

Online Communication in the Digital Age
Prof. Rashmi Gaur
Department of Humanities and Social Sciences
Indian Institute of Technology
Lecture – 25
Feminism and Future of Digital Humanities

Good morning dear friends and welcome to this module. Today we will extend our discussion of digital humanities in the realms of power and privilege by discussing the feminist and queer aspects of digital humanities. Feminist digital humanities is aimed to identify and explore women's sense of writing as well as to prove seclusion of women's work in most of the digital archives. Feminism as we know is an analysis of the ways that power is created and reified by privileging the systematic operations of patriarchy. Feminist DH questions the biases of algorithms and the patriarchal hegemony which exists in computational modeling and machine learning. It is reinforced by gender gap and gender bias in terms of representation and also of creation of technology.

As discussed earlier an intersectional framework to consider a feminist DH necessitates engagement with not only gender but also all other axes of identity including race, class, sexuality as well as the digital divide.

Feminist Digital Humanities

- Feminist Digital Humanities implies the intersection of feminism and digital humanities to embrace digital and computational methods in the analysis of power and to identify and explore the widespread presence of women's work in most digital archives.
- The ideas of feminist DH maintain shared concerns regarding DH's treatment of gender and the field's enactment of systemic exclusionary structures.
- According to Amy E. Earhart, the two major issues facing feminist digital humanities are:
 - Systemic bias within DH infrastructure
 - The need to decenter the *whiteness* found in DH theory.



Activist Tarana Burke founded the #MeToo movement in 2006, initially to advocate for low-income black women and girls who experience sexual harassment and assault.

Source: <https://theatlantic.com/curriculum/544669/>

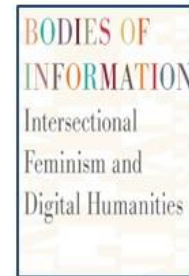


Feminist DH implies the intersection of feminism and digital humanities to embrace digital and computational methods in the analysis of power and to identify and explore the widespread presence of women's work in most digital archives. The ideas of feminist DH maintain shared concerns regarding the treatment of gender and the field's enactment of systematic exclusionary structures. According to Amy Earhart the two major issues facing feminist digital humanities are systematic biases within the infrastructure of DH and the need to de-center the whiteness found in DH theory.

Earhart suggests that these two issues are not binaries rather they are fluid and moving. Feminist DH needs identification of bias in infrastructure and also recognize that DH work has been occurring outside of white masculinist western DH structures. Harvard University's MeToo digital media collection can be cited as an example. It accumulates and preserves the digital footprints of the social media driven MeToo movement and the accompanying legal, political and social struggles in the United States.

Feminist Digital Humanities

- Media theorist and Digital rhetoric scholars, Elizabeth Losh and Jacqueline Wernimont, argue for the centrality that **intersectional feminism** must occupy within digital humanities practices.
 - Intersectional lenses transpose identities of race, gender and sexuality and this hermeneutical labor empowers us to witness that overlapping identities are targets of scorn even in the digital milieu and must be historically contextualized.
- The authors highlight the significance of embodied experience, materiality and labor, in shaping knowledge and intersectional representation in digital spaces.
 - The commodification of Black women's bodies through pornography sites illustrate the embodied experience of being a woman of color and how algorithms are embedded in white and patriarchal spaces.



Jacqueline Wernimont and Elizabeth Losh discuss Intersectional Feminism in their edited collection, *Bodies of Information* (2018)

Sources: aculty-directory.dartmouth.edu, www.wm.edu



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Elizabeth Losh and Jacqueline Wernimont, well-known media theorist and digital rhetoric scholars argue for centrality that intersectional feminism must occupy within digital humanities practices.

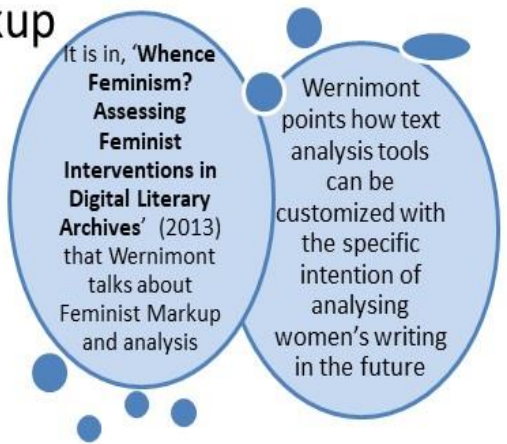
Intersectional lenses transpose identities of race, gender and sexuality and this hermeneutical labor empowers us to witness that overlapping identities are targets of scorn even in the digital milieu and therefore must be historically contextualized. The authors highlight the significance of embodied experience, materiality and labor in shaping knowledge and intersectional representation in digital spaces. They have also cited the example of commodification of the bodies of black women through pornography in digital spheres. Algorithms prioritize industry and markets that are profitable even if it is at the expense of marginalized groups. Conventional normative conversations in DH have shifted and become more inclusive of the marginalized with the development of technological reach.

Digital archives are one such forum that provides feminist assessment and recognize the ways in which feminist digital literary studies have impacted the field of DH. They use markup systems to map the priorities and research agendas of their creators and users. Markups are basically systems for annotating or tagging text in a way that adds structure

and context to the content. We will learn more about markup languages in the later modules.

Digital Archives and Feminist Markup


- The notion and practice of feminist markup has evolved out of the digitization and encoding of women's writing as well as feminist literary criticism.
- Jacqueline Wernimont delineates the role of digital archives in making visible women's writing that has historically been marginalized.*
 - Feminisms of digital literary archives encompass understanding how feminist theory and digital practices are critical contexts for literary scholarship and to situate women's writing as transformational.
 - Digital archives are also thresholds between actions.



It is in, 'Whence Feminism? Assessing Feminist Interventions in Digital Literary Archives' (2013) that Wernimont talks about Feminist Markup and analysis

Wernimont points how text analysis tools can be customized with the specific intention of analysing women's writing in the future

* Source:
<https://www.digitalhumanities.org/dhq/vol1/7/1/000156/000156.html>



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Wernimont delineates the role of digital archives in making visible women's writing that has historically been marginalized. Feminisms of digital literary archives encompass understanding how feminist theory and digital practices are critical contexts for literary scholarship and to situate women's writing as transformational. And therefore, digital archives are also thresholds between actions. It is in a 2013 essay titled, Whence Feminism? Assessing Feminist Interventions in Digital Literary Archives that Wernimont has talked about feminist markup and analysis. She asks whether we can describe digital archives as feminist or are digital archives feminist because the content is by women or because the modes of production are feminist or because the technologies themselves are feminist or used to feminist ends or is it all this? She however concludes that archives whether digital or analog are important in the 21st century.

It is a born digital resource that focuses on gender and other aspects of cultural formation. With more than 200 tagsets, Orlando project is a digital channel to represent gender, literature and culture in digital born writing.

Conceived by Susan Brown, Patricia Clements and Isobel Grundy, **Orlando** is a born-digital text that provides interpretations of women authors' writing in the material and cultural conditions of their times and how their work has emerged across historical periods.

The 2007 project owes its namesake to Virginia Woolf's novel *Orlando: A Biography* to signify its break from conventional patterns from a feminist point of view.

Orlando's markup is highly interpretative and grounded in feminist scholarship.


Each tagset represents the nuances of women's identities, texts and related activities.

The tagset 'life' prioritizes literary and cultural history and the intersectional identity; 'writing' prioritizes manuscript history and influences.




The project's markup becomes a digital artifact to navigate the multiple tag searches and hyperlinks.

It represents a feminist subjectivity in which women's identities and writings are signified as multiple, historically and materially contingent.

The Orlando Project



The Orlando Project
Source: <https://cwr.ca/orlando>

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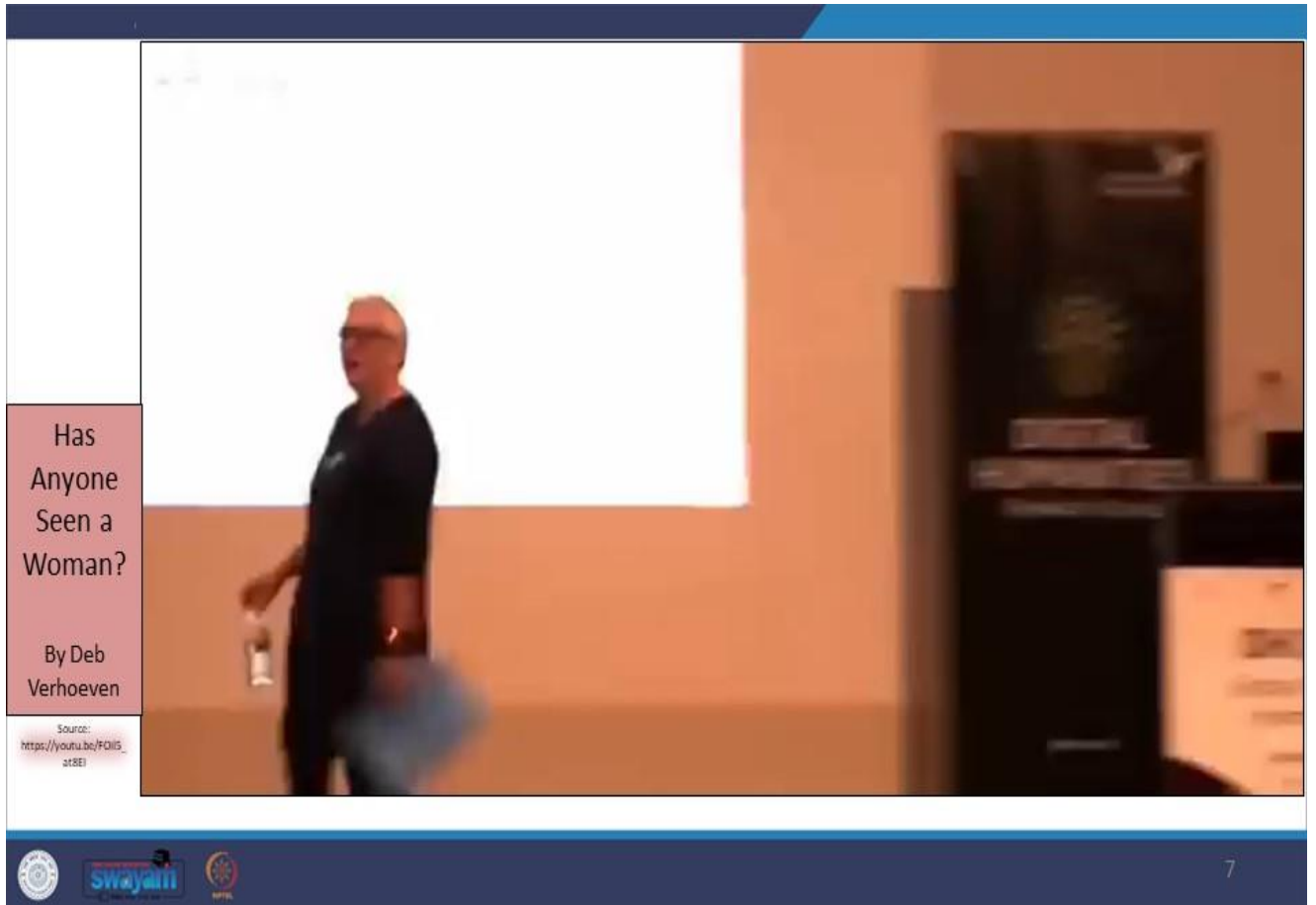
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It had been conceived by Susan Brown, Patricia Clements and Isobel Grundy. Orlando's markup is highly interpretative and grounded in feminist scholarship. Each tagset represents the nuances of women's identities, texts and related activities. The creation of tags like the cultural formation exemplify women writers as part of social groups. The markup extends feminist theorist Lucy Irigaray's assertion about the plurality within each individual women.

The use of semantic markup in Orlando project therefore is to observe the priorities of their creators and users and also to map its textual human interpretations into a set of codes. This project also highlights the political and social conditions that have helped to shape writing by women. At this point, it would be interesting to refer to Deb Verhoveen's talk, *Has Anyone Seen a Woman?* at the 2015 Digital Humanities Conference

held at Australia. It was a response to an all-male plenary panel that opened the conference. It directly pointed out the hidden gender imbalance in the field of digital humanities.

It also clearly suggests that the worldwide debate around gender and digital humanities has not only been but is still is urgent.



Imagine for a moment what it's like for the rest of us attending a DH conference. When was the last time the conference air conditioning didn't feel right to you? When was the last time you had to queue to use a toilet? When was the last time you thought twice about what to wear on stage so that you could use the lapel mic? Why are they even called lapel mics? When was the last time you saw seven consecutive women get up at a DH conference and speak about anything other than gender? When? Any takers? No, because it didn't happen. It hasn't happened. You've made a world designed around ensuring your own personal comfort, but it's not comfortable for many, many other people.

What do we do? Well, firstly, we can turn the air conditioning down. I'm over it. I'm over sitting in the seats freezing. Seriously, seriously, I'm calling it. It's time for you guys to sweat and have a sense of what it's like for us.

This is not about issuing another policy advisory for inclusion. This is not about developing a new checklist to mitigate your biases. This is definitely not about inviting a talker female up on stage to join you. This actually needs to be about your plans to exit the stage. This is not about learning how to do it better next time.

This is about leaving before there's a next time. This is not about approximating equity where 20% or 30% or 40% or even 50% is good enough. This is about letting other people in by letting go of your privileged positions. Do you know how quotas make us feel? They make us feel like we're only here because you have quotas, not because we're great at what we do. The problem isn't how many of us there aren't.

The problem is how many of you occupy the positions that get to speak. We aren't the problem. You are. And I want to be really, really clear. Even 50% representation or 51% if we want to be statistically accurate going forward isn't even close to equity.

Given the number of years that women have existed and continue to exist in this field as a minority, the closest we can get to equity would be for men to leave the stage proportionally for an equivalent number of years. So I want 80% women and 20% blocks for 30 years and then we'll have equity. So in reality, I'm actually not that agitated by that definition of equity. Let's face it, the last 30 years have been pretty horrible for most of us and I'm not an especially vindictive person. So I wouldn't impose the last 30 years on someone else, which is why I ask you to stop imposing it on us now.

So here's some practical tips for how you blocks can leave DH in a better place than you found it. One, if we're going to get quantitative, let's get quantitative and number your days and preferably publicly. Two, find someone who doesn't look and sound like you and mentor them and encourage them and invite them into your role. Three, have a clear purposeful succession plan and enact it. And finally, above all, be more than binary.

Do this because you embrace diversity in all its complexity, not because you have checklists or policies, but because you recognize that the real story of DH is more heterogeneous and more complex and more vibrant than you have allowed it to be to date. Feminist digital humanities argue for a rhetoric that allows for a disruptive technology that subverts the patriarchal structures. They want to shape new spaces of interaction for marginalized voices. They want to shape new spaces of interaction for marginalized voices in a restrictive digital sphere. Restrictive as it perpetuates the

conventional power hierarchies, these subversions allow to reclaim some of their material existence in the digital sphere that comes under attack where the body is not immediately present.

Feminist Rhetoric in the Digital Sphere

- Liz Lane defines feminist rhetoric as any written or spoken act about feminism/s within the context of feminist interventions online, that allow to reclaim material experience of feminist voices.
- Feminist rhetoric enacted *online mirrors*: the feminist body politic that fosters a networked relation between authors, readers, spaces and public.
- Hashtags are rhetorical interventions that are visually powerful, and often serve as a rapid source for reactionary discourse.
 - #FemFuture is an online report that discusses the opportunities that the internet is providing for people working toward gender equality and to make the landscape of feminist writers and activists online stronger.



Twitter shaming and derogatory sexual remarks like "slut" and "whore" depict the reality of online spheres.
Source: x.com

Liz Lane has defined feminist rhetoric as any written or spoken act about feminisms within the context of feminist interventions online that allow to reclaim material experiences of feminist voice. Feminist rhetoric enacted online mirrors, the feminist body politic that fosters a networked relation between authors, readers, spaces and public. Hashtags are rhetorical interventions that are visually powerful and often serve as a rapid source for reactionary discourses. While the internet has provided a voice and a platform for people who advocate for equality, it has also created more within the movement itself.

Digital activism is one of the most prominent feminist rhetorics. Digital activism in the form of contemporary feminist protest reflect the oppressive nature of neoliberalism as well as the possibilities for new subjectivities. Let us now look at some case studies of



protests that bring out the central concerns in contemporary feminist discourse and body politic as they move towards new social formations.

Digital Feminist activism

- Digital feminist activism departs from conventional modes of doing feminist politics.

The Female body and Digital Activism

- Judith Butler: the body must appear for politics to take place and it can expose realities as it is open to transformation.
- The feminist protests employ the body to call attention to gender norms and re-signify its identity via modes of hegemonic femininity.


- The emergence of feminist memes has created a renewed consciousness of feminist issues in the public sphere and mobilized new modes of feminist critique.
- It enables new kinds of intersectional conversations by engaging with issues of privilege, difference and access.

The 'Free Pussy Riot!' Video by Peaches

- Free Pussy Riot song video by the queer performance artist Peaches popularized the idea of dressing in solidarity with Pussy Riot.
- The masked and unmasked bodies underscore the image of collective solidarity and refutation of hegemonic femininity.
- Peaches' feminist action foregrounds feminist stylization of the body as an act of performative resistance.


#YesAllWomen

- It emerged as direct response to the murder of six students near the University of California.
- The posts underscored the ubiquity of misogyny, sexual harassment and rape culture and the male privilege underpinning violence against women.



The murderer Elliot Rodger had posted a misogynist video on YouTube in which he expressed his intention to punish women for refusing to have sex with him before the killing spree

Sources: www.bbc.co.uk, www.bendsource.com, profeminist.tumblr.com


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Digital feminist activism departs from conventional modes of doing feminist politics. The emergence of feminist memes has created a renewed consciousness of feminist issues in the public sphere and has mobilized new modes of feminist critique.

It enables new kinds of intersectional conversations by engaging with issues of privilege, difference and access. It reminds us of Butler's argument. That the body must appear for politics to take place and it can expose realities as it is open to transformation. The feminist protest employs the body to call attention to gender norms and re-signify its identity via modes of hegemonic femininity. We have illustrated these poems with the help of two examples which are given on this slide.


Feminist twitter campaigns revisit long standing debates about male as well as white privilege. We will discuss more in the later modules about feminist political projects that use bodies as powerful sites of resistance in the context of digital feminist interventions in popular culture. The intersection of queer thinking and DH is also a crucial area of

study. Queerness resists the logic of heteronormative hegemony subverting and destabilizing it. It operates as an umbrella term to encompass all non-normative expressions of sexuality or gender.


Let us look at some projects in this area.

Queer Digital Humanities

- The literary critic, Eve Sedgwick refers to 'queer' as the gaps, dissonances and resonances, lapses and excesses of meaning when one's gender or sexuality cannot be signified monolithically.
- A queer user interface (UI) philosophy would design interfaces that are political.
 - It foregrounds how conventional UI design limit the ability to critique the operations of heteronormativity, homophobia and transphobia.
- Queer DH disrupts the reifications of DH itself.
 - It engages in what Sedgwick has called as 'paranoid and reparative reading' by destabilizing the heteronormative narratives



Eve Kosofsky Sedgwick
Sources:
www.britannica.com,
www.nytimes.com



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Eve Sedgwick, the well known feminist critic has referred to queer as the gaps, dissonances and resonances, lapses and excesses of meaning when one's gender or sexuality cannot be signified monolithically. A queer user interface philosophy or the UI would design interfaces that are political. It foregrounds how conventional UI design limit the ability to critique the operations of heteronormativity, homophobia and transphobia. Queer DH disrupts the reifications of DH itself.

It engages in what Sedgwick has called a paranoid and reparative readings by destabilizing the heteronormative narratives. It engages in reparative readings of the omissions and exclusions in digital culture. It dismantles social constructs and subverts expectations on whatever technologies might do and finds diverse ways of working alongside them. Queer culture in DH is a speculative project. It envisions a queer futurity

in computing and other digital methodologies.

Two such speculative works we would talk about are Kara Keeling's Queer OS and Zach Blas's Transcoder. They imagine how a queer operating system and programming languages might function together.

Kara Keeling's 'Queer OS'

- According to Kara Keeling, 'Queer Operating System' would take socio-cultural phenomena such as race, gender, class, citizenship and ability to be mutually constitutive with technology, media and information technologies.
 - The logics embedded within the operating system (whether related to computer hardware or society-level) are at odds with the Queer OS.
 - Queer OS seeks to make 'queer' into the logic of "an operating system of a larger order", unsettles the hegemonic "common sense" that secures social relations characterized by domination, exploitation, oppression and other violences.
 - Aims to transform the material relations among people, environment and technology.

- The early precedent for Queer OS project is Allucquere Rosanne Stone's *The War of Desire and Technology at the Close of the Mechanical Age*.
- She delineates cyberspace as a 'technosocial' space where interactions can be racially differentiated and gendered or even transformative.
- Fragmented and complex identities emerge from the prosthetic interaction between humans and machines, which form new technocultural formations.





According to Kara Keeling, queer operating system or queer OS would take socio-cultural phenomena such as race, gender, class, citizenship as well as physical abilities to be mutually constitutive with technology, media and information technology. The logics embedded within the operating system are at odds with the queer OS. This project also aims to transform the material relations among people, environment and technology.

The early precedent for queer OS project is Rosanne Stone's *The War of Desire and Technology at the Close of the Mechanical Age*. She has delineated cyber space as a techno-social space where interactions can be racially differentiated and gendered or even transformative. Fragmented and complex identities emerge from the prosthetic interaction between humans and machines which form new techno-cultural formations. Stone envisions the everyday world as a cyborg habitat where social systems are constituted through communication technologies. Zach Blas and Micha Cardenas are two

visual artists who have been interested in constructing diagrams and abstractions for queer technologies and trans-real aesthetics.

Blas began to develop queer technologies as a product line for queer technological agency that aims towards automating what he terms as perverse possibilities. He correlates with the ideas of Jose Esteban Munoz about a queer futurity where queerness is also a performative because it is not simply a being but doing for and toward the future.

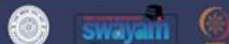
Queer Futurity and Queer Technologies



*According to Jose Esteban Munoz, queer performances suggest a futurity whose potentiality exists in a "not here" or "not now" temporality.

- Zach Blas developed Queer technologies -- groundbreaking conceptual artworks known collectively as such -- to signify that homosexual agency can be embodied in objects by materially constructing its technicality.
- Blas, who has demonstrated the theoretical functionality of his work at Eyebeam Art + Technology Center in New York, created a *gay anti-programming language* he named, "**Transcoder.**"

Zach Blas and Micha Cardenas
Sources: ink.springer.com, zachblas.info, www.daniels.utoronto.ca, michacardenas.sites.ucsc.edu



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Blas has developed groundbreaking conceptual artworks which are collectively known as queer technologies. They signify that homosexual agency can be embodied in objects by materially constructing its technicality. Blas who has demonstrated the theoretical functionality of his work at Eyebeam Art + Technology Center in New York gendered a gay anti-programming language he named as Transcoder.

Transcoder is actually a software developer's kit that is neither finished nor fully developed. It offers a bunch of tools with the understanding that people would add to it and make it their own.

Queer Futurity and Queer Technologies

- QT products engender a 'utopian performativity' that is prescriptive of a futurity and potentiality that insist on the modes of 'minoritarian belonging'.

TransCoder is a queer programming anti-language that reveals a number of limitations of digital computation, such as its reliance on linear models of time.



Micha Cardenas's '**FemmeDisturbance**' considers the possibility for queer femme to disrupt conformist traditions that give rise to capitalism, heterosexism and other forms of exclusion.

- 'TransCoder' is a queer programming language that provides linguistic possibilities for the queer sociality.
- '**EngenderingGenderChangers**' offers a wide array of gender adapters beyond male and female configurations.
- A technical manifesto called '**Gay Bombs**' by Zach Blas explicates the discourses of queer technologies.



Zach Blas

Source:
<https://www.cccb.org/en/participants/file/zach-blas/224852>



However, Transcoder became popular as a queer programming anti-language that reveals a number of limitations of digital computation such as its reliance on linear models of time. It can be said that Transcoder is a queer programming language that provides linguistic possibilities for the queer sociality. EngenderingGender Changers offers a wide array of gender adapters beyond male and female configurations.

A technical manifesto titled as Gay Bombs was also prepared by Zach Blas which explicates the discourse of queer technologies. QT products engender a utopian performativity that is prescriptive of a futurity and potentiality that insists on the models of minoritarian belonging. These performances emphasize queer time and space that imply the coexistence of multiple times and spaces. Digital archives also become a space to represent transsexual identities. Let us look at the Lili Elbe digital archive documents in this context.

The Lili Elbe Digital Archive

Lili Elbe, who as Einar Wegener, was one of the first people to undergo gender confirmation surgery.

The Lili Elbe Digital Archive is significant not only as a literary object but also because of its status as a queer text.



Fig. 5. The American edition (left) identifies the model as Lili, whereas the German edition (right) identifies the model as "Andreas Sparre as Lili."

The difference in the identities of Lili in the two versions depict a 'hetero-reality'- a world-view that woman always exists in relation to man.



Fig. 6. The American edition (left) identifies the woman in the photograph as "Einar Wegener (Andreas Sparre) as Lili (Elbe)" while the caption for the same photo in the British edition (right) reads simply "Lili Elbe."

- *The life narrative of Lili Elbe called Man into Woman has varying versions; this is compatible with the notion of the trans subject whose gender fluidity marks the narrative as queer as well as its resistance to being pinned down to any one version.*

- The distributed authorship and the encoded transcriptions of each versions in three languages make it suitable for comparative study with the help of a collation viewer; This suggests the trans subject and the literary object as mutable rather than fixed.

- The instability of Lili's identity is mirrored in the instability of the work itself.
- *The German and the Danish version keep the identities of Andreas (fictional name given to Einar Wegener) and Lili as separate while the English version suggests that Lili is the dominant identity.*
- The versions depict inconsistencies in depicting gender performativity that goes beyond cross-dressing and is linked to the corporeity itself.
 - Through visualizations, encoding and collations, the digital archive creates new temporality and spatiality, making readers the producers of the text.

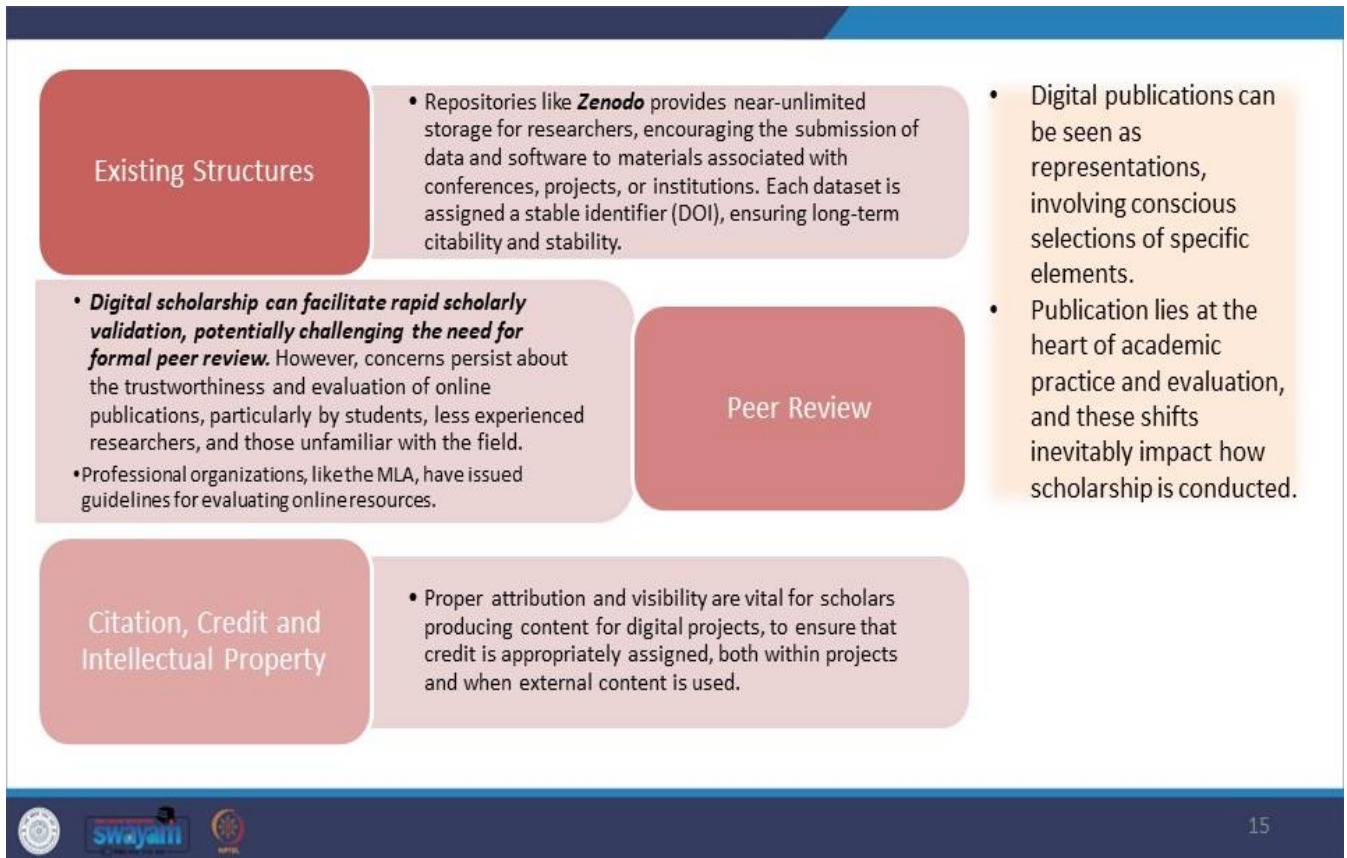
Sources: modernismmodernity.org



They are the queer narratives of Lili Elbe who as Einar Wegener was one of the first people to undergo gender confirmation surgery. The Lili Elbe digital archive is significant not only as a literary object but also because of its status as a queer text. The life narrative of Lili Elbe called Man into Woman has varying versions. This is compatible with the notion of the trans subject whose gender fluidity marks the narrative as queer as well as its resistance to being pinned down to any single version. The encoded transcriptions of each versions in three languages make it suitable for comparative study with the help of a collation viewer and this suggests the trans subject and the literary object is mutable rather than fixed.

Incidentally, the instability of Lili's identity is also mirrored in the instability of the work itself. The German and the Danish version keep the identities of Andreas which is the fictional name given to Einar Wegener and Lili as separate while the English version suggests that Lili is the dominant identity. The versions depict inconsistencies in depicting gender performativity that goes beyond cross-dressing and is linked to corporeity itself. The difference in the identities of Lili in the different versions depict a hetero reality, a world view that woman always exists in relation to a man. The digital sphere reflects the social frameworks of our everyday cultural realm.

We can also watch the depiction of Lili Elbe's narrative in its movie adaptation, *The Danish Girl*, released in 2015. To conclude this week's discussion on digital humanities, it is important to talk about public digital humanities and the futures of digital humanities. When it comes to DH in the public sphere, the first thing we have to look for are the processes of digitizing old books and documents. Also, what changes occur in how we read and utilize these digitized materials.



This encompasses the scholarly practices and methods for digitization like the existing structures of digital repositories, peer review and citation. So, digital publications can be seen as representations involving conscious selections of specific elements. Publication lies at the heart of academic practice and evaluation and these shifts inevitably impact how scholarship is conducted. Let us look at the existing structures, modes of peer review as well as citation, credit and intellectual property aspects. Repositories like Zenodo provides near unlimited storage for researchers encouraging the submission of data and software to materials associated with conferences, projects or institutions.

Each dataset is assigned a stable identifier ensuring long term citeability and stability.

Digital scholarship can facilitate rapid scholarly validation, potentially challenging the need for formal peer review. Proper attribution and visibility are vital for scholars producing content for digital projects to ensure that credit is appropriately assigned both within projects and also where external content is being used. Striking a balance between open access and the continued role of publishers is a critical consideration for the field of digital humanities. This is occurring at a time when sharing and publishing data and metadata have become increasingly commonplace and in some cases even mandatory.

This shift underscores the rapid cultural transformation that has taken place in a short span of time through blogs and less formal publication platforms.

Publishing Data Sets and Codes

- The publishing of raw data, code and images that constitute the entirety of the project makes the research transparent and reproducible as possible.
- The distinction between code and article blurs with the concept of "***literate programming***," initially proposed by Donald Knuth and gaining widespread use in recent years.
 - This approach prioritizes explanatory text over code, embedding the latter within the former.
 - **Jupyter Notebooks**, a common form of literate programming, allow for the inclusion of formatted text alongside lines of code, enabling the creation of fully functional software within the context of a written discussion.
- However, this raises questions regarding what should be published and also, what constitutes 'research data'.



Sources: www.hurix.com, onlinestores.2023cheap.com



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Jupyter notebooks are a common form of literate programming. They allow for the inclusion of formatted text alongside lines of code enabling the creation of fully functional software within the context of a written discussion. However, this raises

questions regarding what should be published and also what constitutes research data. The definition of what should be published is becoming increasingly ambiguous as the role of publishing and the notion of finality in research are rapidly changing and also continually evolving. Publishing an article in an online only journal is still sometimes met with skepticism. So, recognizing data or code as valid contributions to digital humanities as deserving of academic recognition is still not fully or wholeheartedly accepted.

The advent of artificial intelligence and machine learning will also play a vital role in shaping the future of digital humanities. Let us look at the anticipated impact of artificial intelligence on DH practices, automation and AI ethics.

AI and the Future of DH

- Automation methods have evolved into standardized software packages and websites.
 - This reliance on ‘black-boxed’ systems can lead to a lack of awareness regarding the operations being performed on the data.
- The progression of automating humanities research can be conceptualized in three stages.
 - The initial development of custom-made software, often created by humanist-coders, tailored to address specific challenges.
 - The transformation of these early software tools into comprehensive packages like ‘Voyant Tools’, providing a user-friendly interface with minimal to no programming requirements.
 - The emergence of more sophisticated machine-learning tools, designed to customize the machine-learning software for specific digital humanities projects, such as the MALLET (MACHINE Learning for Language Toolkit) software.



Sources: world.edu,
<https://mimno.github.io/Mallet/>

Automation methods have evolved into standardized software packages and websites. This reliance on black box system, if we can use this term, can lead to a lack of awareness regarding the operations being performed on the data. The progression of automating humanities research can be conceptualized in three stages.


The initial development of custom-made software often created by humanist coders

tailored to address specific challenges. The second stage is of the transformation of these early software tools into comprehensive packages like Voyant tools providing a user-friendly interface with minimal to no programming requirements. The third stage is the emergence of more sophisticated machine learning tools designed to customize the machine learning software for specific digital humanities projects such as the Mallet software. The process of automation can also increase the tendency towards formalization made possible by algorithmization. For example, assumptions can be made about gender, race or about the literary canon and create an imposed framework for understanding institutionalized hierarchies.

This calls for ethical considerations as well.

- With the growing capacity to automatically classify extensive datasets, computational tools are increasingly employed to abstract, simplify, and visualize complex "Big Data".
- Drawing from Malte Rehbein, three key areas for establishing ethical guidelines in AI and DH include:

<p>Moral considerations specific to fields of research and their direct relation to the objects of study, encompassing areas like personal data, attribution, and publishing data with potential public consequences.</p>	<p>Moral aspects of digital humanities as a profession, governing the conduct of community members and their interactions with society at large.</p>	<p>The ethical responsibility of individual scholars and the scholarly community within digital humanities to the broader society, encompassing considerations like the environmental impact of technologies and commitments to equality, diversity, and inclusion.</p>
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Source: www.centerforthehumanities.org

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With the growing capacity to automatically classify extensive data sets, computational tools are increasingly employed to abstract, simplify and visualize the complex big data. Drawing from Malte Rehbein, three key areas for establishing ethical guidelines in AI and DH include the three which are mentioned below. The first is the moral considerations specific to fields of research and their direct relation to the objects of study. It encompasses areas like personal data, attribution and publishing data with

potential public consequences. The second is related with the moral aspects of digital humanities as a profession governing the conduct of community members and their interactions with society at large.

The third area is the ethical responsibility of individual scholars in the scholarly community within digital humanities to the broader society. Encompassing considerations like the environmental impact of technologies and commitments to equality, diversity and inclusion. The future of AI in DH has major ethical considerations. They bring forth considerations of usage, sharing, transparency, respect for others, privacy, inclusivity to the ethics of crowdsourcing, handling controversial or situated knowledge.

Conclusion

The intersection of feminist and queer digital humanities marks a transformative juncture in academic discourse by foregrounding inclusivity, diversity, and critical perspectives.

They not only critique existing power structures but also strive to dismantle them, forging a more equitable and inclusive digital landscape.

Additionally, the future of DH through the integration of artificial intelligence and machine learning augment our analytical capacities, presenting both opportunities and challenges in the pursuit of a more just and empathetic digital future.



To conclude our today's discussion, we can say that the intersection of feminist and queer digital humanities marks a transformative juncture in academic discourse by foregrounding inclusivity, diversity and critical perspectives.

They not only critique existing power structures but also strive to dismantle them, forging a more equitable and inclusive digital landscape. Additionally, the future of digital humanities through the integration of artificial intelligence and machine learning augment our analytical capacities presenting both opportunities and challenges in the pursuit of a more just and empathetic digital future. In the next week, we will begin with the concept of digital rhetoric, digital literacy and related frameworks in the context of digital technologies and communication. Thank you.