



## A COMPARATIVE STUDY ON DIGITAL HUMANITIES THROUGH THE LANGUAGE

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<p><b>Received:</b> January 28<sup>th</sup> 2024 <b>Accepted:</b> March 20<sup>th</sup> 2024</p>	<p>The field of digital humanities research has undergone a rapid transformation recently flight. A deep consideration of the current needs of the agents involved, which takes into account the key problems such as the inclusion of citizens in the creation and consumption of cultural resources volume and complexity of datasets, available infrastructure, etc. is essential. Current technologies make it possible to implement projects that were impossible until recently, but the field currently faces the challenge of designing frameworks and systems for generalization and reproducing these designs in other knowledge domains with similar but heterogeneous data sets. "New Trends in Digital Humanities". Although the connection between libraries and the digital humanities has been much debated (on both sides), a general model of the two was not available. Such a model would provide librarians with an overview of diverse work in digital humanities (some of which they may already be doing) they help identify areas of activity through which each party could engage with the other. This article maps the current location of digital humanitarian work represents the cultural information model of libraries and digital humanities and situates the work of digital humanities within the user-oriented paradigm of library and information science.</p>

**Keywords:** Digital humanities, Academic libraries, Research libraries, services, users, cultural informatics

### INTRODUCTION

Digital humanities as a research field has a long history if we look for projects that can be placed at the intersection of computer technology and humanities. Now, however, is the ubiquity of computers and a large number of electronic devices connected to the Internet, most of the promises of the field can be realized with a sufficient guarantee of success. The path to follow is not without obstacles. To do this, a number of challenges must be faced complete any of the listed projects. From creation to consumption of digital resources, there are new stakeholders, contexts and tasks to consider. For example, the role of citizens has changed enormously because we now live in a society that at least in theory, democratized science, and the number of projects in which contribution the number of citizens who either produce or consume digital resources has exploded. Experience gained in other areas of science in which computer technology was involved it needs to be analysed much more deeply and constantly and adapted to the case of the humanities. Especially regarding infrastructures, frameworks, models and tools that can be standardized for different humanities to make full use of available technologies. The number of digital resources produced (or digitized), stored, researched and analyzed in any The Digital Humanities project is huge (especially considering the introduction of linked data), so the traditional tools of the humanities need to either be replaced or aided auxiliary tools in the form of interactive visualizations or new user interfaces. Another challenge to the success of any Digital Humanities project is the deep challenge of understanding the real needs of the people involved in the project. Approaching the design of the desired system in terms of human-computer interaction can pave the way for accepting new proposals in this area. Finally, several decades after the introduction of the first curriculum in the digital humanities, it also takes a moment to think about how these courses prepare students for future digital practice Humanities with the question of whether they acquire the relevant skills: programming, methodological, multidisciplinary teamwork, communication and so on. in the digital humanities by thinking about models, technologies and methods to do this transformation out.

**CULTURAL ANALYTICS:**

People say that the last battles of the computer revolution in English departments were they fought and don't know what they are talking about. If our current use of computers in English studies is characterized by any common theme at all, it is experimentation at the most basic level. As a profession, we are just learning how to live with computers, just beginning to integrate these machines effectively into courses with intensive writing and reading, and we are only beginning to consider the implications of the multi-layered literacies associated with computers. What is (or are) "digital humanities", aka "computing humanities"? It's tempting to say that whoever asks the question hasn't looked very hard Reply. "What is Digital Humanities?" essays like this are already genre pieces.

**Textual mining, analysis, and visualization:**

*Digital Humanities and FAQs, colloquia and symposiums, workshops and special sitting.* Not to mention, of course, that a gloss or explanation of digital humanities is included in every mission statement, every call for papers and proposals, every strategic plan and curriculum development document, every recruitment request, etc. further, which invokes the term. Or how many times the question has been visited on electronic discussion lists, blogs, Facebook walls and Twitter feeds that everyone contributes to flames and exhortations, celebrations and smears that one could wish to read. Of course, we could also simply Google the question. Google takes us to Wikipedia and what we find.

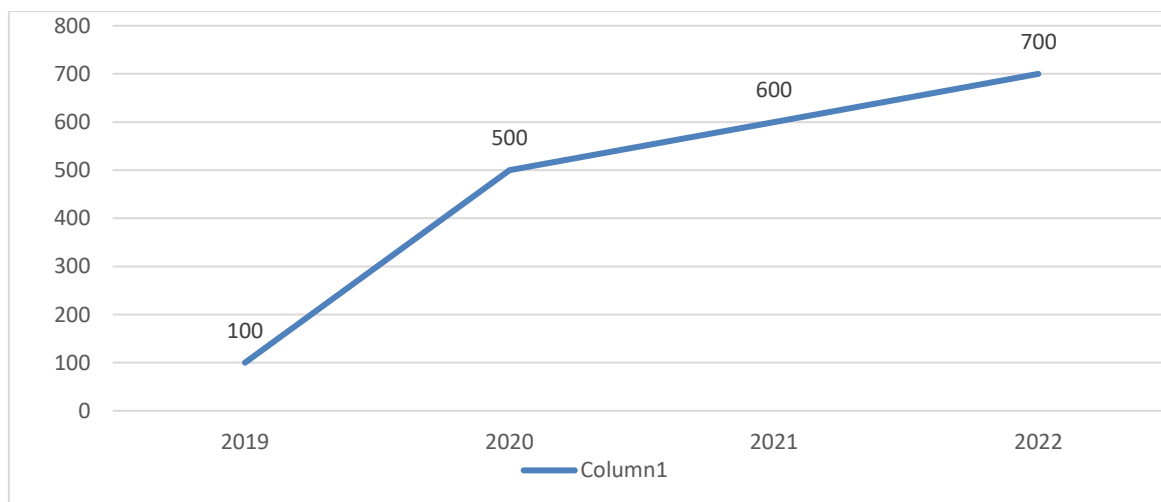
Digital Humanities, also known as Computer Humanities, is a field of study that research, teaching and invention dealing with the intersection of computing and humanities. It is methodological and interdisciplinary in nature ranging. It involves research, analysis, synthesis and presentation of information in electronic form. He studies how these media influence the fields in which they operate and what these fields have to contribute to our knowledge of computers.

As a working definition, it serves as well as any I've seen, which isn't surprising because looking at the View History tab on a page reveals people who are closely related to digital humanities as contributors. So the digital humanities are at the core more akin to a common methodological outlook than an investment in any other particular set of texts or even technologies. We could try to improve this "view" quantitatively using some of the tools and techniques that the digital humanities have promoted. However, digital humanities are also a social enterprise. It hides networks of people who have been collaborating, sharing research, arguing, competing and collaborating for many years. Key achievements of this community, such as Text, the Encoding Initiative However, the rapid and remarkable rise of digital humanities as a term can be traced to a set of surprisingly specific circumstances.

Digital Humanities, which began as a consensus term among a relatively small group of researchers is now supported on an increasing number of campuses by level funding, infrastructure and administrative obligations that would be unthinkable ten years ago. More recently, I would argue that the network effects of blogs and Twitter at a time when the academy itself is facing massive and often sweeping changes associated with both new technologies and changing politics and the economic landscape has led to the construction of "digital humanities" as a free-floating signifier that increasingly serves to focus anxiety and even outrage. individual scholars over their lack of agency amid turmoil in their institutions and profession. This is reflected in the intensity of debates around open access publishing, where faculty members are increasingly demanding the right to preserve owning their own scholarship—that is, their own work—and disseminating it freely to the public separately or in parallel with the more traditional structures of academic publishing, which in turn are seen as the products of dysfunctional and outdated practices regarding peer review, tenure, and promotion.

Whatever else it might be, the digital humanities today are about the scholarship and pedagogy that is publicly visible in ways we are not generally used to, scholarship and pedagogy that are tied to infrastructure in ways that are deeper and more explicit than we are generally used to, scholarship and a pedagogy that is collaborative and depends on networks of people and that lives active life 24/7 online. Isn't that something you want in your English department?

**Digital Humanities Publications in Library and Information Science**



***Digital Humanities Publications in Library and Information Science, 2017–2022.***

The digital humanities are clearly in a state of rapid expansion. But doing the math of this state of expansion without relying on anecdotes is difficult. Empirical evidence of the field growth is uneven due to uncertainty about what exactly should be counted programmes, jobs, conferences, publications, projects, funding competitions, use of the phrase "digital". humanities. Even the description of the shape of the field is complicated by its overlap with the older ones the concept of humanities computer technology (oriented to the creation of tools, computational linguistics, text analysis and coding and some fields of new media studies occupied theorists, critics and artists focused on media and networks from post-structuralist or culturally critical perspective). So this is one of the best recent essays to explore the rise of the digital humanities, Svensson is necessarily and impressively multifactorial in his exploration of the 'discursive shift from the humanities to what is now called the digital humanities.'

In fact, the perception of digital humanities is like that of William Pannacker recently the so-called "next big thing" may be less a matter of empirical phenomena than what marketers call it mind share. Individual approaches and disciplines converged to give the humanities a new brand. The marketing metaphor is not extravagant when we consider that the rebranding effort is targeted primarily at the institution of higher education itself rather than directly with the "customers" of education (students or the public). Thomas Frank (1997) found that some of the most successful advertising campaigns of the 1960s (eg on the Volkswagen Beetle) started with what amounts to the marketing of countercultural "cool" within the advertising firms themselves which began to promote the new 'hip' ideal rather than the Madison Avenue 'mad men' on. According to an analogy, as I have argued (Liu, 2004a), today's post-mainframe information technology born in the same countercultural (or 'cyberlibertarian') epoch is cool in the same way. Information technology in the era of personal computers and networks, today's equivalent of Love Bug is not only working but creates a new image of work that enables corporate and other organizational cultures to imagine a great new vision of yourself.

In other words, information technology is the institutional engine of desire. Whether in general society or in higher education, one of its functions is to serve as an allegory of the social, economic, political and cultural self-image of institutions and of course also individuals. Even in the best of times, that's why iPads and other digital devices that some universities have been handing out to students would be fantasy machines before they are proven to be learning machines. They channel the institution's and hopefully the student's fantasy that knowledge can be cool. But in the worst of times, when the economic crisis tempts some campuses to plug huge holes in their funding with equally vast vapour ware schemes to make money by "digital delivery", information technology becomes an allegory of need exceeding desire.

It generally calls for the corporatization or privatization of higher education, which he does information technology as an allegory of how to imitate the combined efficiency, flexibility and marketing power of today's leading businesses subscribe to the post-industrial paradigm knowledge work partly real and partly ideology, knowledge work is now the dominant mode of production in states that take industry mining or manufacturing jobs for granted or outsourced to developing countries, emphasize instead, the service sectors and – moving towards premium "knowledge" services – devote their best brains and venture capital into the so-called "new economy," a phrase much in vogue in the time before the dot.com crash of 2000. According to the laws of the New Economy – a kind of economical version of Moore's Law doubling the number of transistors packed into an integrated chip every two years - can compensate for the constant reduction of labour and fixed capital through "smart" digital technologies that continuously increase intellectual capital. If digital humanities are currently in a state of expansion, it follows that somehow for the better or digital humanities are clearly in a state of rapid expansion. But do the math this state of expansion without relying on anecdote is difficult. Empirical evidence of the field growth is uneven due to uncertainty about what exactly should be counted programmes, jobs, conferences, publications, projects, funding competitions, use of the phrase "digital". humanities. Even the description of the shape of the field is complicated by its overlap with the older ones the concept of humanities computer technology (oriented to the creation of tools, computational linguistics, text analysis and coding) and some fields of new media studies (occupied theorists, critics and artists focused on media and networks from post-structuralist or culturally critical perspective). So this is one of the best recent essays to explore the rise of the digital humanities, impressively multifactorial in his exploration of the 'discursive shift from the humanities to what is now called the digital humanities.'

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