and home before the return of Hong Kong, *Songs of Exile* "shaped Hong Kong's identity as a place of exile and cultural asylum and expressed this 'eager for belonging'. The exile lost their original home with sadness and they felt the loss when return home. It is this 'eager for belonging' and thereafter the 'denial' experience gather immigrants and refugees from diverse cultural background and generations to view Hong Kong as their 'home'". (Chu 2003, p.89)

As the film progresses, each protagonist physically returns: Hueyin to Hong Kong, Aiko to Japan and the grandparents to China. They also symbolically return to rework the roots of their origins as a result of the transformation of diasporic acculturation. Yue Audrey once argued that migration is always an ongoing process of transition. It is a journey of physical displacement, as well as social and psychological dislocation. From the nostalgia of departure, the shock of arrival to the belonging of resettlement, migration-as-transition involves the continual transformation from one state to another (Yue 2004). In the end, Hue Yin aborts her plan of going back to Britain and applies for a job in a local TV set in Hong Kong, reporting with her colleagues about the grand demonstration for anti-corruption from all walks of HK citizens. For the generation of her grandfather, mainland China stays where his root is; for the generation of Hue Yin who are born after the World War II, Hong Kong is perhaps where they belong. Hue Yin and her mother are the generation of Hong Kong people who are not HK born, but end up moving to Hong Kong for different reasons and view HK their home. Finally, after all the wandering in different spaces, they choose to stay in Hong Kong with culture identification as "Neo Hong Kong People".

John Tomlinson once pointed out that globalization has completely changed the relationship between our living place, cultural practice, experience and identification. In his eyes, with the "delocalization" procedure, the original cultural and social relationship have been unavoidably substituted by new social relationship and cultural forms. Meanwhile, the "re-localization" procedure has led people to an even complicated cultural space. (Tomlinson 1999) "Home" becomes then a redefined geographic space and cultural concept. It implies that within the social circumstance of globalization, the confirmation of identity and subjectivity has surged beyond the specific link between culture and identity and subjectivity are to be accounted with cross regional features. For those who have experienced immigration and mobile, "home" does not necessarily mean where they are at present, but a place where they attach their emotions to. "Home" is pointing to people's identification. To Hueyin, that "home" is Hong Kong. She has her family and career in Hong Kong, therefore she gains the possibility of establishing new self identification and subjectivity in Hong Kong.

6. Conclusion

With the analysis of three Ann Hui's works, I discuss how space is used to represent the identity of Hong Kong people in Ann Hui's films. *The Way We Are* shows the most ordinary life space,

Ordinary Heroes shows the marginal space of the grassroots HK people and Song of the Exile tells a story of people choosing to stay in Hong Kong after having wandered in different spaces. Although they show different sides of Hong Kong space, different angles of Hong Kong, the similarity is that Hong Kong is the narrative focus and the main characters in films are seeking their own identities in their belonging space. And that, is Hong Kong.

The cultural identification in Ann Hui's films generally focuses on the thinking of HK people's culture identification. As put by Stuart Hall, the identity issue is not about what we are, but what we are going to be identified. Identification is not solidified or frozen, but a permanent flowing status under negotiation (Hall 1997). For a city with complicate history and current situation, there is more to be dug for the issue of Hong Kong identification under the mode of the combination of space presentation and identification. As a HK director, Ann Hui is endeavoring to find the identity for HK people. Based on Hong Kong, she tries to use HK city space as a carrier to represent HK city spirit and local culture features. In this way, she helps the HK people find their cultural identification in the background of the past history and the new culture setting and finally reach a unique cultural identification exclusive to Hong Kong.

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