

ABSTRACTS

Wednesday, August 28, 2024

Plenary Session

Translation as gateway to the original source

Gregory Crane

Tufts University

We often face a dichotomy in language studies: focusing on a few languages for mastery and Comparative Literature, losing global reach, or emphasizing breadth in World Literature, becoming reliant on translators. Hybrid computer-human systems, however, offer a new path. Linguists have long used rich linguistic annotation to work with unknown languages, but these annotations are labor-intensive, limited, and static.

Three generations of technology have transformed this situation. First, machine-actionable hypertexts enable embedding texts with human and machine-generated citation networks. Second, advancements in machine learning allow for analyzing complex language aspects, such as syntax and semantics. Third, large language models provide not only traditional machine translation for underserved languages but also answer questions about language and cultural context.

This evolving technology transforms our interaction with the human record, offering new challenges and opportunities in understanding and utilizing language.

Session 1A

Bridging Perspectives: Quantitative Methods and Historical Document Analysis in the Digital Age

Taisei Yamashita
Doshisha University

Astuhiko Uchida
Kobe University

This study delves into the impact of IT on Document analysis in historiography, particularly regarding the adoption of quantitative methods. It provides a comprehensive review of research cases that have employed quantitative approaches, highlighting both their advantages and limitations. On one hand, these methods enable historians to analyze vast amounts of data efficiently, uncovering patterns and trends that were previously inaccessible. However, concerns persist regarding data quality, representativeness, and the potential imposition of modern frameworks onto historical contexts.

By critically examining these contrasting perspectives, the study identifies key factors that contribute to the divide between proponents and skeptics. These include epistemological differences, methodological challenges, and the need for interdisciplinary collaboration.

In response to these challenges, the study proposes an integrative example that synthesizes quantitative and qualitative methods. This approach advocates for a balanced utilization of both approaches, leveraging the strengths of quantitative analysis while maintaining sensitivity to the nuances and complexities of historical narratives. Moreover, it emphasizes the importance of ongoing methodological innovation, interdisciplinary dialogue, and scholarly reflexivity in advancing historical scholarship in the digital age.

Looking ahead, the study underscores the need for historians to navigate the evolving landscape of historical research with methodological rigor, amicable engagement.

AI-powered Humanities: What Artificial Intelligence can learn from Classics and vice versa

Eleni Bozia [on behalf of the Data-Driven Humanities Research Group]
University of Florida

Discussions and concerns have risen lately due to the development of AI bots and algorithms that seem to impact the humanities, among many other disciplines. ChatGPT can write essays and can translate with high accuracy, making traditionalists concerned about the future of the fields. On the other hand, AI tools can be precariously biased, as Amazon's AI hiring algorithm turned out to be. Consequently, distrust has been growing on both ends. This paper presents a tandem way forward that utilizes technological advances while availing ourselves of the lessons from history.

Specifically, we present the latest advances of the Data-Driven Humanities Research Group, which uses machine-learning algorithms to study conscious and unconscious bias in the ancient Greco-Roman worlds. We will demonstrate how we query ancient texts for vocabulary that indicates inclusionary and exclusionary tendencies on the basis of gender, race, and other distinguishable characteristics and showcase the first steps toward sentiment analysis. In the process, we contribute to and ensure the development of ethical AI tools and build sustainable approaches for human-oriented and human-focused Artificial Intelligence.

In sum, our mission is multifold. We promote new research methodologies for traditional disciplines, thus moving the fields forward; we emphasize the value of humanities disciplines in establishing ethics and values in technology; and we present evidence as to how AI can be developed in tandem with non-technical disciplines for the benefit of humanity.

From Writing to Augmented Reality to Digital Literacy

Jörg Parchwitz
Soochow University

This paper explores the integration of Augmented Reality (AR) technology in German-language education in Taiwan's tertiary institutions. Given the ubiquity of mobile devices and the advancement of AR, this study proposes a shift from traditional language learning methods to immersive AR-enhanced environments, aiming to improve the quality of teaching.

The incorporation of AR in foreign language teaching provides an opportunity for humanities students, who may have had limited exposure to such technologies, to gain a fundamental understanding of these emerging trends, thereby enhancing their digital literacy.

The core of this paper is an in-depth analysis of a recent study that investigates the impact of AR-assisted teaching materials on the learning motivation of German students. It examines the adaptability of students and the effectiveness of AR-assisted teaching materials, as well as external factors influencing students' utilization of these resources.

Furthermore, the paper introduces a project initially designed for a German as a Foreign Language Reading & Writing Course. The adaptability of the project is highlighted, suggesting its potential for modification and application in creating personalized teaching and learning content. This research contributes to the ongoing discourse on the role of AR in language education and its implications for digital literacy.

Session 1B

“Access Denied”: Examining the Digital Barriers Faced by Dalit Communities in India

Omprakash Kushwaha
Jawaharlal Nehru University

In the rapidly evolving landscape of technology adoption and digitalization, disparities in access and usage have become critical issues with significant implications for social inclusion and equity. This research paper analyses the multifaceted challenges hindering Dalit communities' access to digital technologies in India, aiming to shed light on the complex dynamics of digital exclusion. Drawing upon extensive empirical research and qualitative analysis, this paper also uncovers the various barriers that Dalit communities encounter in accessing digital resources and participating in the digital sphere. It explores the intersectionality of factors such as socioeconomic status, educational attainment, geographical location, and caste-based discrimination, which collectively contribute to the digital divide faced by Dalits.

The study examines the structural inequalities embedded within India's digital ecosystem, including limited infrastructure and connectivity in rural areas, unequal distribution of resources, and systemic discrimination against Dalits in educational and employment opportunities. Moreover, it investigates the role of cultural and social norms, as well as caste-based prejudices, in perpetuating digital exclusion among Dalit populations. This paper critically analyzes the implications of digital exclusion on Dalit empowerment, economic opportunities, social mobility, and political participation. It highlights the significance of bridging the digital divide to ensure Dalit communities' full integration into the digital age and to harness the transformative potential of technology for inclusive development.

By illuminating the barriers to digital access and participation faced by Dalit communities, this research contributes to the broader discourse on digital inclusion and social justice in India. It calls for targeted policy interventions, community-driven initiatives, and advocacy efforts aimed at dismantling systemic barriers and fostering equitable access to digital opportunities for all segments of society, particularly marginalized Dalit populations.

Preserving Pluralism in Islamic Law for the 22nd Century

Iqbal Akhtar
Florida International University

Muslims comprise 25% of the world's population. The rise of Muslim militant extremism in the late 20th century was in part due to the loss of traditional religious authority over the interpretation of legal texts. The internet sped up this fragmentation and created a platform for the development of deviant online communities, some of which committed terrorism in the name of Islam. This project will develop decision trees (classification and regression) for universal Islamic legal interpretation critical to Muslim religious practice. The parameters of Islamic Law need to be established in AI systems such that the diversity of Islamic Law, developed over a millennium and a half, can be retained while allowing for pluralism in thought for the future practice of traditional Islam. First, a digital orthodox corpus of religious texts and ethnographic interview data will be gathered and analyzed. Then, through conversation and conference, an academic consensus developed on the ideas, texts, and methods representing all major Islamic traditions. Second, a decision tree model will be created and tested to verify that the AI outputs are sufficiently diverse yet consistent within traditional Islamic law traditions and bound by covenantal pluralism principles. Third, the model will be released for beta testing worldwide. The final publication of the project's conclusions and outputs will be open-access

and multilingual to develop global engagement and adoption by Muslim minority and majority faith communities in English, Spanish, French, German, Arabic, Urdu/Hindi, and Malay. Future funding for expanding and refining this model will be provided by the Templeton Religion Trust's covenantal pluralism initiative.

Use of AI in Turkey's Alternative News Media

Barış Çoban
Dogus University

This study explores the integration of generative artificial intelligence (AI) technologies within the realm of printing houses, with a focused lens on the production of popular literature books. As AI continues to reshape various industries, its advent in publishing promises enhanced efficiency and a new frontier of creativity. Specifically, this research investigates how AI is adopted across content generation, design, and translation processes in the context of Turkish publishing houses known for their popular and distinguished literary works.

The integration of AI is discerned across various functions—from content creation and editorial processes to graphic design, layout, and translation services. While publishing entities gravitate towards AI for its promise of cost-efficiency and productivity, the literary community raises concerns about the essence of creativity and emotional depth—attributes uniquely human yet challenged by AI's ascendancy. This discourse underpins the tension between technological advancement and artistic authenticity, signalling a pivotal epoch in the literary domain.

The study provides a comprehensive overview of AI's burgeoning role within Turkish publishing, juxtaposing operational gains against creative concerns. Balancing innovation with humanistic values becomes imperative as the industry tilts towards AI. Through its findings, this research aspires to contribute to the broader discourse on AI's place in literature, framing a narrative that respects both technological prowess and the intrinsic value of human creativity. Our research methodology is anchored in qualitative analysis, employing in-depth interviews with a wide array of participants from the Turkish publishing sector. These include owners, managers, editors, writers, and translators from eminent houses such as Epsilon, Kafka, Nemesis, and Okuyanus. The objective is to garner nuanced insights into AI's operational roles, perceived impact, and future trajectories within these institutions. By analysing interview data, the study aims to unearth thematic insights, elucidating the multifaceted influence of AI on the publishing lifecycle.

Session 2A

An Ear for an Eye: the Visual Listening of Writing in Ancient Greece

Mia Pancotti
Trinity College Dublin

Ancient Greek society modelled the perception of the written word on its experience and familiarity with the new graphic technology. In the context of a “primary oral” culture, reading written words was understood as «a species of vision – a kind of seeing with the ear, or ‘earsight’ – in which to hear spoken words is akin to looking at them». Hence, words were sounds, not things conveyed by sounds, and writing was subordinate to the oral practices that continued to dominate all communicative spheres. An interesting outcome of this perception comes from one of the Greek verbs meaning ‘to read’, that is *akoúō* (literally ‘to hear’), and, consequently, from words such as *oi akoúontes* (‘readers of a book’) and *akróasis/akroatés* (all deriving from *akoúō*) emphasising the content of acoustic reception rather than the physical process of hearing.

The ‘McGurk effect’ demonstrates the co-implication of sight and hearing in the perception of

sounds. In addition, this perceptual sensitivity shows cultural variability. Therefore, beyond the debate about the vocal reading that *akouō* might have implied in specific cases, the interchangeability of visual and auditory modality conceptualise a culturally embedded perception of writing that is different from ours: if our familiarity with the graphic medium is so profound that it is inevitable for us to separate different modes of writing perception, the same seems not to have occurred for individuals in ancient Greece

Reassessing Ancient Private Letters Cross-Linguistically Using AI-Generated Translations

Audric-Charles Wannaz
Universität Basel

How can the power of generative AI be harnessed for the study of historical texts? This contribution explores the potential and limitations in using AI-generated translations to approach documentary private letters, a text type attested in multiple languages of the ancient Mediterranean in a time window spanning multiple centuries. While the phenomenon of letter writing has been extensively studied in individual cultures, less has been written to reconcile the narratives that emerged from these monodisciplinary studies. This may be due to the large scope required when authors need to combine expertise in every single culture in such a large time-space portion. In this context, the use of AI-generated translations may pave the way to conduct preliminary research on such a global scale at a more manageable scope fitting smaller projects. The key factor is, it will be argued, that AI-generated translations have reached a quality that makes them useful metadata for scholarship. To illustrate this, we will compare Greek private letters written in Egypt with some of their Latin and Arabic counterparts using NLP and quantitative analysis. We briefly touch on the threat that AI-generated translations pose and propose a positive role for the humanities to play in this issue.

A new way of teaching archaeology through generative AI: the archaeological «logoscope» of the Paris 1 Panthéon-Sorbonne University

Vincenzo Capozzoli Guillaume Simiand Alain Duploux
University of Paris 1 Panthéon-Sorbonne

The emergence of artificial intelligence technologies, especially large language models, has opened up new perspectives in the field of education. The archaeological "Logoscope", developed at the Department of Art History and Archaeology of the Paris 1 Panthéon-Sorbonne University to support teachers and students from teaching to final assessment, perfectly illustrates this pedagogical revolution. Our Logoscope, specifically designed for teaching archaeology and exploring its methods, is built with LangChain framework and is based on a RAG architecture. It is characterized by its ability to provide precise and contextual answers thanks to a robust vector database fed with verified scientific content, including multimedia and textual materials that ensure the reliability of the answers given. Error handling features are also implemented to minimize hallucinations.

After presenting the origins and main reasons for the project, as well as the main steps in the development of the logoscope, our presentation will stimulate reflection on the transformative role of large language models in enriching the pedagogical experience in higher education. This analysis invites us to explore strategies for integrating these advanced technologies at the heart of the humanities and social sciences and to engage in a dialog between the "soft sciences" and the "hard sciences" (STEM) that will inevitably fundamentally redefine our pedagogical

approaches in the years to come, while paving the way for a new epistemology of archaeology.

Session 2B

Palamedes, or a Depressive History of Writing

Claudio Sansone

National Central University

The invention of the technology of writing is often thought of as a watershed moment in the various civilizations in which it occurred, or even in those that adopted writing from their neighbors. However, even in antiquity the risks associated with this technology were already apparent. Beyond Platonic critiques of the effect of writing on technologies of memorization, this article turns to the darker questions of control, forgery, and covert messaging in Ancient Greek mythology. I take as my paradigm the myths associated with the Ancient Greek culture hero Palamedes, who was often credited with the invention of the alphabet and of writing. As in similar Greek stories, the idea came to him from the natural world—for instance, the shape of a crane’s wings inspiring the design of the letter “gamma.” However, this kind of cutesy ancient anecdote sits within a darker mythology surrounding Palamedes and two of the earliest uses of writing in myth. First, we have a letter forged by Odysseus in order to charge Palamedes with treason during the Trojan War—leading to Palamedes’ (unjust) condemnation and to his execution. Second, we have Palamedes’ final message to his father, which he consigns to fate, inscribing the truth of his conviction on an oar that he cast to sea. Consigning his writing to the whim of the sea, against all expectation, the message is delivered to its intended recipient with striking consequences. These stories are then couched amidst two other accounts of “legibility”: Palamedes’ “reading” of Odysseus’ faked madness, and Nauplius’ repositioning of a beacon on the Greek shoreline, leading to a maritime disaster for many of the Greek commanders that had found his son guilty of a treason never committed. This article explores these narratives in the broader context of misfiring, covert, and hopeless messaging in the archaic Greek world, excavating early Greek beliefs about the threat of the written word, and comparing those anxieties to several contemporary concerns about the growth of Artificial Intelligence and Large Language Models.

Retelling through Ages: The Anthropological Threads from Manuscripts to Artificial Intelligence

Carolin Gluchowski

University of Oxford

Nanos gigantum humeris insidentes – "Standing on the shoulders of giants." Throughout history, societies have depended on the organization and reorganization of knowledge to progress. In the Middle Ages, scribes drew from older, authoritative sources, subtly altering content to adapt texts to new intellectual and historical contexts. This practice, especially explored within German Studies through the concept of *Wiedererzählen* (retelling), reflects a fundamental aspect of human inquiry and knowledge dissemination. Interestingly, this principle closely mirrors the operations of contemporary Artificial Intelligence technologies, such as ChatGPT, which similarly digest and reconfigure vast datasets of information to generate new content and insights. This paper seeks to investigate the shared anthropological principles behind these forms of knowledge organization and appropriation from a diachronic perspective. By examining the evolution of information technologies—from the advent of writing, through the invention of the printing press, to the emergence of AI—I aim to uncover underlying continuities and divergences in how societies have harnessed and responded to new mediums of knowledge preservation and transmission. This exploration underscores the enduring human endeavor to extend the collective intellectual heritage, while also critically engaging with the ethical, social, and political implications of these technological advances.

Guiding Through Fear: Phobic Realism and the Path in AI's Existential Challenge

George Spyarakis

University of Western Macedonia

Chrysoula Kapartziani

National & Kapodistrian University of Athens

The paper employs the concept of 'phobic realism', to imply a concept that leverages fear-based perspectives to shape realistic approaches to potential threats or challenges of AI. Existential risks of AI refer to scenarios where the development of AI could lead to events that might cause human extinction or cripple human civilization. In the context of existential risks associated with artificial intelligence, phobic realism could be interpreted as a method that uses the inherent fears and cautionary tales about AI to guide policy, research, and ethical considerations to mitigate these risks. Phobic realism, seen as a subgenre or narrative method in literature, aims to evoke phobic reactions in readers, and can serve as a tool for authors to express the dangers posed by superintelligent AI in a relatable and emotionally charged manner. The paper aims to demonstrate how phobic realism in literature can serve as a crucial tool in articulating the complexities and existential risks associated with AI, facilitating a deeper understanding of our evolving relationship with technology. Phobic realism, in this context, is a pragmatic approach to recognizing and addressing the implications of AI on humanity's future.

Session 3A

From time-oriented to space-oriented narratives: how Information Technologies changed our ideas of story and plot

Margherita Cerri

Université Paris Nanterre

This paper aims to analyze the "poetics of the map" in electronic literature works, employing a comparative approach both historically and contemporarily. As a matter of fact, the widespread use of digital media has profoundly influenced narrative and plot concepts, leading to a transition from a time-oriented to a space-oriented narrative conception. This shift represents a key distinction between "traditional" literature and literature created for digital media (electronic literature). Moreover, this evolution is evident in texts belonging to the "archaeology of electronic literature" (as defined by Funkhouser), such as Cortázar's "Rayuela" and Calvino's "The Castle of Crossed Destinies.". However, contemporary electronic literature emphasizes the significance of maps and narrative paths. Hence, this paper examines the narrative strategies and effects of a geographical perspective in three European e-lit works: *Not_A_Number* by Xavier Leton, which challenges the conception of the Internet as a "non-place" using Google Maps Itinerary Marker; *80 Days* by Inkle, which offers interactive paths for a postcolonial perspective; and finally, *Winnipeg: The Poem That Crossed the Atlantic* by María Mencía, which graphically represents transatlantic migration through a sea of narratives. This investigation aims to contribute to a deeper understanding of the evolving nature of narrative structures in the digital age.

Writing and existence: Sartre, Derrida and the challenge of value

Samuel Buchoul

University of Cambridge

The emergence of Chat GPT in 2022 renewed the perennial struggle between philosophy and technology, when it comes to the authenticity of human thinking, learning and responsibility. Two traditions of the last century can help us rethink this tension: existential philosophy, and Jacques Derrida's grammatology — a philosophy of writing, traces, and in fine, technology. In this presentation, we will explore the concept of value as a possible meeting point, and entryway for their dialogue. On the one hand, Sartre thought of freedom as the creation of value, always available to any human being and regardless of their contextual constraints, thanks to their conscious nature. On the other, Derrida suggested that there can be such a thing as consciousness only upon a larger metaphysical and psychological structure of traces, that is, of what he called 'generalised writing'. But Derrida also recalled how, historically, the predominant use of 'restricted writing' (writing in the common sense) was for the preservation of economic value across time (account keeping, scribes, state-making, etc). We will interrogate the echoes and implications of these variations: creation vs preservation of value, qualitative vs quantitative value. The aim is to ascertain the possible role of writing in human agency, both in evolutionary terms for the species, and as a resource for the individual, in its present existential challenges.

Session 3B

A Plethora of Tongues. Languages and Scripts in Pre- Greek Asia Minor

Adam Kryszewski
University of Warsaw

Since their discovery at the end of the 19th century, the Hittites have gradually become known as one of the most linguistically diverse civilizations of antiquity. Spanning some five centuries in the 2nd Millennium BCE (17th-12th cent. BCE) and becoming one of the major world powers along Babilon, Assyria and Egypt, the kingdom of Hattusa produced tens of thousands of written documents in two scripts (cuneiform and Anatolian Hieroglyphs) and at least nine languages belonging to several different language families. Based on written sources, the paper will sketch the linguistic situation of Hittite Anatolia, analysing the evidence for various languages and their influence on each other. Since all texts that have come down to us from Hittite Anatolia were produced by the royal chancellery (no private records were found), the investigation will further focus on the scribal organization and information management of the kingdom. It will discuss issues of what was written down, who wrote it, for what puprose, and for what kind of audience.

Provoke and KOMPORA, the Japanese Photographers in 1960s-70s

Taiki Watanabe
Kobe University

This presentation aims to compare and analyze "KOMPORA" and the photographs of the members of *Provoke*. " KOMPORA" refers to photographers in Japan in the late 1960s who produced works with common characteristics. The name " KOMPORA" originated from the photography exhibition "Contemporary Photographers: Toward a Social Landscape" held in New York in 1966. In June 1968, photographer Kiyoshi Otsuji used at the first time the word "KOMPORA" for the some of young japanese photographers in the magazine "Camera Mainichi." *Provoke* was a quarterly magazine founded by Takuma Nakahira, Koji Taki, Takashi Homma, and Takahiko Okada in November 1968. Daido Moriyama also joined as a member from the second issue, but the magazine's activity ended with the third issue published in August 1969. Previous studies often argue that these photographs resulted from differing reactions to modernist photography. However, this presentation aims to compare both from a different perspective than previous research.

Paradigms Shifts in Cognition

Nevena Ivanova
Bulgarian Academy of Sciences

This essay studies the paradigm shifts in cognition occurring in human history due to the invention of three fundamental technologies of information and communication: writing, printing, and computation. What we question is not so much the operation of specific cognitive faculties (perception, memory, imagination, understanding, or reason), as much as what after Yuk Hui we can call the "condition of philosophizing" (Hui 2019, p. 47). Hence, we will inquire into the paradigm shifts in the condition of thought due to the invention of different technologies of cognition. Or put it otherwise, borrowing a notion of Gilles Deleuze (1968, pp.169 – 217), we will look into three different "images of thought": the boundaries that define what can be thought and how it can be thought.

Thursday, August 29, 2024

Plenary Session

Womb Imaginaries: Techno-Feminist Refusal and AI Assistance

Sarah Sharma

University of Toronto

In my plenary talk on "techno-feminist refusal," I introduce my latest research at the intersection of AI and masculine exit imaginaries within the realm of womb media. Drawing from techno-feminist media theory, I provide a feminist materialist lens on the latest debates around Artificial Intelligence (AI) and the politics of assistance.

Session 4A

Embracing Innovation in Education: Triumphant the Integration of Artificial Intelligence

Ritu Sharma
Purdue Global

The winds of change are sweeping through the hallowed halls of education, propelled by the burgeoning force of artificial intelligence (AI). As educators, we stand at a crossroads, tasked with preparing our students not just for the present, but for a future inextricably intertwined with AI-powered innovations. Yet, this journey towards the unknown beckons with both excitement and trepidation, challenging our deeply held beliefs and established traditions. This essay delves into the complexities of embracing AI in education, navigating the path between skepticism and blind acceptance, and charting strategies to foster a culture of openness and innovation while safeguarding ethical practices and the fundamental values of education.

Is the higher education system prepared for the disruption of artificial Intelligence? A Study on Students' Perceptions of Students' Perspectives on the Importance of Teachers' AI Literacy

Laura Malița
University of West Timisoara

This study examines students' opinions on why teachers need to know about artificial intelligence (AI) in order for them to be able to properly use it in their classroom. It uses a survey to gather information from a diverse sample of students from West University of Timisoara, Romania. The results show that students are aware of how AI is becoming more common in education and want their teachers to be able to use these tools well. The study also showed that students want teachers to be more aware of the importance of using generative AI tools in educational contexts and to change their teaching methods to use AI to give them personalised learning experiences. Students also want their teachers to know about the ethical issues that come with using AI in the classroom. These findings underscore the importance of incorporating AI literacy training for educators to meet the evolving needs of students in today's digital world. The study also underlines the importance of an existing institution's policy regarding the usage of AI in higher education.

Leveraging Students' educational use of Generative AI Tools

Alexia Malița
University of Twente

This research investigates how generative AI tools can be integrated into education from the student's viewpoint. It combines a literature review and qualitative analysis to explore the upsides and downsides of using these technologies. The focus is on how these tools can: tailor learning to each student's needs, foster creativity and problem-solving, enhance their critical thinking skills, and also boost student engagement and motivation.

The study explores how students view and use generative AI tools in education. It examines their likes, worries, and recommendations for making these tools better. The findings show that generative AI has the potential to meet different learning needs, but it's also important to think about privacy, ethics, and equality. The research adds to the discussion about how AI technology can help students and make education better.

Session 4B

Historical insights into regulating AI: Drawing regulatory lessons from the printing press as an emerging technology to shape the future of AI

Ali Ekber Cinar
McGill University

AI is developing and changing the world at an exponential pace. While AI is an unprecedented phenomenon, the revolution it brings is not entirely unprecedented. This paper seeks to understand the AI revolution drawing on the history of another revolutionizing technology: the printing press.

Just as AI is currently commodifying data, the printing press commodified the book through the transformation from the manuscript to the mass-printed work. Employing Alan Watson's methodology of comparative legal history and Fernand Braudel's *longue durée* approach, this paper explores the experiences of England, France, and the Ottoman Empire with the printing revolution. In England, the introduction of the printing press led to a growing legal regime, evolving through the English Reformation and statutory interventions like the Statute of Anne. France, too, saw the printing press triggering a censorship regime during *l'ancien régime*, later replaced by the *droit d'auteur* model after the French Revolution. The Ottoman Empire, despite a delayed legislative response, did not develop a comprehensive legal framework for privileges, censorship, or copyright until much later than England and France.

Through this comparative analysis, the paper argues for a consistent desire for state involvement, a proactive stance in technology regulation, substantial economic considerations, influential lobbying, and a parallel regulatory trajectory across states in the regulation of new technologies. Emphasizing the delicate boundary between regulation and potential exploitation, the paper offers today's regulators crucial insights into overseeing emerging technologies.

Did Writing Disappear in Legal Environments? The Evidence of the Barbarian Law Codes from the 4th to the 8th century

Laurent Cases
National Taiwan University

The medievalist George Duby could, in *La Société Féodale*, describe the “*révolution de l'an mil.*” Around the year 1,000, societies in Western Europe experienced a boom in writings. Cartularies, charters, and legal material exploded onto the scene, lying dormant for what seemed centuries. Duby's literary “revolution” is just one among many. The Carolingian Renaissance, a term coined at the turn of the 20th century, similarly addresses the explosion of writing material which came out of Aachen in the 9th century. Underpinning these studies are two key concepts. First, the bulk of the writing material discussed largely focuses on legal material, so that scholars are really discussing periodic rediscoveries of laws; second, that, somehow, absence of evidence is evidence of absence. It is true that writing underpinned all aspects of the Roman system. So, considering several barbarian law-codes, starting with the *Corpus legum burgundionum*, the *leges salicae* (northern Gaul), and the *lex visigothorum*, this paper will investigate the continuance or disappearance of writing in legal contexts and evaluate the consequences for the legal systems and literary culture of the barbarian kingdoms.

*‘Vulgarisation’ of law vs. textual datasets long before AI? Documentary patterns and languages
in service of legal needs in late antique Egypt*

Marzena Wojtczak
University of Warsaw

Dioskoros of Aphrodite left behind an archive filled with legal documents dating back to the late antique Egypt under Roman rule. This collection provides proof not only of the impressive legal expertise of one of the archive’s owners, but also points to a suspicious accumulation of documents from Antinoopolis, whose role in the family archive still raises numerous questions. In this paper, I would like to treat the Dioskoros’s corpus as a kind of lens through which the provincial legal practice of the decline of Roman empire can be materialised. A period often equated with the vulgarisation of law, indigenous influences and the ever-present echoes of earlier legal traditions, can also provide a glimpse into the notary’s legal workshop, the applied documentary clauses and patterns that above all sought to meet the needs of legal practice. To what extent can we speak of scribe’s freedom in shaping legal devices? Is it ‘learning by doing’, or rather ‘doing by learning’?

While considering the mechanisms of document’s production and the legal solutions at play, one more issue cannot be ignored, namely the language used. The bilingualism of Egypt during Late Antiquity is repeatedly emphasised, with Greek reserved for the official sphere and Coptic for the private zone. However, our archive reveals the process defined by J.-L. Fournet as ‘the rise of Coptic’ in public written culture that brings inevitable consequences for the legal system.

Session 5A

Generative AI and Teaching about the Ancient World: A Necessary Tool to Learn

Edward A. S. Ross Jackie Baines
University of Reading

Since November 2022, generative artificial intelligence (AI) tools have become an increasingly prevalent part of everyday life for students and teachers in classical and ancient world studies. There has been significant work over the past two years in the higher education sector to regulate the use of these tools in relation to student work. However, as AI regulation slowly increases in Classics, AI literacy is not increasing at the same rate among teachers. It is important that teachers keep abreast of generative AI developments so that they can guide students on the ethical considerations for using these tools and the nature of their outputs. This is particularly crucial for ancient world studies because the content restrictions ingrained in generative AI models remove key aspects of ancient life from most outputs, leaving students without the full picture. This presentation discusses our current work with schoolteacher focus groups to promote AI literacy among ancient history and classics teachers.

Impact of Duolingo on Learners' Motivation and Confidence

Wolfgang Odendahl
National Taiwan University

This presentation examines the impact of using Duolingo, a popular language learning app, as a supplementary tool for increasing the motivation and confidence of learners of German as a foreign language (GFL) at a Taiwanese university. The integration of technology into language teaching and learning is crucial in environments where the target language is not widely spoken or accessible. The study involved 48 students who were taking German as an elective course and were required to use Duolingo regularly as part of their homework. A mixed-methods approach was employed, utilizing three questionnaires administered at different stages of the semester and the weekly analysis of the app's usage logs. The results indicate that the students had a positive attitude towards the integration of Duolingo into the traditional face-to-face classroom. The participants reported increased exposure to the target language and expressed a desire to continue using the app. However, the experiment did not result in any general improvement in the students' language skills, test scores, or confidence compared to previous semesters. To obtain more conclusive results, a future long-term experiment with a larger number of participants may be needed.

EMOTIONS IN AI: To Engineer or Reverse- Engineer?

Jay Luong
UC Berkeley

Affective computing is a field of research which aims to simulate human emotion for the purposes of enhancing human-machine interfaces (e.g., in social robotics). As with most research programmes in AI, affective computing largely proceeds under a paradigm of alignment. The defining feature of alignment research is the privileged status accorded to human traits & capacities (e.g., intelligence, learning, cooperation). Alignment in affective computing means to take human emotion as the authoritative template for «artificial» emotion. On this approach, progress in affective computing consists in the development of systems that interpret & produce human-like emotional behaviour with ever-increasing sophistication. In this paper, I challenge this one-way direction-of-fit. On the one hand, the alignment paradigm flies in the face of a vast multidisciplinary literature which instead underwrites the multifaceted complexity & cultural plasticity of emotion. Accommodating these findings compromises the

privileged status of human emotion as a model for affective computing. On the other hand, progress in affective computing may be better served by mutual convergence in the «affectomes» (the emotional universes) of humans & machines—rather than alignment. Indeed, future human-machine affective ecologies may rather resemble hybridisation & coevolution, as presaged by the proliferation of technological extended cognition.

Session 5B

Машины и механизмы в русской литературе XX века [Machines and Mechanisms in 20th Century Russian Literature]

Panel organized by Michiko Komiya (Tokyo University of Foreign Studies)

В России литературный процесс XX века проходил в тесной связи с механической цивилизацией и технологией. Например, в творчестве футуристов и пролетарских поэтов это стало новой темой поэзии, пришедшей на смену традиционным темам. В то же время культ машин как новая эстетика распространился в обществе, начав влиять на поведение людей. Эта тенденция очевидна в движении НОТ (Научная организация труда), где тела рабочих понимались как подобие машин. Кроме того, стремление к механизму ярко наблюдается и в литературной критике. Формалисты называли «приемом» механизм, который реализует искусство. В докладах данной секции проблема «машин» будет рассмотрена с разных точек зрения.

Проблема машин и механизмов особо ярко проявилась в модернистской литературе начала XX века. Но в конце 1920-х годов, как очевидно в окончании движения НОТ и обострении нападок на формализм, стремление к механизму стало, на первый взгляд, старомодным. Однако в действительности тема «машин», изменив свой вид, оставалась влиятельной в соцреализме и в литературе после него. В данной секции мы попробуем проследить процесс изменения темы механизма в истории русской литературы.

Russian literature of the 20th century has developed in relation to the machine civilization and technology. For example, in the creation of Futurists and proletarian poets, they became new themes in poetry, replacing traditional ones. Machine worship also became widespread in society as an aesthetic, influencing people's behavior patterns, as in the analogy of the factory worker's body with a machine when labor theorists such as A. Gastev launched the Scientific Management movement. Furthermore, mechanistic thinking was also evident in literary criticism, where Formalists called the mechanism that makes art “device”. This panel will approach the issue of such “machines,” which were prominent in 20th century Russian literature.

The problem of the “machine” first became apparent in modernist literature at the beginning of the 20th century, and by the end of the 1920s, with the end of the scientific management movement and literary criticism that made the device explicit, mechanistic thought seemed to have become obsolete. In fact, however, the theme of the “machine” continued to be influential in the Socialist realism and in Russian literature thereafter, but in a different form. This panel is an attempt to trace the evolution of such mechanistic thinking in the history of literature.

Техника монтажа в создании мемуаров Ю. Олеша «Ни дня без строчки»

КОМИЯ Митико

Токийский университет иностранных исследований

В первой половине XX века, когда формалисты создали теорию искусства о приеме, люди обращали большое внимание на механизмы и технологии художественного творчества. Данный доклад посвящен вопросу о том, как техника монтажа была применена к литературному творчеству русскими писателями 1920–1930-х годов, в частности Ю. Олешей.

В творчестве Ю. Олеси очевидна фрагментарность, характерная для модернистской литературы. Монтаж фрагментов наблюдается также в черновиках его главного романа «Зависть» (1927). Во время создания этого романа Ю. Олеша перепробовал бесчисленное количество вариантов фрагментарных сцен, которые он постоянно придумывал. На последнем этапе написания он создал целое произведение, которое было основано на этих черновых набросках.

Фрагментарный характер очевиден и в мемуарах «Ни дня без строчки», опубликованных после смерти автора. Под руководством В. Шкловского М. Громов отредактировал дневник Ю. Олеси, который он вел еще с 1930-х годов, и создал мемуары в форме автобиографии. Таким образом, в произведении «Ни дня без строчки» дневник, фрагментарный по своей натуре, был заново смонтирован и переоформлен в форме автобиографии.

Montage Techniques in Yury Olesha's No Day without a Line

КОМИYA Michiko

Tokyo University of Foreign Studies

The first half of the 20th century, when the art theory focusing on "device" proposed by the Formalists emerged, was a period of great interest in the mechanisms used to create works of art in Russia. In this paper, I would like to discuss how the technique of montage was incorporated into literary creation, focusing on the writer Yury Olesha (1899-1960).

In writing his best-known novel, *Envy*, Olesya spent a long time polishing a number of fragments that depicted scenes he had in mind. In the final stages of writing, he was able to put together a novel based on the ideas explored in each of the fragments.

The montage character of Olesya's creation is also evident in his posthumously published memoir, *No day without a line* (1965). Olesya had kept a diary from the 1930s. In *No day without a line*, M. Gromov, under the supervision of V. Shklovsky, has re-edited this diary into an autobiography. In this sense, the diary, which was originally fragmentary, is now montaged, given a new meaning as a biography.

Проблема оптических приборов и человеческого ощущения в ранних работах

Василия Гроссмана

НАКАМУРА Тадаши

Киотский университет

Василия Гроссмана (1905-64) сегодня помнят как писателя-диссидента, критиковавшего советскую систему и историю в таких произведениях, как «Жизнь и судьба», «Все течет...» и др.. Однако до конца Второй мировой войны его стиль в основном отвечал требованиям социалистического реализма, хотя вместе с некоторым влиянием русского авангарда 1920-х годов. Его рассказ «Глазами Чехова» (1942), действие которого происходит в годы Великой Отечественной войны, изображает последовательное сочетание человеческого ощущения с оптическими и другими устройствами. Картина «Жизни» (1943) изображает эвфоническую целостность человека, окружающей среды и мира в целом. (Нацисты позиционируются как враги

этой целостности, названной в рассказе «жизнью».) Но в его рассказе 1953 года «Авель», главным героем которого является американский солдат, сбросивший атомную бомбу на Хиросиму, мы можем распознать изображения распада такого целостного мироощущения как в предыдущих произведениях. В нашем докладе на основе анализа упомянутых выше рассказов будут рассмотрены процесс, смыслы и причины изменения в этом аспекте в творчестве Гроссмана после Второй мировой войны.

The Problem of Optical Devices and Human Senses in Vasily Grossman's Early Works

NAKAMURA Tadashi

Kyoto University

Vasily Grossman (1905-64) is remembered today as a dissident writer who criticized the system and history of Soviet Union in works such as "Life and Fate", "Everything flows..." and so on. Until the end of the Second World War, however, his style basically met the requirements of Socialist realism, with some influence of the Russian Avant-garde of the 1920s. His short story "In the Eyes of Chekhov" (1942), set during the Great Patriotic War, depicts the consistent combination of human senses and the optical equipment. The novel "Life" (1943) depicts the euphoric integrity of humans, their environment and the world as a whole. (Nazis are positioned as an enemy to this integrity which is called "life" in the novel.) But in his short story of 1953 "Avel", the main character of which is U.S. soldier who dropped the atomic bomb on Hiroshima, we can recognize the representation of the collapse of such euphoric integrity as before. In our report the process, meanings and reasons of changes in this aspect in Grossman's literature after The World War II will be examined through analyzing the works mentioned above.

Машина и пропаганда в русском авангарде: Виктор Шкловский и производственничество

МИЯ Масахито

Токийский университет

Как неоднократно отмечали исследователи, язык русского формализма наполнен механистическими метафорами, начиная от предисловия к известной книге корифея формализма В. Шкловского «О теории прозы». Как в терминологии, так и в методе мышления формалистов мы можем указать на один вид механизма. Они расчленяют литературное произведение, историю и систему литературы и даже кинематографию на элементы, а затем анализируют приемы, рассматривая взаимоотношения между этими элементами. В 1920-е годы, наряду с марксистской критикой, некоторые литературоведы ставили под вопрос методологическую сторону формализма, механизм метафоры и мышления которых представлен в известной книге Шкловского о Льве Толстом.

Эту книгу последних лет формализма считают «социологизацией» или компромиссом с марксистским литературоведением из-за давления угнетающей власти. Впрочем, нужно иметь в виду контекст тогдашнего обсуждения формалистов. В данном докладе обращается внимание на производственничество, провозглашенное одним из редакторов журнала «ЛЕФ» Борисом Арватовым. Он стремился технизировать и рационализировать искусство, чтобы оно стало полезным для строительства новой жизни и социализма. Основываясь на разнице концепции машины у Шкловского и

Арватова, мы выясним, как литература могла служить машиной пропаганды и как формалисты во второй половине 1920-х годов пытались противодействовать такой социализации эстетики теоретически.

Machines and Propaganda in the Russian Avant-Garde: Viktor Shklovsky and Productivism

MIYA Masahito

The University of Tokyo

As researchers have repeatedly pointed out, the language of Russian Formalism is filled with mechanistic metaphors, as can be seen in the preface to the Shklovsky's famous work *Theory of Prose*. Both in the terminology and the method of thinking of the Formalists, we can point to one kind of mechanism. In the 1920s, a certain number of literary scholars, along with ideologically dissatisfied Marxists, criticized the methodological aspects of Formalism, but the mechanism of metaphors and thought persisted in the Shklovsky's infamous book on Leo Tolstoy.

This book of the last years of Formalism is regarded as a compromise with Marxist literary studies under the pressure of hostile power. However, we must consider the context in which the Formalists were debating. In this presentation we will focus on Productivism, which aimed to technologize and rationalize art so that it would be useful in the construction of new life and Socialism. Based on the difference between Formalists' and Productivists' views of machines, we will elucidate how literature could work as a propaganda machine and how the Formalists of the late 1920s tried to theoretically resist such socialization of aesthetics.

Session 6A

Seriality and Serial Production in Role-playing Games

Homeira Baghbanmoshiri
Kobe University

When a medium is produced and consumed periodically, or in other words is serialized, it has the potential to create a culture and a devoted community around it. In an era where serialization prevails across all media, particularly in digital formats, it is critical to understand how these repetitive patterns affect mass media consumption and the culture around it. In this presentation I would like to examine the influence of role-playing games on the production of serialized media. RPGs are not only serialized across various game formats like tabletop RPGs or computer RPGs, but they have also influenced other media such as movies, animations, web series, podcasts, and online streams. RPGs have introduced a serialized format that draws from existing modes of serialized production in novels, comic books, movies, and TV series, while also establishing a new paradigm of serialization. Examination of RPGs as a serialized medium reveals a dynamic interplay between traditional modes of serial production and the transformative influence of digitalization and interactivity. Serialization in RPGs is no longer about how the media delivers a serialized product for the audience to consume, but rather about enabling the players to generate their own serialized content.

Interaction Between Animated Works and Derivative Works on the Internet Space Case Analysis of Secondary Productions Related to "Earthy Culture"

Liukun Yao
Kobe University

The usage of the Internet, particularly mobile Internet, has been steadily increasing in recent years. Amidst this digital transition, social interactions have increasingly found a new domicile on the Internet, where discussing topics, joining interest-based groups, and sharing creative outputs have become commonplace. Therefore, researching the cultural phenomena in the Internet space can aid in our comprehension of people interactions and social structures. This study examines the phenomenon of "earthy culture", a cultural phenomenon that originated among young people in rural areas, and the secondary productions of this culture on the Internet in China. The research focuses on the typical case of 'stories from the northeast', and it is hoped that the analysis of 'stories from the northeast' will reveal how the image of the countryside has changed in the secondary productions of mainly urban youth. The survey found that the image of the 'rural', which has a negative connotation in Chinese society, is gradually disappearing from the secondary creations of urban youth. Instead, a "rural" that represents the "ordinary people" has emerged. This may reveal the dissolution of the urban-rural conflict in Chinese society and foreshadow the deepening of the conflict between the common people and the elite, which will become the new focus of conflict in Chinese society. Simultaneously, the study also found that it is generally the culture of urban youth that assimilates rural culture in the process of secondary productions, a phenomenon that exemplifies the relationship between identity and power that also corresponds in the digital realm.

Session 6B

Проект семинара “Лаборатория Цифровой Философии”: Обучающий философский чатбот “Досократик”

Dmitry Yarochkin

St. Petersburg State University

Dmitry Yarochkin: Проект семинара “Лаборатория Цифровой Философии”: Обучающий философский чатбот “Досократик”

Данные тезисы представляют собой обобщение ряда панельных дискуссий, которые прошли в СПбГУ в рамках проекта кафедры антропологии СПбГУ “Лабораторий Цифровой Философии” СПбГУ . Этот проект посвящен вопросам создания технологий и философии в современном мире.

Некоторые семинары были посвящены опыту использования ИИ в написании научных работ. Среди аргументов за использование было избавление исследователя от рутины. Однако в таком случае дискуссионным остается вопрос, обязан ли автор указывать использование ИИ. Также прозвучал прагматический аргумент согласно которому прогресс неостановим и все прекрасно понимают, что студенты, исследователи в массе будут использовать ИИ. В таком случае самым разумным будет регламентировать а не запрещать это использование и в том числе выработать рекомендации по качественной работе с ИИ. Третий аргумент творческий. Возможно избавив исследователя от необходимости соответствовать формальным требованиям языка мы получим некий новый жанр письма подобно тому, как фотография породила абстрактное искусство.

Исходя из вышеизложенного наша группа предприняла попытку создания собственного чат бота, обученного философии. На данном этапе реализован прототип “Досократик”. Педагогическая ценность такого бота заключается в том что он позволяет ученику общаться с представителями древнегреческой философии. ИИ позволяет вернуться к диалоговой форме философии, возможно преодолев недостатки письма высказанные Платоном.

Коммуникативные стратегии в Интернете

Valerij Grecko

The University of Tokyo

В докладе рассматриваются стратегии общения, используемые в Интернете, среди которых выделяется такой провокативный стиль коммуникации, как троллинг. Это понятие, получившее в последнее время широкое распространение в связи с развитием Интернета, рассматривается из более широкой перспективы, а именно как одна из стратегий художественной коммуникации. В начале доклада дан обзор наиболее характерных черт и функций этого вида коммуникации, среди которых, прежде всего, выделяются введение в заблуждение и двойное коммуникативное намерение. Затем отмечается, что особенное развитие схожие с троллингом креативные стратегии получили в период постмодерна с его демонстративной деконструкцией семантического содержания, заключенного в тексте, и переносом центра внимания на разного рода внетекстуальные факторы и мистификаторскую игру с читателем. В докладе анализируются конкретные примеры подобного рода коммуникации в неофициальной поэзии позднего советского периода. В частности, показано, как стратегии троллинга применяются в творчестве представителя Московского концептуализма Дмитрия Пригова для деконструкции клише языка советской пропаганды. В заключение рассматриваются связанные с троллингом поэтические практики постсоветского времени, в первую очередь специфический пародийный стиль, известный в России как «стеб».

Friday, August 30, 2024

Session 7A

What Language do the Gods Speak? Divine Words in Homer and Beyond

Edward Eugene Nolan
National Taiwan University

At six points in the Homeric epics, the narrator tells the audience the gods' name for a specific place, object, or character. In four passages, the poet contrasts the gods' highly poetic term with an ordinary Greek word (Il. 1.403, 2.811–2.814, 14.289-291, 20.74). In two others, only the gods' word is given (Od. 10.305, 12.61). The dominant interpretation of these passages is that of Watkins (1970, 2), according to which the idea of divine language is metaphorical and refers to poetic as opposed to everyday language. Nevertheless, evidence from later Greek authors complicates this representation, and suggests a belief in the gods' use of their own language. Ancient thought about the possibility of non-human language is of contemporary relevance. While linguists traditionally held that language is a uniquely human phenomenon, this has come under increasing attack from biologists who see human language as part of a continuum with animal communication. The rise of ChatGPT has only made even more salient the question: is language really, as long thought, uniquely human? The current investigation will thus give one answer from an ancient perspective on what it means for humans to share language with other beings.

Anthropocene and Artificial Intelligence: Rethinking Ecological Image in "Onitsha"

Wen-Hui Chang
Chung Yuan Christian University

Onitsha (1991) is one of the great works of contemporary French author J.M.G. Le Clézio (1940-) who was awarded the prix Nobel de literature in 2008. Onitsha is the story of a little boy, Fintan. He migrates to Africa in 1948 with his mother, Maou, to find his father, whom he has never met. His mother takes him on a cruise liner from Bordeaux at the mouth of the Gironde in France, to Port Harcourt at the mouth of the Niger in Africa, to meet her husband, Geoffroy Allen, who works for a British colonial timber company in Africa. Le Clézio's unique writing style is particularly good at merging naturalistic elements into narratives of complex human spiritual experiences, which always appear repeatedly in his works and are absorbed into readers' experience of reading. Thus, this paper explores the intersection of the Anthropocene epoch and Artificial Intelligence (AI) within the context of Onitsha, prompting a reevaluation of ecological imagery. The Anthropocene, marked by significant human impact on Earth's ecosystems, and the rise of AI, with its potential to reshape human-environment interactions, converge to redefine our understanding of nature and technology. Through a critical examination of Onitsha's landscape, historically shaped by human activities and contemporary technological advancements, this study delves into the complexities of environmental stewardship in an era of rapid technological innovation.

*Can artificial intelligence translate literary texts? Reflections on this problem based on
Yoko Tawada's novel "Arufabetto no kizuguchi"*

Hiroko Masumoto
Kobe University

The question of whether AI can write poetic texts is often discussed today, and many literary works have already addressed this question. On the one hand, there are indeed writers who compose their works with the help of AI. On the other hand, writers such as Kazuo Ishiguro believe that literature is something that runs counter to what can be done with AI (*Klara and the Sun*, 2021). This question is closely related to the problem of whether AI can be used to translate literary texts. Almost instinctively, we literary scholars will answer "no" to this question, but why?

The work of Yoko Tawada seems to offer some clues to thinking about this question. In her exophonic writing, she regularly tries to liberate a word from its fixed meaning. Her poetics of exophony is often presented in her work as a translation process. In her narrative *Transplanting Letters* (1999), the act of translation is described as throwing stones to the other bank of a river. What the translator throws are actually words, but they are represented as stones, because it is not their meaning that matters, but their materiality or corporeality, whereas AI is only concerned with meaning.

Session 7B

Dictators of the Taste: Books as a Core Element of TikTok Aesthetics

Elizaveta Litovskaia
National Taiwan University

The phenomenon of a “shelfie” was well-known in global art tradition for centuries before social media: books were used as a core element of the public image of an intellectual, a bureaucrat, or a noble person. A well-curated library was treated as an inseparable part of its owner's self-presentation, and this hasn't changed in the social media era, with all the people still posting books on their accounts and making it an element of their lifestyle or – speaking of the younger generation – a part of different social media “aesthetics.”

In this presentation, I plan to discuss the different forms of “public reading” in social media and how they affect perceptions of reading. I aim to investigate the development pattern of the “shelfie” content: how books become an important part of modern social media content, which books were adopted by different social media “aesthetics,” and why – all to answer some important questions: Why is this content so controversial? Why do more and more creators talk about the “bimbofication” of reading? Are books just aesthetically pleasing objects, or would content creators also like to promote the reading?

The Book and the (Virtual) Map: Geographical Information Systems, Web Design, and Other Virtual Approaches to Marco Polo's “Divisament dou Monde”

Tommaso Pepe
Guangzhou Maritime University / Wenzhou Kean University

Written within the walls of a Genoese prison the end of the 13th century, Marco Polo's *Divisament dou Monde* (“The Description of the World”) represents one of the most emblematic texts in medieval travel literature between Europe and Asia. This conference paper aims to rethink and reshape our approaches to a classic of travel writing by presenting an ongoing digital humanities research project devoted to the *Divisament dou Monde*, Mapping Polo (<https://www.mappingpolo.com/>).

Started at the Southern University of Science and Technology in Shenzhen and currently developed in partnership with students and faculty at Guangzhou Maritime University, Mapping Polo aims to provide a first georeferenced virtual map about geographical localities referred in the *Divisament dou Monde*. The next phase of the project, still ongoing, is currently focused on a digitization of both the original Franco-Italian text of the *Divisament* and the authoritative English translation of Polo's book edited by Henry Yule in 1870 (still the most complete commented edition of Polo's text to this date). However, the key hermeneutical result emerging from this digitization will be that of a substantial difference between Yule's text and the original Franco-Italian text of Polo's work, opening up questions relating to how the *Divisament* has text has been translated, read and often misread across languages, disciplines and media platforms including the digital semiosphere (a critical survey about the dissemination of Polo's text across the web, whether in the form of formal research initiatives or digital pop culture, still represents for instance a totally unexplored terrain).

Eventually, this interweaving of texts, maps and other digital tools raises a broader set of questions relating to the intersections that link digital humanities, Textkritik and data visualization techniques: what does it mean to read a classic like Polo's text in a virtual environment? What is the hermeneutical relationship between a text and its digital/spatial visualization and how such relationship is bound to reshape our notions of critical reading and writing?

Dreams, Overfitting, and AI

Marko Stanisic
Pratt Institute

Overfitting is a common challenge for artificial intelligence (AI) systems, wherein models learn the stochastic qualities of the training dataset rather than any reliable pattern to apply to the test data. Consequently, when applied to new data, the models underperform and produce inaccurate predictions. In more extreme cases, overfitting can lead to AI hallucinations, where patterns are extrapolated from isolated bits of information and lead to outlandish results.

ChatGPT, for example, can be deliberately made to hallucinate if a user were to ask it to explain imaginary concepts, such as a sitcom episode that doesn't exist or some technobabble jargon. A more discreet and relevant case can be found throughout AI-generated imagery, where otherwise lucid pictures fail to depict details such as coherent text, faces of background characters, and fingers. These fractures in the artificial neural network parallel those of our own, most notably in REM-induced dreaming. AI's capacity to imagine, hallucinate, and even dream speaks to the reflexive potential it has to teach us humans in return. In this paper I will elaborate on the crucial concepts of machine learning and neural networks, explore various examples of AI dreaming, and finally pose psychological and technological questions for future research.

Session 8A

Pauline Oliveros' sound, poetry and meditation: recording and practice

Charlène Clonts
Kyushu University

At the root of electro music, the sampling of sounds whether from human or from natural origins has been used by experimental composers in the 1950's (Luciano Berio, Pierre Boulez, John Cage, Olivier Messiaen, Karlheinz Stockhausen). The sampling effects also highlighted issues in the poetical expression, as expressed through the Beat Generation and the Fluxus practices. The evolution of sound technologies questioned the traditional space of the poetical writing and transformed the heritage from the ancient oral and ritualistic practices. The recent developments in the dematerialization process and quality have changed the value of such recordings, but also the practices and the perceptions of the listener thanks to an immersive approach. With the example of Pauline Oliveros' Deep listening in the 1980's, we will see how this work combines two different aspects of the augmented humanity: its beneficial processes (democratization, reproducibility, relational transformation...) and its simultaneous craving for a lived poetry, well-being and awareness in relation to the otherness. We will thus explore this co-presence and wonder if it can renew our access to an anthropological and a non-anthropological life force through poetry, art and meditation.

A Lacanian Psychoanalysis of Androids: The "Objet petit a" of Artificial Intelligence in Philip K. Dick's Science Fiction

Junghwan Park
Kobe University

Known for the seminal work *Do Androids Dream of Electric Sheep?*, American Sci-fi writer Philip K. Dick (1928-82) has written extensively about androids and artificial intelligence. His androids are characterized as artificial constructs that are uncanny in their similarities and disturbing in their differences from human beings: being created—not borne—as fully formed consciousnesses, the androids carry an essential difference that differentiates them from human beings. According to Jacques Lacan, human beings go through a series of complex processes that form the establishment of language to symbolize and precept their environments via the resolution of the Oedipus Complex and the formation of desire as a metonymic force. By examining Dick's works that deal with androids and/or artificial intelligence through the lens of Lacanian psychoanalysis, this paper attempts to focus on the differences between humanity and artificial intelligence and explain the uncanniness of the androids in Dick's literary texts. Through this process, this paper strives to advance a dialogue on the differences in our understanding of the psychological construct of humankind and artificial intelligence in order to locate possible ways of bridging those differences.

Imagining a Future of Techno-Hybridity: A Posthuman Feminist Reading of Ghost in the Shell vis-à-vis Klara and the Sun

Chenwen Hong

National Taipei University of Business

“For writer, professor, and self-proclaimed cyborg Donna Haraway,” Hari Kunzru declared in 1997, “we are already assimilated,” announcing the arrival of “the cyborg era” (“You”). Kunzru’s confidence for “assimilation” seemed to herald a promising future of “hybrids of machine and organism” (Haraway 292). However, the promise was undermined by the portrayal of the cyborg heroine, Motoko Kusanagi, in both the 1995 anime adaptation and its original Japanese manga series, *Ghost in the Shell*, whose cyber-brain and full-body prosthesis suggested alarming possibilities that could disrupt the information network.¹ Surprisingly, in Kazuo Ishiguro’s novel, *Klara and the Sun*, the AI companion robot is depicted as more humanlike than the technology-enhanced, or “lifted,” humans (81). Taking Rosi Braidotti’s perspective on posthuman “subjectivity” into account, this paper seeks to understand the cultural imaginary of a future dominated by information technology by examining the techno-hybridity portrayed respectively through the cyborg in Masamune Shirow’s manga and in Mamoru Oshii’s film, as well as the embodiment of an AI companion robot in Ishiguro’s fiction.

Session 8B

Researching retrofuturistic imaginaries of Russia with AI

Aleksei Semenenko

Umeå University

This paper is a part of the research project studying the neo-Soviet myth in contemporary Russian culture. The neo-Soviet myth — understood as a specific text/narrative that promotes a certain ideology and serves as a model of reality (Lotman 1990, 2009) — constitutes a unity of ideas, texts and practices that reconceptualize and “recycle” Soviet heritage in various ways, creating the image of an alternative future. During the last fourteen years, this myth has been notable on different levels of Russian culture and played an important role in the process of growing nostalgization of Russian media sphere. Most notably, it has been used by the State and pro-State actors in their “agitainment” strategies before and after the invasion of Ukraine in February 2022. In my paper, I focus on how using OpenAI’s DALL-E engine of image generation (DALL-E) can inform the research of myth in contemporary Russian culture. I am going to show how AI-generated images can help to visualize some key points of retrofuturistic narratives, but I also discuss certain limitations of the DALL-E algorithm with regard to translation, censorship and the mechanisms of text-based image generation.

Self-Aware: Generative AI and the Literary Mind

Justin Cosner

University of Iowa

With *The Shallows*, Nicholas Carr joined a list of writers sounding the alarm about technology’s effect on the literary mind—shortening our attention, encouraging outrage, discouraging nuance, and pinching both our articulation and the thoughts that we would articulate. Much has been made of the televisual and computer eras, how they press us deeper into tribal and trivial and polarized communities, and what these eras forecast for the literary classroom and the mind it was meant to foster. Neil Postman, Maryanne Wolfe, and others provide stirring arguments for how to maintain the advantages of the literary mind in the face of those encroaching technological mediums but it is time to revisit their arguments in light of both our current discursive culture as well as our impending AI future.

AI promises to remake the world in its image, transforming industry, interaction, and expression. But like what James C. Scott says of states, that they only see what they can process and transform the world into what they can see, AI threatens to take over many tasks and also to restructure those tasks it cannot overtake into what it can. There are special dangers that this shift poses for the literary mind, the mind that led to and was nurtured by the Enlightenment. This essay tracks the challenges posed by AI as another development in the technological disruption of literary thinking and voices an appeal to recommit to some of the defining ideals, principles, and practices of literary discipline. This challenge forces us to a crucial realization: that our future will not be determined by whether AI develops self-awareness but by whether humans do.

Artificial Emotional Intelligence: AI perspectives on emotional transmediation in contemporary science-fiction opera

Alexandra Hung-Kokina
University of Edinburgh

This paper investigates the confluence of artificial intelligence (AI), the performing arts, and emotional communication, focusing on how generative AI and social robotics facilitate an exploration of emotional dynamics across artistic mediums. Drawing upon the intermedial and multimodal capacities of opera, this paper presents AI-enhanced opera as a pivotal case study to examine the multimodal transference of emotions through music, speech, scenography, dramatic narrative, and physical action. It specifically focuses on the distinct sub-genre of 'science-fiction opera', ranging from the internationally acclaimed *Aniara* (1959) to *The Tale of the Great Computing Machine* (2022) in the Swedish tradition and recent proliferations in MIT Media Lab, which epitomise the convergence of AI and cyborg fantasies in the dreamscape of multimedia juxtaposition; these works illuminate the intricately expressive, physiological, and experiential dimensions of emotional transmediation via opera's multi-layered emotional fabric. This paper argues that these operas, innovatively blending AI and artistic creativity, forge new emotional experiences by simulating cognitive processes and emotional responses, thereby altering our self-perception and interaction with intelligent machines. By combining critical insights from media and cultural studies, AI ethics, affective robotics, and digital humanities, this paper contributes to understanding the impact of digital innovations in reshaping emotional experiences in the arts, highlighting the growing capacity of AI to foster human emotional engagement and induce emotions in itself.

Session 9A

Narrative Sentiment Analysis Using Language Models

Panel organized by Wanwan Zheng (Nagoya University)

The objective of this panel is to analyze the sentiment of literary works through the utilization of language models that possess the capability to comprehend the semantic information of the context. Literary works communicate not only concepts, but also emotions and perspectives from each era and location. Those that evoke empathy are universally appreciated, transcending linguistic and cultural boundaries. However, because there are no objective indicators, the traditional interpretation of literary works has long been subject to criticism for being vulnerable to the subjectivity of the interpreter. In this century, data science tools have greatly advanced, presenting more options for uncovering the concepts and sentiments contained in literary works. Furthermore, there is a growing need to express these concepts and sentiments in a quantifiable manner. Thus, in this panel, we utilize language models to investigate and visualize the sentiments depicted in literary works. Our focus is not limited to the content of literary works themselves, but also extends to the broader concept of "sensitivity".

Political Speeches in the Time of Enormous Crisis *---An Sentiment Analysis using the Manuscripts of Philipp Etter---*

Kazunori Hayanagi
Nagasaki University

This report examines what vocabulary Swiss Interior Minister Philipp Etter used to address his people for their emotional integration during the crisis of Nazi German's incursions into their borders. Specifically, I will use the manuscripts of speeches he gave during this period as data and bring out the chronological changes in the emotional words they contain using sentiment analysis.

At that time, Switzerland had three pillars of national defense: military, economic, and 'spiritual'. Etter was responsible for the spiritual national defense. This was to be achieved through the promotion and propagation of Swiss culture, which was to encourage patriotism among the people and strengthen their will to resist foreign aggression.

Known as a master speaker, Etter actively delivered speeches during the period from 1933, when the Nazis seized power, to around the outbreak of World War II. His speeches, of course, did not disregard factual logic, but they used lots of vocabulary and rhetoric to appeal to the people's emotions.

By focusing on the pattern and intensity of his use of emotive words, this report elucidates an aspect of the structure of Etter's discursive strategy of reaching out to public sentiment.

Emotional Effects Created By the Story
---Comparing the Sentiment Scores of the Two Chapters of Malte's Notebooks---
Yasuko Nakamura
Nagoya University

The field of data science currently provides a wide range of techniques that can be applied to the humanities as well. However, it is essential to assess whether these techniques have an impact on problem-solving in the humanities and, if so, what kind of influence they exert.

Furthermore, it remains to be seen whether they will spark a revolution in the humanities. With these questions in mind, I would like to present a practical example of analyzing a literary work using sentiment analysis. In this report, we select two chapters from the literary work Malte's Notebooks, Chapter 19 and 47, which seem to express anxiety to the extreme, and compare and analyze them using sentiment analysis to see what kind of emotional effect anxiety has. Furthermore, several language models are employed to compare the results. We examine the sentiment impact of a literary work by considering the collective effect of a series of sentences, rather than the sentiment score of individual words, with reference to the issues discussed in previous studies. This will provide clues to the extent to which the sentiment effects suggested by the results of the sentiment analysis are valid.

Examination of large language models for literary works
Wanwan Zheng
Nagoya University

This study aims to examine the adaptability of conventional polarity dictionaries and cutting-edge language models for the analysis of Japanese literary works. The polarity dictionaries facilitate the straightforward interpretation of the calculated sentiment scores. However, there are several limitations to this approach: (1) it can be challenging to assess negative expressions, word order, and context without prior appropriate rules; and (2) it tends to exhibit bias towards positive or negative sentiments based on the number of registered words. On the other hand, language models are believed to possess the ability to capture high-level semantic features of sentences, paragraphs, and document units, which enables them to determine the sentiment of a text with a high degree of accuracy. However, because the training data for existing language models has primarily been product and movie reviews, as well as Wikipedia, it has not been possible to assess the accuracy of these models for literary works.

Thus, this study quantitatively examines the adaptability of the polarity lexicon-based and language model-based approaches to literary works. The analysis includes a discussion of sentiment discrimination, sentiment transitions, and the relationship between sentiments and semantic structures for multiple literary works with distinct emotion changes.

Session 9B

Artificial Intelligence and the Structural Transformation of the Private Sphere—A Farewell to Kantian Ethics through Introducing AI as A System of Governance?—

Chris Hein

National Taiwan University

This paper examines the changes within the private sphere of modern individuals following the increased digitalization of society in the twenty-first century. This includes significant changes in the way individuals interact with one other as well as how they perceive themselves and their role in society. The title of this paper alludes to Jürgen Habermas' study *The Structural Transformation of the Public Sphere* in which the philosopher examines the rise of Bourgeois society and its consequences—one of them being the shift towards a more private society clearly separated from the public sphere. The role of Kantian ethics in this process that emphasizes the civil responsibility of every individual in society as a point in which the private and the public spheres merge is of extreme relevance. This responsibility as a moral duty is closely connected with human dignity based on playing a relevant role in society.

I will argue in this paper that the rise of AI reverses this development by opening up the private sphere and thereby creating a transparent individual devoid of privacy. This leads to the question whether the private realm and the aspects usually associated with it such as individual freedom, security and safety in one's own four walls, social responsibility, and the dignity that results from these factors becomes more or less eliminated. Possible consequences on social norms and how they are communicated as well as the question of a general incapacitation of the average individual by permanently inflicting control over private/public interactions in the digital realm will be discussed.

Of Sorcery, Technics, and Alien Lines of Descent: A Deleuzian Provocation

Virgilio A. Rivas

Polytechnic University of the Philippines

The presentation will briefly discuss the importance of alien forms of becoming in light of the political materialism of sorcery and magical thought, drawing on contemporary reverberations of the anthropological connection of magic and technology, as outlined by Gilbert Simondon, and lastly, their connection to the three syntheses of Gilles Deleuze and Felix Guattari that reconverge the issues of alien becoming and magical thought into an aesthetic standpoint. The focal point of this reconvergence is the problem of the ubiquity of modern technology comparable to a form of sorcery but without sorcerers, without the transparency of the ritual that produces alien lines of descent, demons, cyborgs and monsters. The talk attempts to resolve the problem of technics, as they are currently being dominated by a linear view and practice of algorithms, in terms of the convergence of magical thinking with the alien element of algorithmic automation suppressed by a form of capitalist sorcery.

Generating a living animal?
Plato on writing and two kinds of generation
Hua-kuei Ho
Chinese Culture University

Plato's criticism of writing in the Phaedrus is well-known. As Plato wrote, the "offspring" of writing would be exposed to misunderstandings and "always needs its father's help (275e)." The relationship between writing and its author is likened to that between offspring and its parent. But Plato wrote a lot. He must have some reason to convince himself to do so. Earlier in the dialogue, Plato describes the ideal writing is to compose something like an animal (ζῷον) which has its own body. Its parts should be written fittingly to each other and to the whole (264c). Ideally, the process of writing is like generating a living animal.

The metaphor of generation is not unfamiliar to Plato's readers. In the so-called Socrates' midwifery, the philosopher attempted to help "pregnant" young people give birth to knowledge (Theaetetus 148e-151d). But what is generated must be examined, whether it is fertile or a wind-egg (151e). There seem to be two kinds of generation. Plato adopts one but rejects the other. Generative AI enables users to generate new texts, images, and so on. Is it fertile or a wind-egg? It is the question.