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COLLOQUIA HUMANISTICA

Robert Kulmiński

Institute of Western and Southern Slavic Studies
University of Warsaw, Warsaw
https://orcid.org/0000-0001-8071-7885
r.kulminski@uw.edu.pl

What Do Digital Humanists Tell Us About the Digital Humanities? Digital Humanities Discourse in Polish Cultural Studies Projects[1]

Abstract

From an emic perspective, the article considers cultural projects in the digital humanities that are created or co-created by Polish institutions. The text attempts to capture how digital humanists define the digital humanities in order to recognize the identity that this sphere of knowledge ascribes to itself. To this end, I used Voyant Tools to analyze textual data while simultaneously testing its functionality in this type of analysis. These deliberations are meta-reflections because they concern the role and place that the digital humanities assign to themselves in the contemporary system of science.

Keywords: digital humanities, digital humanities projects, Voyant tools.

[1] This article was written as part of the project *Mapping and Boosting Digital Humanities in the Visegrad Region: Cultural Studies and Cultural Heritage Studies in the V4 Countries*, carried out by an international research team and financed by the Visegrad Fund.

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Introduction

How do those who know the digital humanities from the inside use the relevant tools and ways of disseminating research results to define this sphere of knowledge? If we apply anthropological nomenclature to the reflections in this text, this would be an emic perspective, which is a model of seeking understanding from inside the community being studied, and explanations that the community applies (Barnard & Spencer, 1996, p. 275). The secondary goal is to test the functionality of Voyant Tools software supporting text analysis.

The analysis concerns selected websites of Polish cultural projects in the digital humanities, created or co-created by Polish institutions. I mean here projects in the study of history, culture, religion, and literature that aim to protect and preserve cultural heritage, and digital repositories that collect a variety of resources from many scientific fields; in this case, however, encompassing the humanities. One example of such a repository is the free library Academica (academica.edu.pl), in which users have access to more than three million publications from all fields of knowledge, including the humanities.

The following considerations are meta-reflections because they exceed the realm of the digital humanities and turn toward an analysis of their identity. They are concerned with the role and place that the digital humanities assign to themselves in the modern system of science. As a result, they stem from the anthropology of knowledge, as they reflect on the knowledge-generating processes that lead to the formulation of historically variable belief systems (Płonka-Syroka, 2018, pp. 42–43).

Literature Review

The adopted perspective is not unique regarding Polish digital humanities. For example, a similar attempt was made in the 2016 article "Czym jest humanistyka cyfrowa? Pole semantyczne pojęcia (zarys)" [Digital Humanities – a Draft of the Semantic Field of the Concept] by Maria Przastek-Samokowa published in *Zagadnienia Informacji Naukowej – Studia Informacyjne*. Przastek-Samokowa outlines the Polish understanding of the term "digital humanities" and tries to define its semantic field through an analysis of source material derived from scientific articles, popular science articles, invitations to conferences or special lectures, websites, and blog posts from 2012–2016, along with materials obtained through

a simple online query (Przastek-Samokowa, 2016, p. 83). Concluding, Przastek-Samokowa proposes nine key understandings of "digital humanities": 1) research orientation; 2) research field/discipline; 3) tools; 4) projects; 5) establishments and consortia; 6) forms of communication; 7) digital humanist; 8) competencies and skills; 9) field of study. However, she concludes that "given the intuitive and declarative nature of some of the above statements, let us emphasize that the proposed semantic field is only a sketch (reconnaissance); a starting point for further studies. Its fluidity and ambiguity result from the early stage of the introduction of the digital humanities concept into the Polish research field" (Przastek-Samokowa, 2016, p. 91). Therefore, Przastek-Samokowa knows she makes but a preliminary diagnosis while providing a stimulus for further consideration and discussion, as evidenced by this article.

There are many other articles attempting to describe this field of knowledge, its tools, ways of presenting research results to Polish audiences, and summaries of the achievements to date in this area of Polish science. Examples include Andrzej Radomski's "Humanistyka cyfrowa w praktyce – analiza i wizualizacja obrazów" [Digital Humanities in Practice: Analysis and Visualization of Images], which presents new programs and applications that facilitate the study of huge amounts of digital visual materials (Radomski, 2015, p. 15), and Danuta Smołucha's book *Humanistyka cyfrowa w badaniach kulturowych* [Digital Humanities in Cultural Studies: An Analysis of the Phenomenon Based on Selected Examples; 2021] addressing – as the author herself emphasizes in the introduction – both those who are beginning their adventure with the digital humanities and those who are already using their achievements (Smołucha, 2021, p. 17), because both groups will find in it practical tips for using digital humanities tools and methods.

In this context, I find meaningful the following reports on the state of the Polish digital humanities: Maciej Maryl's "Kim są polscy humaniści cyfrowi?" [Who Are Polish Digital Humanists?; 2017] (Maryl, 2017), and Marcin Werla and Maciej Maryl's "Humanistyczne projekty cyfrowe w Polsce" [Digital Humanities Projects in Poland; 2014] (Werla & Maryl, 2014), because they greatly enhance our knowledge of the state of this sphere in Poland.

It would be impossible to list the entire, increasingly numerous and diverse literature on the relatively rapidly developing digital humanities in Poland. The examples provided here serve only to highlight the difference between my adopted perspective and current achievements in this field. As indicated, I adopt an internal viewpoint and employ tools of the digital humanities

in my analysis. Therefore, I seek to examine this sphere of knowledge with its own methods.

Materials & Methods I

Answering the eponymous question helps establish the identity of the cultural projects of Polish digital humanities that its creators themselves declare. Thus, I analyze project descriptions. Although typically cursory, the descriptions are key to determining the character of given projects, because they are prepared by the creators themselves and contain key information. The project description coherently explains the gist of the considerations adopted and outlines the project characteristics. Consequently, it constitutes a separate literary genre with clear assumptions, goals, and a particular audience in mind.

Thus, I analyze the descriptions of particular projects that contain the goals of ongoing or completed projects, their characteristics and assumptions. However, not every analyzed project has a complete online description that contains all of these elements. Moreover, particular descriptions could be found in various subpages like "about us" or "project description."

Selecting the source material, I used the database compiled by Marcin Werla and Maciej Maryl (Werla & Maryl, 2014), Maciej Maryl's article "How We Became Digital: The Recent History of Digital Humanities in Poland" (Maryl, 2022, pp. 87–100), and the digital projects catalog of *Biuletyn Polonistyczny* "based on a survey of institutions and people running projects in which the digital component is the key element of data acquisition, analysis, or presentation" (*Biuletyn Polonistyczny*, n.d.). I supplemented the data with cultural digital projects co-implemented by the Digital Competence Centre of the University of Warsaw as a leader, partner, or contractor (ckc.uw.edu.pl/projekty; Centrum Kompetencji Cyfrowych UW, n.d.).

All the analyzed digital humanities projects come from a database compiled within the project *Mapping and Boosting Digital Humanities in the Visegrad Region: Cultural Studies and Cultural Heritage Studies in the V4 Countries* conducted by an international research team and financed by the Visegrad Fund (digihum.cspk.eu/data-collection;[2] Centrum pro studium populární kultury, n.d.). The project was implemented by the Centre for the Study of Popular Culture in Prague, along with ELTE in Budapest, the Institute

[2] This site contains links to particular digital humanities projects described in this text.

of History at the Slovak Academy of Sciences in Bratislava, the Faculty of Arts at Charles University in Prague, RECET at the University of Vienna, and the Institute of Western and Southern Slavic Studies at the University of Warsaw.

As initial recognition, I used definitions of the digital humanities from WhatIsDigitalHumanities.com, which includes contributions from *Day of DH* participants from 2009–2012 (as of October 3, 2022, the database includes 791 definitions of the digital humanities), which I could access courtesy of Jason Heppler, the site's creator and a historian dedicated to the use of digital tools in the study of modern history. I then analyze these definitions using Voyant Tools. Moreover, I introduce an analysis of the definition of the digital humanities from WhatIsDigitalHumanities.com as a comparison and starting point for analyzing the descriptions of individual Polish cultural projects in the field of the digital humanities. Instead of subjectively choosing one of the many – and increasingly numerous – definitions of the digital humanities, I decided to do something different that allows me to outline the definition's general shape based on a larger number of statements. In this way, I objectivize the perspective of reference to descriptions of Polish cultural projects in the field of the digital humanities. Meanwhile, the comparison itself primarily serves to answer the question of whether (and potentially how) the analyzed projects fit into the definition of the digital humanities.

It is worth noting that not all of the materials collected by Heppler are purely definitions of the digital humanities. Some of them are statements about this area of research concerning someone's own experience. Examples include Karim Taz's declaration: "Technically I am an anthropologist, not a humanist. But I would say to me, Digital Anthropology (if that is even a thing!) is the use of digital methods to study culture and/or the use of anthropological methods to study digital cultures. My favorite part of DH [digital humanities]? Data visualization, social media network analysis (Instagram and Twitter), and educational technology" (WhatIsDigitalHumanities.com) and statements on the attitude toward the new trend: "I try not to" (Chris Hables Gray; WhatIsDigitalHumanities.com; Heppler, n.d.). Consequently, even though the material constitutes one dataset, it is not as coherent as it may initially seem. It encompasses various types/genres of expressions, albeit focused around one clearly defined topic. Nonetheless, it provides a clear picture of the concepts of the digital humanities, and importantly in this case, it contains short, one- or multiple-sentence statements, which requires the author to concentrate on the main

Figure 1. Initial visualization of the frequency of individual terms covering the top 45 most frequent terms

Source: own work.

elements and most characteristic threads. This is significant for the analysis, especially when using Voyant Tools, which primarily relies on specific language usage because it allows for easy extraction of the most essential components without breaking them down into smaller elements or diluting their meaning.

Voyant Tools is an online application developed by Stéfan Sinclair and Geoffrey Rockwell, with contributions by Andrew MacDonald, Cyril Briquet, Lisa Goddard, and Mark Turcato (voyant-tools.org/docs/#!/guide/about; *About*, 2023), intended for reading and analyzing text, but also facilitating interpretative practices for researchers, students, and non-academicians. Voyant Tools is continuously updated and developed. It uses latent Dirichlet allocation (LDA), which is a generative statistical model. It is one of the ways of thematic modeling, which serves to extract abstract themes from texts that are then subject to further consideration. Latent Dirichlet allocation assumes that individual words in each text compose a small number of latent topics, with a relatively small set of words used to describe each theme, and the presence of a given word can be attributed to

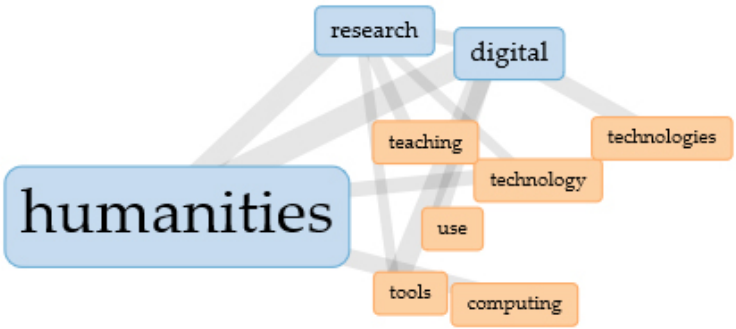

Figure 2. Collocation map of the most frequent terms
Source: own work.

one of the themes. Consequently, LDA can detect clusters of specific terms and their distribution (Hetenyi et al., 2019, p. 396).

However, no tool remains neutral, and every step of the analysis carries semantic implications because even the transfer of text to the digital sphere imbues it with a new character (Schlicht, 2021, p. 28). Therefore, it is important to describe each step of the analysis.

I rejected words that were irrelevant to my subject in terms of meaning, namely pronouns, prepositions, numerals, adverbs, and particles. As a result, I obtained an index of the most common terms of the digital humanities. In English, Voyant Tools automatically eliminates words irrelevant in terms of meaning, but this function is not available in Polish. Next, I verified the eliminated words and added ordinal numbers to the list of omitted words. I thus obtained a complete initial corpus.[3]

Results I

Creating the corpus and transferring it to Voyant Tools allowed me to easily establish the essential research categories and preliminarily determine the directions of research reflection and further steps of discourse analysis.

[3] Maciej Maryl adopted a similar approach in his reflections "F5: odświeżanie filologii" [F5: Refreshing Philology], for which he used definitions from WhatIsDigitalHumanities.com to create a word cloud. However, unlike myself, he used the wordle.net platform and removed the words "digital" and "humanities" (Maryl, 2014, p. 12).

The corpus of the 20 most frequently occurring words included: "humanities" (1035); "digital" (954); "research" (263); "new" (238); "tools" (231); "dh" (225); "technology" (182); "technologies" (155); "use" (143); "methods" (136); "study" (128); "computing" (128); "using" (127); "questions" (112); "work" (103); "traditional" (102); "scholarship" (93); "field" (90); "media" (79); "human" (76).

Unsurprisingly, the visualization shows that the most frequent words on the two charts (Fig. 1 & 2) are "humanities" and "digital." Combined with the abbreviation "dh," they constitute a significant majority, which reflects the fact that the source material consists of statements limited to this topic. The phrases "digital humanities" and "digital and the humanities" alone have 750 occurrences, which, combined with the occurrences for the abbreviation "dh" (225), amounts to 975 occurrences.

The word "humanities" occurs more frequently than "digital" because it appears both in combination with "digital" and in other contexts and word clusters, such as "humanities method," "humanities research," or simply as "humanities." Consequently, although the phrase "digital humanities" is the main one and does not affect the phenomenon's definition (from the perspective of the relevance of the meanings used in the definition), I cannot omit it because this would eliminate the other collocations, thus significantly changing the discourse field.

In the phrase "digital humanities," the word "humanities" constitutes a genus defining the class of phenomena, qualifying it to some general type, while "digital" indicates the *differentia specifica* of this category, therefore highlighting its unique feature. Thus, the collocations with "digital" should be considered when generating keywords (Fig. 3).

Even such an admittedly elementary use of Voyant Tools allows for faster and clearer orientation in the source material, which – through visualization – enables the recognition of essential categories structuring the corpus under scrutiny. More importantly, this recognition is not limited to a quantitative perspective, because Voyant Tools enables us to look at quantitative data and the context of individual occurrences of a word or phrase. Thus, it allows for a first insight into the text under study while simultaneously indicating directions for further consideration. (As already stressed, no analytical tool remains neutral.) Consequently, I may outline essential trends in defining the digital humanities and learn about the rudimentary elements that constitute various definitions or statements. At this stage and for the assumed research purposes, this is a sufficient look at the collected material, because I treat its analysis as an element

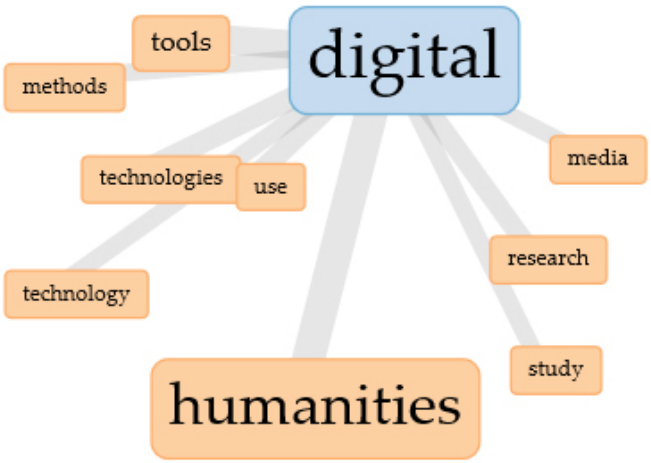

Figure 3. Visualization of collocations for the word "digital"
Source: own work.

of comparison, a starting point for reflection on the descriptions of Polish cultural projects in the digital humanities.

Above all, the source material indicates digital tools and technologies and the methods of using them as the essence of the digital humanities. The emphasis is placed mainly on the use of technology and tools (the frequency of the phrases "digital technology" and "digital technologies" amounts to 184) in the research process ("digital research"), which makes this process significantly different from traditional tools and methods in the humanities.

Materials & Methods II

The crucial question for my considerations remains: How does the definition of the digital humanities translate into descriptions of Polish projects? Are there analogous elements in the publicized descriptions of the projects in question? In other words, do the analyzed descriptions refer to the sphere into which they clearly fit?

The resultant corpus of descriptions of Polish cultural projects in the field of the digital humanities contains 95,784 characters, which amounts to over 53 pages of standardized text. I lemmatized this corpus using the Literary Exploration Machine available at ws.clarin-pl.eu/lem. Designating for each word the unit of a morphological dictionary that describes it – a lexeme – allowed

Figure 4. Initial visualization of the frequency of individual terms covering the 45 most common terms

Source: own work.

me to avoid searching the corpus for all forms of occurrence of a given lexeme and to avoid inter-paradigmatic homonymy. However, this cannot solve the problem of lexical homonymy itself (Szałkiewicz, 2013, p. 136).

With the corpus thus prepared, I applied the same procedure as in the case of the corpus from WhatIsDigitalHumanities.com, first removing words irrelevant in terms of meaning (pronouns, prepositions, numerals, adverbs, particles, etc.). This time I did it manually because Voyant Tools does not yet have a Polish dictionary (*Voyant Tools*, n.d.-a). In this way, I obtained source material for analysis.

The list of the 20 most frequent lemmas is as follows: "projekt" (project, 102); "polski" (Polish, 74); "naukowy" (scientific, 74); "cyfrowy" (digital, 67); "zasób" (resource, 57); "badanie" (study, 52); "nauka" (science, 50); "polska" (Poland, 43); "biblioteka" (library, 40); "zostać" (to stay, 39); "wiedza" (knowledge, 38); "język" (language, 38); "dana" (data, 38); "repozytorium" (repository, 35); "instytut" (institute, 34); "historyczny" (historical, 34); "narodowy" (national, 33); "centrum" (center, 33); "cel" (goal, 33); "tekst" (text, 31) (*Voyant Tools*, n.d.-b).

Result II

A first-glance visualization revealed that the analyzed project descriptions do not include references to the digital humanities per se (Fig. 4). Thus, they do not define themselves as projects belonging to this sphere. Digital technologies, their tools, their use, and even digital research – which constituted the essence of the earlier analyzed definitions of the digital humanities – remain secondary. Therefore, if Polish digital projects do not define themselves as part of the digital humanities, what constitutes their essence? Do they have any declared common features? Or, on the contrary, do they form a conglomerate of unrelated projects, inscribed in different fields of the humanities?

Poland remains the natural research field of scientific projects conducted in our country, and Polish institutions are the ones undertaking these activities, hence such a representation of the lemma "polski" (74), even if the projects are part of international research networks. For example, CLARIN-PL emphasizes that it is a Polish scientific consortium partaking in the CLARIN European Research Infrastructure.

Digitization projects (libraries, archives, collections) primarily include collections from the Polish cultural space, albeit not exclusively. For example, the iReteslaw repository disseminates and popularizes scientific works in the field of international Slavic linguistics and related fields, while Academica offers materials from many different linguistic areas in its collections. However, there is a clear predominance of cultural projects in the digital humanities that are based only on Polish material and explore the scientific space defined Poland's borders.

The mere fact that cultural projects in the field of the digital humanities remain "Polish" is not surprising. However, the absence of more international efforts that would cover, for example, Central Europe remains intriguing. This may result from the natural development processes of the digital humanities in Poland, which explore the nearest research areas first and only in the next step will seek a spatially broader perspective, including cross-border or comparative humanities research.[4]

[4] However, this does not mean that Polish academic centers do not co-implement such projects. An excellent example of activities covering research extending beyond the national scope is a project called COURAGE (Cultural Opposition: Understanding the Cultural Heritage of Dissent in the Former Socialist Countries), carried out by an international community of researchers interested in the activities of cultural opposition during socialism in Central

The only umbrella term covering almost all the projects is the reference to the category of "science" (126 occurrences in various forms of the word). In the projects, this term constitutes a general designation of cognitive status that distinguishes the projects from other types of information that any user can find online. Therefore, "science" lends credence to knowledge in individual projects. The most common way of attesting to scientific character in project descriptions is to refer to the scientific institutions initiating, supporting, or funding a given project, or to the authority of the scientists collaborating in the project. For example, according to its creators, the virtual walking tour of Warsaw through the locations where Krzysztof Kieslowski filmed *The Decalogue* includes descriptions of individual film locations as well as events prepared by film expert Professor Mikołaj Jazdon, along with reflections on the fundamental issues addressed in the film, as summarized by theologian Professor Michał Klinger (mapadekalogu.pl/o-projekcie; *O projekcie "Mapa Dekalogu"*, n.d.).

Descriptions of digital repositories or libraries further emphasize the scientific value of a given collection even if, as in the case of the Giżyckie Archiwum Cyfrowe [GAC; Giżycko Digital Archive], the archive is created primarily based on private collections. The GAC website underlines that "GAC holds a collection of historical, cultural, and scientific value." Although the knowledge-generating nature of the analyzed projects unites them all, this bond appears to be weak. First, it refers to the excessively general category of science, and second, each project relates to different fields in the humanities. Sometimes, it may be direct, as in the case of "Atlas klasztorów w Polsce X-XXI w." [Atlas of Monasteries in Poland in the 10th–21st Centuries], which refers to the modern output of Polish and European historiography. However, it usually happens indirectly, through the description of materials collected in individual projects, as exemplified by "Kolekcja cyfrowa Korzenie Janusza Korczaka" [Digital Collection: The Roots of Janusz Korczak] that gathers materials related to

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and Eastern Europe. The project combined the efforts of many academic institutions: Research Centre for the Humanities of the Hungarian Academy of Sciences, Institute of Philosophy and Sociology of the Polish Academy of Sciences, Trinity College in Dublin, Graduate School for East and Southeast European Studies at the University of Regensburg, Centre for Social Sciences of the Hungarian Academy of Sciences, Lithuanian Institute of History, Charles University in Prague, University of Bucharest, Croatian Institute of History, Comenius University in Bratislava, Oxford University, and Institute for Computer Science and Control of the Hungarian Academy of Sciences (cultural-opposition.eu).

Janusz Korczak's family, which serve as the basis for his portrait. In this case, the creators refer to the history of literature and, more broadly, to the history of culture.

The same applies to digital repositories, which is somewhat understandable. They refer to one or multiple domains, depending on the materials they collect and share. For example, DataAtlasFontium fashions itself as a repository of historical data, while the Library of Science openly provides full-text articles and selected scientific books from five disciplinary databases, which are: AGRO (agricultural and exact and natural sciences journals), BazTech (engineering, technical sciences, and exact and natural sciences journals), CEJSH (social sciences and humanities journals), DML-PL (engineering and technical sciences journals), PSJD (exact and natural sciences, and medical and health sciences journals). Finally, iReteslaw collects and provides access to doctoral dissertations, summaries of academic achievements, reviews, and preprints of scientific articles in the field of international Slavic linguistics and related disciplines.

It is worth noting that the analyzed corpus includes descriptions of projects that do not refer to the category of science and underline only the aspect of digitization and sharing. Nevertheless, they define themselves as activities aimed at popularizing national heritage – like "Chopin Heritage in Open Access" or "Patrimonium," the latter of which shares Polish national heritage from the collections of the National Library of Poland and Jagiellonian Library – i.e. specific aspects of Polish culture.

Moreover, the descriptions of individual projects clearly emphasize their digital nature (67 occurrences of various forms of the term "cyfrowy"). However, upon closer examination of their use context, they do not underline the utilization of digital tools, technologies, or research methods. Perhaps this is directly related to the context. Projects do not need to justify their digital nature because they are experienced in a digital environment. Usually, the adjective "cyfrowy" describes results such as "kolekcje" (collections, 7), "archiwa" (archives, 6), "repozytoria" (repositories, 5), "biblioteki" (libraries, 5), "mapy" (maps, 2), or skills: "kompetencje" (competencies, 7).

Interestingly, if a closer look is taken at the last occurrence, thanks to visualizations created with Voyant Tools it becomes obvious that it appears only in one place in the corpus. After all, Voyant Tools divides the corpus into 10 sections regardless of the text descriptions of individual projects. The above applies to two projects, namely the Janusz Korczak Digital Collection and GAC. All these refer to the involvement of the Digital Competence Centre of Warsaw University. One of the occurrences comes

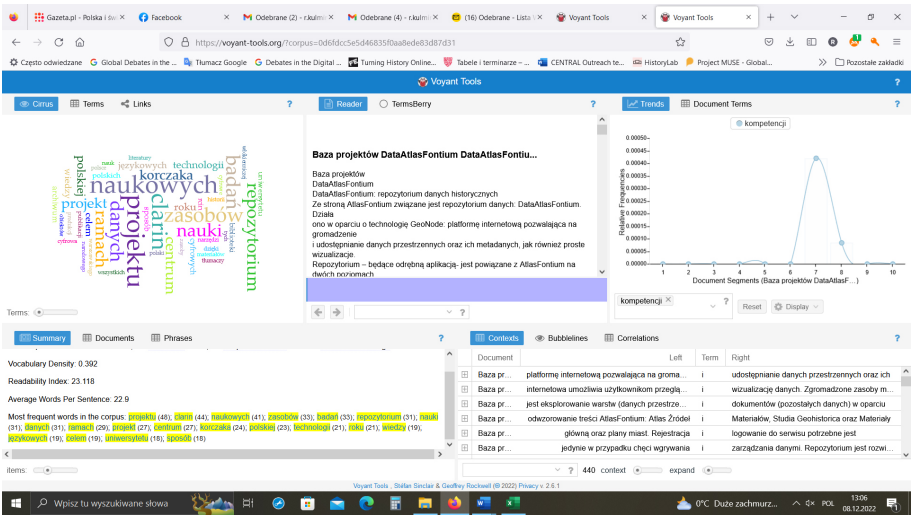

Figure 5. The occurrence tendency of the word "kompetencji" (competence) in the analyzed corpus

Source: own work.

from the institution's description: "Digital Competence Centre of Warsaw University was established by the Rector of the University in 2018. It is a specialized unit that supports the use of digital tools in scientific research and e-learning, as well as the development of digital competencies among scholars" (korczak.ckc.uw.edu.pl/o-repozytorium; Konsorcjum "Repozytorium Janusza Korczaka", n.d.).

Therefore, despite the relatively frequent occurrence of the phrase "digital competencies," it is not relevant to my considerations, because it does not directly relate to the project's nature, specify its essence, or even indicate its position in relation to other projects.

Discussion

The projects under analysis show no common identity as part of the digital humanities. They all function as separate entities, not connected by the digital humanities. They build their own identities as part of one of the traditional disciplines in the humanities – be it literary studies, cultural studies, or history – or position themselves as projects promoting Polish national heritage.

However, I argue that this is precisely a characteristic of the digital humanities. Since they emerged from a particular epistemic tradition – or, rather, a set of traditions – diversity has been their identity feature that facilitated their dynamic and heterogeneous development (Svensson, 2010). To this day, inter-institutionality and inter-disciplinarity continue to constitute and enable the multifaceted development of the digital humanities. This results in a constant search for an adequate definition (or lack thereof), and even doubts that the digital humanities will ever become an independent, clearly defined research discipline, among other things (Alvarado, 2012; Cordell, 2016).

At least since the 2011 *Big Tent Digital Humanities* conference at Stanford University, the "big tent" metaphor has been a subject of discussion: It aims to consolidate the heterogeneity of digital humanities institutions, activities, and projects. In other words, scholars actively reflect on what the big tent should look like, what should fit inside, and what should remain outside. In this context, Fabio Ciotti employs the metaphor of a galaxy, because, as he argues, it is impossible to define any clear boundaries of the digital humanities. Nevertheless, if considered from a distant enough perspective, one can easily identify their core, an axis with a spiral structure, and an outer edge (Ciotti, 2018).

The Polish cultural projects in the digital humanities that I have analyzed above do not form such a tent or even a galaxy. I refer here only to the descriptions of individual projects. Thus, the element that binds the individual activities together is clearly missing at this level, which has two major consequences. First, there is no basis for discussing the breadth and boundaries of the big tent, thus there can be no discussion about the constitution of the digital humanities' identity as a scientific field or subfield. Second, the audience (readers/users) does not identify individual projects with any common roots anchored in similar thinking about modern humanities.

Moreover, I must mention that a significant portion of the analyzed projects' descriptions do not employ inclusive language. This is primarily scientific or semi-scientific language, characteristic of project descriptions attached to grant applications rather than those addressed to the non-academic community. As a result, the descriptions do not completely meet the audience's needs, thus losing the argument of the digital humanities' openness and limiting its usefulness beyond academia.

Finally, allow me to comment on Voyant Tools. Even rudimentary use of the tool, limited only to essential functionalities, provides analytical capabilities that would otherwise require copious amounts of time and considerable

research effort. Nevertheless, as is probably the case with any digital tool, it involves the human factor. It is the researcher who asks the questions, analyzes, and draws conclusions, while the tool only provides support. Thus, the tool emerges as a useful facilitator, not a ready-made solution.

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Co humaniści cyfrowi mówią nam o humanistyce cyfrowej? Dyskurs humanistyki cyfrowej w polskich cyfrowych projektach kulturoznawczych

W niniejszym artykule podejmuję rozważania na temat sposobów definiowania humanistyki cyfrowej z perspektywy emic, przez samych humanistów cyfrowych, na podstawie opisów cyfrowych projektów kulturowych tworzonych lub współtworzonych przez polskie instytucje, aby rozpoznać tożsamość, jaką przypisuje sobie ta sfera wiedzy. W tym celu wykorzystuję program Voyant Tools do analizy danych tekstowych, jednocześnie testując jego funkcjonalność w przeprowadzaniu tego typu analiz. Rozważania te mają zatem charakter metarefleksyjny, gdyż dotyczą roli i miejsca, jakie humanistyka cyfrowa sobie wyznacza we współczesnym systemie nauki.

Słowa kluczowe: humanistyka cyfrowa, projekty z zakresu humanistyki cyfrowej, Voyant tools.

Note

Robert Kulmiński, Institute of Western and Southern Slavic Studies,
University of Warsaw, Warsaw, Poland.
r.kulminski@uw.edu.pl
https://orcid.org/0000-0001-8071-7885

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