

文化包容引领数字人文发展

【本报北京30日讯】数字人文作为人文与数字技术交叉融合的新兴领域，近年来在全球范围内受到广泛关注。在数字技术快速发展的背景下，数字人文的发展离不开文化包容的引领。文化包容不仅为数字人文提供了丰富的研究素材，也为数字人文的创新发展提供了广阔的空间。随着数字技术的不断进步，数字人文的研究将更加深入，文化包容也将成为推动数字人文发展的关键因素。



学者建议南非重视气候议题

【本报北京30日讯】南非作为非洲大陆的重要国家，近年来在气候议题上受到国际社会的广泛关注。多位学者建议南非政府应更加重视气候问题，采取更加积极的措施应对全球气候变化。他们认为，南非拥有丰富的自然资源，但在气候治理方面仍有待加强。通过加强国际合作，南非可以在应对气候变化方面发挥更大的作用。

中國社會科學報

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Cultural tolerance leads the development of digital humanities



Melissa Truss



Simon Mahoney

Our reporter Liu Yuwei

As a product of the close integration of humanities and computer technology, Digital Humanities has gradually penetrated into the field of vision, context and practice of global humanities research in the past decade. Some scholars say that the establishment of digital humanities courses, the expansion of teaching staff, and the reallocation of university resources have increased the mobility within academic institutions. Digital humanities has pushed the humanities to the forefront of agendas such as big data applications, social education, cultural entrepreneurship, and public participation, injecting vitality into humanities research. At the same time,

人工智能写作改变论文评估方式

【本报北京30日讯】随着人工智能技术的飞速发展，人工智能写作在学术界引起了广泛关注。人工智能写作不仅改变了论文的写作方式，也改变了论文的评估方式。传统的论文评估方式主要依赖于专家的评审，而人工智能写作则引入了新的评估标准和方法。通过引入人工智能技术，论文的评估将更加客观、公正和高效。这将对学术研究和教育产生深远的影响。

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【糖的世界】
【本报北京30日讯】糖是人类生活中不可或缺的一部分，它不仅是一种美味的食品，也是一种重要的工业原料。随着全球气候变化和环境保护意识的增强，糖的生产方式和消费方式也在发生深刻的变化。人们开始关注糖的来源、生产过程以及其对环境的影响。通过采取更加环保的生产方式和消费方式，我们可以实现糖的可持续发展。

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some scholars worry that a series of academic practices of very different nature included in digital humanities will eventually deconstruct its disciplinary subjectivity. However, those "digital nomad" humanities scholars who are proficient in using digital tools may gradually ignore the importance of critical reflection. In order to keep up with the latest developments in digital humanities, our reporter interviewed relevant foreign scholars engaged in digital humanities research and asked them to discuss the status of digital humanities in the current mainstream academic circles and how digital humanities can achieve multicultural and multilingual global participation, and the position that humanities scholars should stick to under the background of rapid development of digital technology, etc., to clarify their own academic views.

Academic Orientation of Digital Humanities

In 2006, Meurig Beynon, an honorary professor of computer science at the University of Warwick in the United Kingdom, and others wrote in "Computing for the Humanities? Meaningful Modeling" points out that "Humanity Computing" is the predecessor of digital humanities, which combines computer modeling technology and digital capabilities with text analysis and material synthesis capabilities in the humanities field, enhancing the Scholars explore the depth and breadth of the human condition, achievement, activity, and everything that gives human value and meaning. With the rapid development of the Internet in the 1990s and early 21st century, the objects of humanistic computing gradually extended from text research to history, sociology, art and other fields. In April 2001, "Digital Humanities Guide" published by Blackwell Publishing House, "Digital Humanities" not only became a regular term, but also replaced "Humanistic Computing" as the frontier representative in the field of interdisciplinary research in the West.

Abstract definitions of the term "digital humanities" have been in flux since its inception. In 2019, Camille Roth, a researcher at the French National Center for Scientific Research, divided the research and practice of digital humanities into three categories: "digitized humanity", which refers to the creation, use and analysis of digital human resources ; "numerical humanity" refers to the study of humanistic issues through computational models; "humanities of the digital" refers to the study of digital phenomena such as network communication from a humanistic perspective. In 2020, Manuel Burghardt, a professor of computational humanities at the University of Leipzig in Germany, added the category of "public humanities", specifically referring to academic communication, digital publishing and digital learning in the humanities.

In 2021, Burghardt and others systematically explored the relationship between digital humanities and other disciplines and its position in academia through empirical methods. Burghardt and others compared the papers published in "Computer and Humanities", "Literary and Linguistic Computing" and "Digital Humanities Quarterly" from 1990 to 2019, as well as journal articles in 15 other disciplines, with a total of 34,041 articles. Research shows that digital humanities has an extremely high similarity to computational linguistics and information science, with the highest average similarity to sociology, political science, history, literature, art history, and theory. It can be seen that digital humanities is not only an independent discipline, but also an interdisciplinary practice that introduces digital information

technology into existing humanities. At the same time, digital humanities also shares research topics with neighboring disciplines such as computational linguistics and information science. Admittedly, the limitation of this conclusion comes from viewing digital humanities as a constantly evolving discipline, while listing the development of other disciplines as a relatively static state. Burghart said that scholars still need to keep up with the dynamics of disciplines such as computational linguistics and information science, and grasp the changes in the relationship between digital technology and digital humanities.

Humanistic spirit controls digital technology

Although the field of digital humanities has attracted great attention from cultural circles, educational institutions, and government organizations, some scholars believe that only by adhering to the spirit of humanism and people-oriented concepts can we avoid blind technology worship. John Hunter, a professor of comparative humanities at Bucknell University in the United States, said in "Digital Humanities and "Critical Theory": A Cautionary Story of an Institution" that the popularity of digital tools, electronic devices and networks does not guarantee digital humanities. The discipline will continue to exist as a meaningful system in the future. Although the humanities scholars of the "digital nomad" generation are proficient in using digital tools, there is insufficient reflection on how digital technology affects the dissemination, consumption, analysis, and storage of humanities knowledge. At the same time, "digital illiteracy" has undermined the ability of older generations of humanities scholars to dominate academic development. When Internet giants such as Google, Apple, and Amazon redesign the way to acquire knowledge for the world and control the channels for the public to obtain reliable information every day, humanities scholars will not be able to ensure the right to speak of academic traditions. Therefore, Hunter said, digital humanities scholars should stick to the position of Johanna Drucker, a professor at the Department of Information Studies at the University of California, Los Angeles - "We are all humanists in the face of digitalization." Only by continuously proving to the world the value and profitability of humanism in the era of digital humanities can it open up a new path of development.

Roberto Therón, Professor of Computer Science and Automation at the University of Salamanca, Spain, and Eveline Wandl-Vogt, Director of Research at the Austrian Academy of Sciences, in "New Trends in Digital Humanities" It is pointed out that the success of any digital humanities project is inseparable from the participants' in-depth understanding of the actual needs of the project, designing experimental methods from the perspective of human-computer interaction, selecting programming tools, and arranging cross-disciplinary teamwork. Since computer technology has been involved in other disciplines earlier, digital humanities scholars must carefully refer to the experience of digital technology in other disciplines, and flexibly draw on digital facilities, frameworks, models and tools that are conducive to the standardization of humanities. For example, the amount of digital resources generated, stored, and analyzed by digital humanities projects is usually very large, and the use of interactive, visual and other user interface forms can help restore the human side of literature data. Melissa Terras, professor of

digital cultural heritage of design informatics at the University of Edinburgh and editor-in-chief of "A Guide to Digital Humanities", told reporters that removing language barriers will expand the communication space of digital humanities projects. However, more time, resources, and individual efforts are needed in this field to improve the efficiency of the application of language technologies such as translation tools.

Promoting Cultural Inclusion in Digital Humanities

Simon Mahony, a professor at the Digital Publishing and Digital Humanities Research Center of Beijing Normal University and an honorary professor of digital humanities at the Department of Informatics, University College London, told reporters that although digital humanities are based on open international exchanges and inclusive cultural communication and other ideas were created, but the current predominantly English-speaking digital humanities community excludes academic engagement from much of the world. As English became the lingua franca of computers and the Internet, Digital Humanities has grown for nearly 70 years in an Anglicized environment. The simplification of subject language leads to English-centric bias, distorts the evaluation criteria of digital humanities, and limits research topics. So far, the main research centers, associations and portals in the field of digital humanities have been established in the United States and the United Kingdom; famous digital humanities journals focus on publishing, promoting, and funding English-language works. Mahoney pointed out that due to language barriers, Chinese and other non-Latin versions of works cannot be included in the digital humanities catalog, and it is difficult to be cited by European and American counterparts.

Mahoney mentioned in "Cultural Diversity and Digital Humanities" that the English cultural circle bias in digital humanities is not only manifested in language, but also involves the singleness of research materials. European and American scholars studying the classics and the Middle Ages have used computer technology to analyze data-intensive textual material since the age of humanistic computing. In 1941, the Italian theologian Roberto Busa found that to study the meaning of the Latin preposition "in" (in, within) in the writings of Thomas Aquinas in different contexts and contexts, it is necessary to refer to Manuscripts of over 10 million Latin words. Therefore, in 1949, Busa cooperated with the International Business Machines Corporation (IBM) to create the "Thomas Works Index", a Latin text corpus to improve research efficiency. Although most digital humanities materials still exist in the form of text, such as the digitized newspaper corpus of the British Library and the census records of the National Archives, Western scholars are striving to innovate research topics and ask new textual questions with the help of computer technology. Mahoney also said that some digital humanities scholars turned to the study of non-text materials, such as using non-destructive imaging technology to restore the invisible text on the coffin cover of ancient Egypt; Wait.

Truss said in the interview that the ever-increasing cross-institutional cooperation is breaking through the cultural resistance of the English-speaking cultural circle and tapping the social application value of the digital humanities field. No matter what field or institution they work in, digital humanists share the vision of sharing humanity's cultural heritage with the world. For example, the "International Dunhuang Project"

(International Dunhuang Project), launched in 1994, is one of the few digital humanities projects that transcends language restrictions and geographical boundaries and spreads the cultural heritage of mankind to the world. Collaborating with 22 institutions in 12 countries, the project brings together image information of all manuscripts, paintings, textiles and artworks originally preserved in the archaeological remains of Dunhuang City and the Eastern Silk Road, and carries out cultural relics cataloging, research and education Promotion etc. In Mahoney's view, the value of the "International Dunhuang Project" is to produce high-quality digital files for Dunhuang cultural relics scattered around the world, and bring them together in a virtual space, restoring the integrity of the Dunhuang cultural system. This project not only aroused great interest in Dunhuang studies in the world, but also allowed the West to admit its huge debt to Chinese culture, technology, innovation and academics. In addition, the results of the "International Dunhuang Project" are published on various hosting websites in the form of multilingual (English, Chinese, Russian, Japanese, German, French and Korean), which broadens the audience of Dunhuang studies and is an important tool for digital humanities academic dissemination. and a model of cultural tolerance.

In the past 70 years, the process of globalization in the field of digital humanities is obvious to all. The Alliance of Digital Humanities Organizations has broken with its tradition of alternating conferences in Europe and North America, coming to cities such as Sydney (2015), Mexico City (2018) and Tokyo (2022). However, geographical inclusion does not necessarily equate to academic inclusion. In addition to improving the diversity of digital humanities terms, Mahoney believes that Western scholars should have extensive contact with humanities scholars and experts in the computer field to realize the diversity of the digital humanities community in terms of culture, language, gender, research topics, and academic status. sex and creativity.

Finally, Mahoney and Truss expressed to reporters their concerns about cuts in the humanities in the West. In the UK, government funding for the humanities and arts is much lower than for science and engineering, leading to the crisis of closure or cancellation of many humanities faculties, departments and courses. At the same time, post-pandemic galleries, libraries, archives and museums are seeing smaller budgets. In this regard, Truss said that society must have a more ambitious pursuit than commercial culture and consumer activities. In Mahoney's view, digital humanities is the key to rediscovering the vitality and value of the humanities field and winning government funding and social attention. Therefore, digital humanities scholars need to continuously let the country see the potential of digital activities in arts and humanities research, obtain long-term government support, and develop coherent management policies. Funding multi-level interdisciplinary projects, hosting multilingual conferences, attending international exchange activities, and providing publishing and translation services are all important strategic goals for the long-term development of a country's digital humanities.