

**Yeung, Kelly**, Hong Kong Baptist University, Hong Kong

**Race and Nationalism: Tsui Hark's *Once Upon a Time in China***

Action movies in Hong Kong are often associated with the contention of spreading nationalistic sentiments, yet, a closer look on Tsui Hark's blockbusters *Once Upon a Time in China I* and its sequel *Once Upon a Time in China II* (1992) reveals the fact that the construction of Hong Kong identity is very much reliant on a "counterfeited nationalism" i.e. partial identification with both the Chinese and Western sovereignty. In this essay, I draw upon John Ellis's idea of multiple identifications to suggest that the swinging position of viewers for these two movies parallels exactly the psychology of Hong Kongers before handover which is both contradictory and disoriented. I also argue that the racial others in the films are somehow appropriated to be ethnic symbols enabling identity reflection for Hong Kong people instead of demanding attention on its very existence.