Undertaking this research project was a daunting challenge for various reasons. Interdisciplinarity, that too of the radical kind attempted here, was still a feeble light breaking on the horizon in the departments of literature in India. The entrenched academic and critical dogma did not allow space for an exploration across the accepted boundaries of the literary and into the terrain of the technological. However, with my earlier academic upbringing (I obtained my B. Tech. in Computer Science before proceeding to pursue a Master's in English), I had the conviction that a project between the humanities and the applied sciences, between imagination and computing could be rewardingly undertaken. This dissertation is a fruit of that conviction.

One of the problems I faced was regarding the availability of sources relevant to the project. Here again, technology (the computer and the internet) came to my rescue since it has become very easy nowadays to obtain books online and from across countries and continents. The second problem I encountered was lack of availability of meta-theoretical, theoretical and critical works related to writing on the new media. Critical discourse with reference to the theory and practice of new media writing had yet to begin in this part of the world when I began working on this project. The last but not the least was the absence of any possibility of engaging in critical dialogue with established scholars and critics since their specializations were mostly related to literature in print form only.
I have used graphic images to refer to the topographical and visual aspects of creative works under study. I have used coloured images of the screen shots wherever they are necessary. Otherwise, black and white images have been used. The works of Michael Joyce, Talan Memmott and Mark Amerika are available online, with some of them also available on CDs as standalone applications. The online addresses of the creative pieces in the form of their URLs are given in the list of works cited. Coloured images of selected creative works are appended at the end of the thesis.