

ción tradicional con lápiz y papel. Incluyen, por ejemplo, las técnicas de análisis en lingüística computacional, el cálculo del tiempo expresivo en la música, el uso de estadísticas exploratorias en la estilística formal, la búsqueda visual en la historia del arte y la minería de datos en la historia. Aunque el progreso científico es en primer lugar debido a mejores métodos, en lugar de únicamente debido a mejores computadoras, los nuevos métodos avanzados confían fuertemente en las computadoras para su validación y uso efectivo.

Es en medio del fragor de esta discusión que la pertinencia de la obra reseñada alcanza su real estatura. Por sus páginas desfilan 20 especialistas en el tema, brindando sus muy particulares miradas sobre esta área de trabajo. Tal vez la limitación más importante que se observa en sus puntos de vista es la percepción de las computadoras como herramientas y no como protagonistas epistémicos de la difusión cultural.

No obstante, por el rango y el alcance de las discusiones que se desarrollan en su contenido esta es una muy recomendable contribución a los anaqueles de aquellos que desean adentrarse en las fronteras interdisciplinarias de las humanidades y las ciencias de la computación.

REVIEW

Defining digital humanities. A reader

RECENTLY the term digital humanities has gained attention in the academic sector, placing under its protection more restrictive appellations such as humanistic computing, computational linguistics and computational humanities just to mention a few. Although a precise definition of its object of study is still under construction, there is a consensus that it is the irruption in different lines, of the digital computers in the field of the humanities, as equipments of support to the habitual investigations in this area of human culture.

There are conflicting opinions about the very existence of this area of research. In 2002, J. Unsworth¹ commented that the mere use of computers in the humanities did not make this research worthy of the title of digital humanities. In another direction, K. de Smedt² stated in 2011 that:

Information technology has mediated the development of formal methods in the humanities. These methods are often much more powerful than traditional pen and paper research. They include, for example, computational linguistic analysis techniques, the calculation of expressive time in music, the use

1 J. Unsworth. «What is humanities computing and what is it not.» In G. Braungart, K. Eibl, F. Jannidis (eds.), *Jahrbuch für Computerphilologie*, Mentis Verlag, 2002, 71-84.

2 K. de Smedt *et al.*, «Why technology matters: Humanities in the twenty-first century.» *Interdisciplinary Science Review*, 30 (2): 105-118, 2005.

of exploratory statistics in formal stylistics, visual search in the history of art and data mining in history. Although scientific progress is primarily due to better methods, rather than solely due to better computers, the new advanced methods rely heavily on computers for validation and effective use.

It is in the middle of the heat of this discussion that the relevance of the book reviewed reaches its real stature. For its pages 20 specialists in the subject parade,

offering their very particular looks on this area of work. Perhaps the most important limitation that is observed in their points of view is the perception of the computers as tools and not as epistemic protagonists of the cultural diffusion.

However, because of the range and scope of the discussions that are developed in its contents, this is a highly-recommended contribution to the shelves of those who wish to enter the interdisciplinary frontiers of the humanities and computer sciences. ■