

# V. Vamshi Krishna Reddy

Professor

Centre for Comparative Literature,  
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## Fields of Expertise

- Comparative Literature
- Comparative Cultural Studies

## Education

2014 PhD (Comparative Literature), University of Hyderabad  
2009 M.Phil. (Comparative Literature), University of Hyderabad  
2006 M.A. (English), University of Hyderabad  
2004 B.A. (English Literature), Nizam College, Hyderabad

## Academic Appointments

2020 – : Centre for Comparative Literature, School of Humanities, University of Hyderabad  
2017 – 2020: Assistant Professor (English), Department of Humanities and Social Sciences,  
Indian Institute of Technology, Tirupati  
2014 - 2017: Assistant Professor (English), Department of Humanities and Social Sciences,  
National Institute of Technology, Rourkela

## Academic Leadership

March 2024 onwards: **Officer on Special Duty**, Sammakka Sarakka Central Tribal University,  
Mulugu, Telangana  
2024 – : **Nodal Officer**, *Ek Bharat Shrestha Bharat*, University of Hyderabad  
2017 – 2020: **Head**, Department of Humanities and Social Sciences, IIT Tirupati  
2014 – 2017: **Vice-President**, Student Activity Centre, NIT, Rourkela

## Publications

### Articles

1. (Coauthored with Sasikiran Mallam). *Between Resistance and Commodification: The Art and Cultural Labour of Telangana 'Dhoom Dham*. **International Journal of Cultural Studies**. 2024. Vol. 28 (3): 580-596.  
<https://doi.org/10.1177/13678779241300343>

2. (Coauthored with Srikanth Nayaka and Dwivedi, P. S.) *From local to global: Village YouTubers and rural creator cultures in South India*. **International Journal of Cultural Studies**. 2024. Vol 28(1): 185-203. <https://doi.org/10.1177/13678779241292639>
3. (Coauthored with Srikanth Nayaka) *YouTube and the Production of Online Video Cultures in Rural South India*. **International Journal of Web Based Communities**. 2024. Vol 20 (1/2): 180-197. <https://doi.org/10.1504/IJWBC.2024.136669>
4. (Coauthored with Sasi Kiran) *Cultural Appropriation and Aesthetic Transformation of Telangana Dhoom Dham*. **Summer Hill: IAS Review**. 2023. Vol 28(2): 82-88. <https://doi.org/10.70752/ShIIASR.28.2.2022.82-88>
5. (Coauthored with Sasi Kiran Mallam) *Periodizing the Residuality of a Composite Protest Art Form: The Case of Telangana Dhoom Dham*. **CLC Web: Comparative Literature and Culture**. 2022. Vol 24(1). <https://doi.org/10.7771/1481-4374.4290>
6. (Coauthored with Kashyapi Ghosh). *The Mundane Female Space: Re-evaluating the Dynamics of Women in the Transnational Kitchen*. **Journal of International Women's Studies**. 2022. Vol 23(1): 9-21. <https://vc.bridgew.edu/jiws/vol23/iss1/4/>
7. (Coauthored with Kashyapi Ghosh). *Culinary Transitions: Understanding the Kitchen Space through Advertisements*. **Rupkatha Journal on Interdisciplinary Studies in Humanities**. 2021. Vol 13 (4): 1-10. <https://doi.org/10.21659/rupkatha.v13n4.13>
8. (Coauthored with Upender Gundala). *Competence and Confidence through Technology enhanced Language Learning— The Impact of Technology among Rural and Semi-Urban Undergraduates of Engineering in India: A Study*. **IEEE (ICALT)**. 2019. <https://doi.org/10.1109/ICALT.2019.00084>
9. (Coauthored with Prabha Shankar Dwivedi). *From Stage to Screen: Dialectical Evaluation of the Translational Journey of Mrchhkatika to Utsav*. **International Journal of Translation**. 2018. Vol. 31 (2).
10. *Ram Gopal Varma as an Auteur*. **Journal of Creative Communication**. 2013. Vol. 6 (1-2): 199-206. <https://doi.org/10.1177/20973258613499218>
11. *Ram Gopal Varma, Bombay and Globalization*. **Asian Cinema**. 2011. Vol. 22 (2): 160-177. [https://doi.org/10.1386/AC.22.2.160\\_1](https://doi.org/10.1386/AC.22.2.160_1)

### **Book Chapter**

(Coauthored with Srikanth Nayaka). *Going Viral: YouTube, Village Life and Digital Cultures in South India*. In Ruxandra Trandafoiu (Ed). **Border Crossing and Mobilities on Screens**. 2022, Routledge. pp 89-100.

### **Popular Writings**

1. *Telangana and Language Politics of Telugu Cinema*, **Broad Sheet on Contemporary Politics: Language Region and Community**. 2015. Vol. 2 (4&5).
2. *Brand Politics in Telangana*. Editorial Page. **The Hans India**, Hyderabad. 31 July 2014.
3. *Telangana and Crisis in Telugu Cinema*. **Deep Focus**. 2013. Vol 1 (2): 1-6.

### **E-Content**

1. Module on *Visual Culture and New Literature*” to “*Reading ‘New’ Literatures in English* for UGC MHRD **ePathshala**.
2. Module on *Culture and Class Struggle in Literature: Antonio Gramsci, Raymond Williams*” to “*Literary Criticism and Theory* for UGC MHRD **ePathshala**.
3. Module on *Classical Western Drama: Origins and Development*” to “*Comparative Literature: Drama in India* for UGC MHRD **ePathshala**.
4. Module on *Kanyasulkam*” to “*Comparative Literature: Drama in India* for UGC MHRD **ePathshala**.

### **Conference Proceedings**

1. *Mobile gastronomies: A case study of food-on-wheels culture in Hyderabad, South India*. In M. McWilliams (Ed.), **Portable Food: Proceedings of the Oxford Symposium on Food and Cookery 2022**.
2. *Communication, political or non-political, on social media and its impact on English in India*. In A. Jansaeng (Ed.), **Asian Dynamics: Prospects and Challenges**. Mahasarakham University, Thailand. 2014.

### **Research Projects**

#### **On-Going**

1. **Principal Investigator**, *Unravelling Digital Creative Economy: Dynamics of YouTube Production Cultures in Rural Telangana* (ICSSR Major Research Project for Rs 15,50,000).
2. **Co-Principal Investigator**, *Literary Interface through Translations: History of Literary Translations between Telugu and Kannada from 1800 to 1947* (ICSSR Project for Rs 15,00,000).

#### **Completed**

3. **Principal Investigator**, *Digital Connect: Social Media, Creative Labor and Cultural Production in South India* (IoE University of Hyderabad for Rs 15,00,000).
4. **Principal Investigator**, *Folk Media and Identity Construction: Production and Dissemination in Second Phase Telangana Movement* (ICSSR Project for Rs 7,00,000).

### **Conference Presentations**

- 2019: *Channels of discourse: YouTube and the emerging regional digital “media culture” in India*. Paper presented at **Moscow Readings: Mass Media and Communications**, Moscow State University, Moscow, Russia.
- 2019: *Aghoris—the Śaiva tantriks of Banaras: Towards a dialectical study of truth and myth generated through Indian cinema*. Paper presented at the **17th Annual Conference of the European Association for the Study of Religions (EASR)**, Tartu, Estonia.

- 2019: *Folk media and identity construction: Production and dissemination in the second phase of the Telangana movement*. Paper presented at **Histories of Media and Performances: The Political, the Cultural, and the Deep Pasts**, S. N. School, University of Hyderabad, India.
- 2019: *Language, ideology, and political economy: Changing contours of contemporary Telugu cinema*. Paper presented at the **International Conference on Contemporary Indian Cinema: Contestations and Consolidations**, University of Pune & National Film Archive of India, India.
- 2018: *Environments of enclosure: The corporate college as a space of control*. Paper presented at the **International Conference on Contemporary Communication Cultures, Controls & Becomings**, Deleuze and Guattari India Collective, Chennai, India.
- 2014: *Communication, political or non-political, on social media and its impact on English in India*. Paper presented at **Asian Dynamics: Prospects and Challenges**, Mahasarakham University, Thailand.
- 2013: *American film noir and Indian cinema*. Paper presented at the **International Conference-cum-Workshop on Cross-Cultural Communication: India and the United States**, conducted by the U.S. Consulate Office, Hyderabad, and the Department of English, Adikavi Nannaya University, India.
- 2013: Paper presented at **Film and Media 2013: The Pleasures of the Spectacle**, Third Annual London Film and Media Conference, University of London, United Kingdom.

#### **Academic Training / Summer School**

- 2016: *What does it mean to “decolonize”? Introducing the decolonial option*. Utrecht Summer School, University College Roosevelt and the **Center for Global Studies and the Humanities, Duke University**, held at Utrecht University, The Netherlands.

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