

# Digital Humanities as a Treasure Trove for the Developing Countries: An Exploration

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## Abstract

*Digital humanities integrate the methods from conventional humanities disciplines (such as rhetoric, history, philosophy, linguistics, literature, art, archaeology, music, and cultural studies) and social sciences. It encompasses both digitized and born-digital materials. In addition to altering our way of life, contemporary technology has also had an impact on our perceptions, thoughts, and analyses of modernity. An Integrated Learning Major (ILM) called “digital humanities” blends the conventional humanities strengths with an emphasis on digital and information technology. As a tool for the humanities and as a subject of humanistic study, it allows students to expand their knowledge of the humanities to digital culture. Communication between people is always the foundation of social behavior. Communication tools, access is now incredibly simple and reasonably priced. In the subject of literature, organizing the deluge of information properly is a major difficulty. Not only has modern technology altered our way of life, but it has also had an impact on our perception, reasoning, and analysis. This article reveals that Digital humanities as a treasure trove for the developing countries through literature, language and other areas such as the arts (e.g. paintings, sculpture, architecture, music, films), philosophy, psychology and social sciences (e.g. politics, economics, history, sociology).*

**Keywords:** Arts, Cultural Studies, Developing Countries, Digital Technology, Digital Humanities, Social Behavior, Treasure Trove.

## Introduction

The field of cultural heritage has seen several changes as a result of the development of data innovation and digital humanities. The study of the digital humanities has developed into a vibrant and rich field with a constant flow of new, worthwhile opportunities. At the forefront of using computer-based technology in the humanities is the field of digital humanities. The field, which was once known as “humanities computing,” has expanded greatly over the previous forty years or so. Its initial focus was on creating digital tools, databases, and archives for texts, artwork, scriptures in various languages, and other materials. The academic field of “digital humanities” uses digital technology to conserve the humanities, or cultural heritage, which includes scriptures, music, literature, and more. Technology has changed how academics can conduct research and archive their findings for future study by other students and scholars as it permeates every field. Focusing on language and literature among other topics is one of the latest

trends in digital humanities. It discusses how literature, language, and other forms of art are related to the digital world.

### **Objectives**

To concentrate on the connections between language, literature, and other artistic disciplines and the digital world. To emphasize the integrity of digital resources in language and literature classrooms. To focus innovative methods for teaching and learning language technology and literature. To guarantee the humanities are multidisciplinary and interdisciplinary. To ensure interdisciplinary and multidisciplinary humanities. To investigate the ways in which digital humanities might improve instruction and learning in English classrooms. To draw attention to the part that digital humanities play in the digitization and preservation of literary masterpieces, historical documents, and English-language texts. To Emphasize the value of the human experience and use digital technology to make it easier for people to express themselves.

### **Digital Humanities is a Treasure Trove of Developing Countries**

All of the countries in the digital world began to grow on their own. The digital world is a treasure trove filled with valuable items e.g.: “Internet is the source of information”. The internet is widely regarded as the most powerful and widely used communication technology. It enables global communication via text, voice, and video messages exchanged between users. Users can share information and communicate with each other almost instantly when using the internet. It is therefore an effective tool. The field of cultural heritage has seen several changes as a result of the development of data innovation and digital humanities. The study of the digital humanities has developed into a vibrant, rich field with a steady stream of new, worthwhile opportunities. Digital humanities, to name just a few, revive humanities such as writing, music, art, history, and cultural heritage through the use of digital technology and innovation. The field is so vast and there is so much ongoing research that it is difficult to summarize in a single sentence. It involves digitizing, analyzing, and presenting humanities content in its entirety. These include the creation of digital libraries, the digital planning of places with genuine or social significance, the digital interpretation of historical texts, the use of data in legislative matters and more. NINS, OMEKA, EUROPEANA, JSTOR, GOOGLE ARTS & CULTURE, DPLA are the Top Digital Humanities App.

### **The Relationship Between Digital Humanities with Literature**

The term “digital literature,” sometimes referred to as “electronic literature,” describes a category of literature that includes works created specifically for digital devices like computers and smartphones. Digitally produced content intended for digital viewing is referred to as electronic literature. In Katherine Haylee’s words, “Electronic Literature is generally considered to exclude print literature that has been digitalized.” Thus, an e-book that was first published in print is not an example of electronic literature. Rather, it is a book that was originally published in print. The ability to combine digital elements (like images, music, etc.) with the text to create an interactive reading experience is what sets electronic literature apart from other forms of literature. Digital literacy is defined as an individual’s ability to search, find, evaluate, and compose clear information through typing, writing, tapping, and by using other mediums (e.g., multimedia videos, video calling, and messaging) on various digital platforms, which requires a basic level of computer competency.

The period known as postmodernism is when electronic literature first appeared. As a result, people started to reject attempts at world perfection and move in the direction of a more non-traditional, abstract era. Art was starting to be shown in three dimensions, became more abstract, was forced to express intertextuality deliberately, was non-representational, and continued to defy expectations.

Terms such as intertextuality, meta, irony, hypertext, and remixes were introduced with the advent of a new era that fundamentally altered society and culture. Authors and filmmakers of postmodernism include Tim Burton, Salman Rushdie, Quentin Tarantino, Neil Gaiman, and Toni Morrison. A subgenre of electronic literature known as hypertext fiction is defined by the use of hypertext links, which offer a fresh setting for literary non-linearity and reader interaction. Usually, the reader selects which links to click, one textual node to the next, organizing a story from a larger collection of possible stories in this way. Interactive fiction also embodies its spirit. The novel *Ulysses* (1922) by James Joyce. Software that simulates environments in which players use text commands to control characters and alter the surroundings is known as interactive fiction, or simply IF. Literary narratives, whether in the form of interactive narratives or interactive narrations, can be applied to works in this form. It is also possible to think of these works as video games, either as role-playing or adventure games. Beam Software's Philip Mitchell and Veronika Megler's 1982 interactive fiction adaptation of an already published book, *The Hobbit*, featured multiple stand-alone non-player characters. Digital poetry is a subgenre of electronic literature that showcases a variety of poetic techniques along with a significant and visible computer use. Digital poetry can be found on CD-ROMs, DVDs, mobile phone apps, digital holograms, digital video or film recordings, installations in art galleries, digital holograms, and the World Wide Web. Hypertext, kinetic poetry, computer-generated animation, digital visual poetry, interactive poetry, code poetry, experimental video poetry, and poetries that utilize the computer's programmable nature to create interactive works are just a few examples of the various forms of "digital poetry." For example, Nick Montfort's *Taroko Gorge*, Ranjit Bhatnagar's *Pentemeton*, and Judd Morrissey's *The Last Performance*.

Poetry or fiction produced automatically, frequently with the aid of computers, is referred to as generative literature. It belongs to the electronic literature genre and shares a connection with generative art. The first instance of mechanized generative literature was most likely John Clark's *Latin Verse Machine* (1830–1843), whereas Christopher Strachey's love letter generator (1952) is the first example of digital generative literature. Novels that were first written on a cell phone through text messaging are known as cell phone novels or mobile phone novels. This kind of writing first appeared in Japan, where it quickly gained popularity. Nevertheless, its renown also extended abroad, particularly to South Africa, China, the United States, Germany, and Italy. Chapters are typically between 70 and 100 words long because of mobile phone character limits. Phone novels about romantic fiction, including relationships, lovers, rape, love triangles, and pregnancy, were initially mostly read and written by young women. On broader topics, however, mobile phone novels became increasingly popular worldwide. *Koizora* was a well-known phone book written by "Mika" that has received over 12 million views online and has been both published and adapted into a film. With the introduction of social media, a new genre of poetry writing called "instapoetry" arose. The term "instapoetry" refers to poetry that is created with the intention of being shared online, primarily on Instagram. The insta poets are Rupi Kaur, Atticus, Amanda Lovelace, Tyler Knott Gregson, Najwa Zebian, Lang Leav, and Nikita Gill. As described by Espen Aarseth in 1997, cybertext is a kind of ergodic literature in which the reader must perform nontrivial labor in order to navigate the text. Michael Joyce's *Twelve Blue* is an illustration of a cybertext. It's an online text.

Netprov refers to collaborative literary improvisations conducted online, also known as "networked, improvised literature". The terms "networked" and "improv," as in improvisational theater, are combined to form the word "netprov." One category of electronic literature is netprov. Rob Wittig's *Grace, Wit, and Charm* (2011), which revolved around a fictional company that provided services to people who wanted assistance in making their online avatars more successful, was an early example of netprov. A horror-themed legend that has circulated online is known as a creepypasta. Since then, the term "creepypasta" has come to refer to any horror-themed content that has been uploaded to the

Internet. These entries are frequently short, reader-generated paranormal stories meant to frighten visitors. Fan fiction, also known as fanfiction abbreviated as fan fic, fanfic, fic, or FF, is fan-written fiction that is based on an existing work of fiction but is written in an amateurish manner by fans without permission from the author. The author bases their work on characters, settings, or other intellectual properties that are protected by copyright from the original creator or creators.

### **Digital Humanities in Language Teaching and Learning**

Globally, the impact of technology on language learning is increasing. The formal classroom is no longer the primary location for language learning because the field of language teaching and learning has changed so quickly. Using e-learning apps and technology to improve language learning is not new; for many years, our formal education system has made use of various educational technology tools and multimedia-based learning materials. The process of digitalization has led to a variety of changes in the social experience, such as profound structural, material, and ontological shifts brought about by the increased frequency of interactions between humans and computers as well as the intensity with which digital discourses are embodied and digital language practices are executed. Technology use is now considered to be a fundamental requirement in contemporary schools and universities, and it plays a significant role in both in-class and out-of-class learning. Language labs, online learning environments, and other technologies are examples of modern language teaching and learning technology. Faster and more thorough language development can be facilitated by digitalization, multimedia devices, mobile phones, learning apps, flashcards, audio or visual multimedia content such as podcasts and videos, and social media. For instance, the use of multimedia in the classroom could incorporate print texts, videos, educational games, and the internet to help students become familiar with the vocabulary and structure of the language or to practice pronouncing words correctly and conversing with native speakers.

Classroom layouts with integrated audiovisual equipment, connected devices, and functional furniture promote student engagement in a technology-driven learning environment. Modern language teaching strategies, in contrast to traditional methods that could bore and engross students, mainly make use of multimedia, communicative language teaching approaches, a variety of readily available resources, and educational games. These provide students with opportunities to meaningfully increase their exposure to the target language and, as a result, make their own knowledge. A vast array of digital resources, including e-books, audio files, videos, and online articles, can be used by language teachers to enhance their lesson plans. These tools provide more flexibility and are readily updated, which makes them an important teaching resource for languages. Videos, pictures, and software programs are examples of new technology that allows language teachers to bring the outside world into the classroom. Students are encouraged to practice and become fully engaged in learning a second language when the theories are translated into real-world situations. To help L2 learners with their listening, educators can access a variety of graded listening materials. Depending on the knowledge and interests of the students, a variety of websites and real-world audio resources, like TED talks and news broadcasts, could be used. Even if students are studying the same subject, they can all have genuinely unique learning experiences.

One of the most important things to do when learning a language is to practice pronouncing foreign words and sentences. Students could be given comprehensive instructions on how to move their jaw and tongue to make specific sounds by having video clips displayed. With the aid of speech recognition technology, students will be able to pronounce words and phrases correctly. They will also be able to improve their pronunciation with targeted feedback and scoring. Proficiency in language, higher order thinking skills, and fundamentals are necessary for reading comprehension. Teachers could choose from a variety of resources, such as vocabulary-building exercises and test-

prep materials, to gradually increase their students' reading comprehension. Software programs monitor students' progress, enhancing their understanding of their areas of strength and weakness and enabling customized reading instruction texts to improve particular abilities. Software for language learning could be used to help students visualize and brainstorm ideas, arrange their material in a logical order, and more. Spell-checking software checks all that students type automatically, making it simple to identify and quickly correct mistakes. Students can use blogs to write more expressively about themselves or to critique each other's shared drafts of written work.

### **The Relationship Between Digital Humanities with Other Arts**

The study of humanities involves examining the various cultural facets of humanity, as well as their shortcomings and potential solutions. The use of digital media to advance historical research, analysis, and presentation is known as "digital history." It is a subfield of digital humanities and an extension of computing, cliometrics, and quantitative history. Often, digital history is digital public history, with the main goal being to use digital research methods to advance academic research or to engage online audiences with historical content. Digital archives, online presentations, data visualizations, interactive maps, timelines, and audio are examples of digital history outputs. files, and virtual environments to increase the user's accessibility to history. Digital history projects in the past have prioritized big data analysis, text mining, corpus linguistics, network analysis, 3D modeling, and creativity and collaboration in addition to technological innovation. The user can quickly create new analyses that connect to, expand upon, and breathe new life into preexisting histories by employing these resources.

The term "digital economy" describes the economic activity resulting from the use of digital technology to link people, companies, devices, data, and operations. It includes all online interactions and transactions involving a variety of industries and technological platforms, including big data, mobile, internet, and information and communications technology. Because of its reliance on digital technology, online transactions, and its transformational impact on traditional industries, the digital economy is distinct from a traditional economy. A digital economy is shaped in part by technological advancements like blockchain, virtual reality, Internet Of Things (IoT), Artificial Intelligence (AI), and autonomous cars. Since its inception, the digital economy has undergone significant evolution. There are many instances of established businesses changing to thrive in the digital economy. Some examples of the development of the digital economy are as follows: The way people make and receive financial transactions has been altered by mobile wallets. The COVID-19 pandemic hastened the field's expansion and enabled digital platforms to provide remote medical care. Telehealth is becoming an essential part of healthcare delivery-commerce has revolutionized online buying and selling, reshaping retail and spawning new technologies and business models. Platforms like Amazon, Alibaba, and eBay have contributed to this growth.

In general, digital politics refers to the nexus between political participation and digital technologies. Examine how social media platforms, algorithms, and Artificial Intelligence (AI) are used in both domestic and global politics to gain a better understanding of digital politics. New technologies have completely changed both local and global politics in the last ten years alone. We are witnessing a rise in the politicization of the everyday digital communication tools that corporations, states, activists, and NGOS use, like social media platforms, apps, and smartphones. Numerous digital technologies have become politicized; they are being used by both citizens and politicians more frequently, being compelled to be used as weapons of mass protest and conflict, and being watched over and managed more closely. Simultaneously, politics as a field has digitalized. These are a few instances of what falls under the category of digital politics": the use of social media in political campaigns; worldwide hashtag activism; digital diplomacy; viral social media

campaigns; data mining and government monitoring; information governed by algorithms; social media platform censorship; cyberwarfare; internet outages and shutdowns; artificial intelligence driving government decision-making.

The overlapping field of digital sociology is concerned with comprehending how people use digital media in their daily lives and how different digital technologies affect social interactions, behavioral patterns, and self-concepts. Sociologists are interested in the social effects of technology, including the emergence of new social networks, online communities, and modes of communication as well as problems with cybercrime. Any artistic practice or work that incorporates digital technology into its creative or presentation process is referred to as digital art. It can also be used to describe computational art that interacts and uses digital media. Digital art has been referred to by many names since the 1960s, such as computer art, electronic art, multimedia art, and new media art.

### **Conclusion**

Digitalization is our time's transformative potential. Digital platforms and technology are becoming more and more important in addressing global challenges and responding to shocks, in addition to generating new jobs and markets, increasing access to finance, and improving efficiency and transparency. The digital economy is becoming more widely recognized as one of the key elements for a country's growth, development, and prosperity because it fosters job creation. Systems for intelligence and security, the economy, and infrastructure can all be made more efficient by using digital solutions. Technology development enables more efficient production of higher-quality goods and services. A broad range of digital work in the humanities is encompassed by the term "digital humanities," which includes the creation of multimedia pedagogies and scholarship, tool design and construction, human-computer interaction, archive design and construction, and more.

Because DH is interdisciplinary, it is compelled to dissolve boundaries between local disciplines, like history and English, as well as global disciplines, like computer sciences and humanities. It is like an umbrella which covers the Entire world. Hence, Digital humanity is a treasure trove of developing countries.

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