

Viewing the Writing of the Bottom Space of Hong Kong Movie from "Drifting"

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Abstract: In recent years, films that focus on the bottom-class people in Hong Kong, represented by "Drifting", have appeared from time to time. The survival plight of the bottom-level groups is an important issue that cannot be avoided in the process of rapid urban development, and it is an issue that deserves our continuous attention and reflection. This article takes the movie "Drifting" as an example, borrows Lefebvre's space production theory to explore the construction of the bottom space in Hong Kong movies. In the material dimension, the narrow temporary residence and the wide road become the bottom layer. The wandering places of the crowd reflect that the bottom-level people are abandoned by the city on the one hand, but on the other hand they have to rely on the support of the city; in the social dimension, spatial reproduction legitimizes the city's indifference to the bottom-level people; in the psychological dimension, family affection Bonds become a soft counterattack against heterogeneous spaces.

Keywords: Drifting; Hong Kong films; Bottom space

1. Introduction

In recent years, a number of works focusing on the living conditions of people at the bottom of society have emerged in Hong Kong movies. Among them, "Drifting" won eleven nominations for the Hong Kong Film Awards and gained widespread attention from the Mandarin-speaking society. The film takes Hong Kong, an international city with an inch of land values an inch of gold as the background of the story. The huge gap between the rich and the poor behind the rapidly developing city is like the Achilles' heel, and the bottom people hide in it and struggle to survive. What is "lower class"? Gramsci once explained the "lower class" in "Prison Notes" as "industrial proletarians" and "dominated class". "'Bottom' as a negative class, on the one hand, its existence is one of the factors of social instability, causing anxiety in crisis management"^[1]; On the other hand, it also constitutes a vast and deep part of contemporary Hong Kong society. When the film focuses on these bottom-level people, the bottom-level space that coexists with them is also displayed in front of our eyes in a primitive and rough way. The construction of the ground floor space becomes a dialogue with the 'present', an image archive of social recovery and historical memory as well as a discursive resource in a specific situation"^[2], has become a mirrored place to face the symptoms of Hong Kong society, forming an objective and stern thinking on the current development of Hong Kong society.

2. Material Space of Abandonment and Dependence

In the movie "Drifting", the characters remain still on the side of the road and in the temporary residences built under the overpass, and flow silently in the noisy streets, respectively *Figure 1*. The residence is cramped and small, and the police are always sweeping it, and the streets are open and free, making it possible for the bottom to roam without roots. Temporary dwellings and city streets constitute the explicit spatial practice of the film. Space practice refers to "social space with physical form, such as urban roads, networks, workplaces, etc. This space is the research object of previous space disciplines, and it can be quantitatively and accurately measured, described and design"^[3]. At the same time, "it encompasses production and reproduction, and the specific place and spatial properties of every social formation, in social space and in every relationship between society and space, the continuity and degree of this union in the practice of space strengthened in the^[4]." In other words, starting from the "spatial practice" of the urban material space presented in the film, we can explore the social relationship represented behind it.



Figure 1: Hui is sitting on the street corner like a still life.

There are two temporary shelters in the movie, one is located at the corner of the road with no shelter; the other is located under the overpass. The former has almost no extra furniture except a bed and a cabinet. Hui moves slowly in the foreground, like a still life in a dilapidated space, while the endless stream of cars in the background represents the vitality of the city, tearing apart two spatial realities in the same plane. The "eyes of the sky" camera above Hui's head indicates that even if he is on the edge of the street, he still cannot escape the monitoring of those in power. But the irony is that those in power are exercising their regulatory duties while destroying their tiny homes. Hui put on clean leather clothes and shoes, trying to block the cold with artificial leather. Appropriate clothing is the last dignity and decency. The family photo taken out of the wallet is an infinite nostalgia for home, but the harsh reality has to make him take off his pants and face again, looking for comfort and escape in stimulants. The space surrounded by wooden boards under the overpass becomes the second residence. Above the overpass is the busy urban life, and under the overpass is the exiled wasteland. People stare at this place but will not enter it. Space and identity once again form a coincidence. The street is also the place where the bottom-level people in the film roam in their daily life. They use the street as a playground to discover the secrets of the city that ordinary people cannot explore. "The street becomes the abode of the vagabond, who leans against the walls of his house as securely as the common citizen is within the walls of his home"^[5]. The noise made by Hui dragging the iron bed and the sound of Muk's harmonica chorus on the road; Laoye and Dasheng went out and went to the hardware store's construction materials; Muk took away the perfume in the shop. On the one hand, the city drove them to the edge, and on the other hand, they have to parasitize in the nourishment of the city.

Through the observation of the living space, the people at the bottom are obviously abandoned by the city. They have no fixed place to live. On the one hand, they face the fate of being "ransacked" at any time. On the other hand, the simple living environment almost loses their dignity as a human being. Roaming the streets gives us an illusion of freedom, but in essence, they cannot get rid of the "monitoring" of the city and rely on the support of the city. In the struggle between the city and people, they are predominantly underdog.

3. Social spaces of codification and veiling

"Representation of space" is "conceptualized space" and "space of scientists, planners, urbanists, specialist politicians of all kinds"^[6]. It is an imaginative social space structure constructed by management and intellectuals through discourse, forming a concept of urban spatial distribution in people's minds, and acting on the actual social space. This concept has become the basis of power operation, or the container of power, so the violence experienced by the bottom people in it becomes reasonable and legal. When it confronts it, what it is waiting to face is just being incorporated again.

The story of this film originated from the fact that the homes of homeless people living on the corner were swept away by the law enforcement officers. Keeping the streets clean and tidy is undoubtedly our common civilized concept. The police who come uninvited in the middle of the night are also implementing this spatial structure of laws. For those in power, this is definitely not a disregard for the subsistence rights of the bottom groups, but a concrete power practice under the reproduction of space, and it is a just move to rediscover the division of urban functions. Homeless people take the road that should be used as their own, which is contrary to the original function of the street. It not only

conflicts with the overall presentation and planning of the city, but also is what we say "under the law, it has nothing to do with human feelings". Hui's questioning of the legitimacy of the space reproduction program makes him the most staunch opponent of the government among the homeless group. Although this behavior itself is no different from hitting a stone with a pebble, what is more interesting is that the body, as the physical occupant of space, Hui is unable to walk normally due to illness, and has undoubtedly lost the basic ability to tear apart the space. The physical pain indicates that Hui's appeal is destined to end without a problem. With the help of Muk, Hui achieved a "fight back" against the city. Standing on the tower crane and looking at the crowded buildings in Hong Kong, he sighed helplessly. He used the playful act of urinating to realize this doomed resistance. Not worth mentioning in this city. What is embarrassing is that this resistance ended with Muk returning to the high-rise as a result. The torture of illness and the departure of emotional sustenance, Hui's body and mind have been abandoned by the city. The second clean-up of the residence was the demolition of the wooden houses under the overpass on the grounds of a criminal case, which was a more violent attack by the city. The successive dispersal of fellow homeless friends shows that the power of space representation has spread to every corner of the city. However, when the power is in operation, it has never faced up to the real suffering of the bottom groups. Hui, who lost his ability to move, was once again reduced to a still life in the space. At the last moment, he set himself on fire in his residence. The camera lens changed from a panoramic view to a distant view, and the burning shed became a silent complaint, representing the final refusal to be included in the power space. Ground resistance, but death itself is also a kind of Blanking.

It is not difficult to find that there is no shelter for those derailed in the urban spatial planning. When all the spaces are matched with the corresponding urban functions, the survival needs of the bottom people are reasonably ignored by the system. Just as in the film, the living conditions of the lower-class people continue to be constrained by the representation of space, so they have to follow suit in the space defined by power, and finally make a choice in finding another no-man's land or directly "disappearing" from the city choice. The reappearance of space beautifies the city, covering the bottom groups struggling to survive inside. When a new day comes, the city will take on a new look, and everyone will have the same wide road and the same bright moonlight.

4. The psychological space of heterogeneity and tenderness

If the reappearance of space is the re-domination of social space by the power owner, who constructs a distinct abstract space through speech, then the reappearance space is the deconstruction of the crowd in the face of this inevitable power discourse. The psychological space, the active tearing of the power space, attempts to create a heterogeneous space in the planning of reinforced concrete, and find the meaning of existence as a subject in the space. "When the abstract space is ruthlessly destroying the organic whole of the natural life world—this kind of 'natural space', the difference space is trying to restore and rebuild this natural world"^[7]. And this kind of natural world is a difficult balance we find in the constantly squeezed space, so as not to let the body live in a low place, and at the same time, the mind will also be alienated and homogeneous, and lose its aura. So the heterogeneous space is similar to the heterotopia in Foucault's mouth. It exists in real life, but it represents a broken and free coordinate. The bottom groups in the film are also touched intentionally or unintentionally. When it comes to the existence of this heterogeneous space, they exist in the form of a centerless and discrete rhizome. Although they live in a certain direction of the city and the street, their bodies spread around the street and grow wantonly.

In the movie, through the family interaction between Hui and Muk, as well as the musical performance of the characters, the construction of differences and far-reaching spaces is jointly linked. When Muk played the harmonica on the street for the first time and met Hui who was dragging the upper and lower bunks, he came to help because he couldn't bear the noise of dragging. Avoiding the discordant tunes, Muk's innocence meets Hui's toughness, which adds a layer of youthful vigor and youthful color to the suffering life, which also paves the way for the family bond between the two. Also after dinner, the crowd surrounded the singer under the flyover and wept. With Hak singing without lyrics, the camera shook slightly, and followed Hak gently recalling the past. It is a warm and affectionate space for the people at the bottom to warm each other. Hak's singing and Muk's harmonica become intertextual in the film. Music helps people realize a short escape from reality.

As soon as the camera turns, Muk and Hui are standing on the street eating, respectively Figure 2. All they can see are the house sales staff who are fighting because of "spatial interests". The civilized people in suits and leather shoes start to fight wildly. As a viewer, Hui is an exile exiled from the

high-rise buildings that give people a decent life. At this time, he is watching the battle from an overhead perspective. The third perspective deconstructs the power flow in the space without hesitation. At this time, Muk played the harmonica again, the tune was melodious, and the emotions in the building had nowhere to escape and turned into a giant tree in the background, getting a little respite from nature, unable to settle down in a high-rise building, so good There is still family affection clinging to each other, which becomes the whispering and soft resistance of heterogeneous space to homogeneous space. At the end of the movie, before Hui set himself on fire, Muk sat across from him and played the harmonica again in the spiritual projection. Muk is the incarnation of his dead son. The positive and negative shots embellish this decisive moment like a daily life. Family and affection become the last medicine in the cold city. Differences are found in the frenzy, and tenderness is wrapped in heterogeneity.



Figure 2: Muk playing harmonica at the roadside.

Represented space, as the core essence of triadic dialectics, shares the same core essence with Sonya's third space. Sonya believes that "as 'othering' and 'thirdization', the third space is different from the first space and the second space emphasize materiality and spirituality, but contain both at the same time. In the third space, everything comes together, which is full of differences and always open. And it is in In such a pluralistic and open space, it has the possibility of resisting the abstract space constructed by power." In the movie, the bottom group finds the gap in the space in the difficult survival, warms each other in the cold city through family affection, and produces a unique tenderness at the edge of the space practice, so as to fight against the reproduction of the space. The ruthless domination of people. But such resistance is always fleeting, which once again reflects the fragility of the underprivileged in the city.

5. Conclusions

As a representative of Hong Kong movies in recent years, "Drifting" gives us an opportunity to explore the bottom-level space in Hong Kong by paying attention to the people at the bottom. Living conditions of the population. To a certain extent, movies, as a mirror image of society, reflect the social problems faced by the city of Hong Kong in the development process. At the same time, social issues themselves have become discourses and resources that Hong Kong movies can learn from. In the description of the bottom-level people and the writing of the bottom-level space, we have to think again about the relationship between the city and people, and how the film as a medium should reflect reality.

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