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### **A Logic of Excessive**

S. V. Srinivas' *Megastar* is a study of 'cinematic populism' in Telugu, India. It goes to the nuances of the complex relationship between popular cultural forms and mass politics to a point where the boundaries between 'the cinematic' and 'the political' are completely blurred. Read from Hong Kong, I find the case strikingly unique, if not exceptional. Yet it reminds me of the research topic of one of our graduating doctoral students, namely, the 'intellectual-stardom' (or intellectual celebrities) in nowadays China. Uniquely *Chinese* in a sense, the de-differentiation between 'the academic-intellectual' and 'the popular-fashionable' can indeed be traced back to the early days when the ideas of the western-modern first flooded into China. I find in these two cases a pattern suggesting, maybe, a logic of the excessive which constantly eludes the settled conceptual linearity often associated with modern-nationalism or liberal citizenship. My question is: to what extent can such a logic of the excessive facilitate us to think through the bigger problems of de-imperialization as posed by Kuan-Hsing Chen?