What is Digital Humanities and What's It Doing in Romanian Departments?[1]

Ovio OLARU

Universitatea „Babeș-Bolyai" din Cluj-Napoca, Facultatea de Litere
Babeș-Bolyai University, Cluj-Napoca, Faculty of Letters
Personal e-mail: olaru.ovio@gmail.com

What is Digital Humanities and What's It Doing in Romanian Departments?[1]

This paper attempts to discuss the emergence of Digital Humanities in the Romanian academic milieu, as well as raise some questions regarding its applicability, both within Romanian research, as well as internationally. The paper then presents a series of possible models for the implementation of digital methods in Romanian philological research, taking into consideration both the technological infrastructure required to sustain this research, as well as a shift in research policies. Furthermore, the paper outlines two possible scenarios, one in which the researcher is not granted access to the digitized corpus he attempts to study and the second, in which he has full access to the metadata by using Python in a browser-hosted Jupyter Notebook. Both these scenarios yield significant results, as the paper shows, but, most important of all, they illustrate the possibility of conducting digital research despite the lack of digital infrastructure, of interinstitutional collaboration and of advanced technical skills.

Keywords: Digital Humanities, Python, Jupyter, Zotero, Palladio, Scandinavian Noir, mining digital libraries

Motto: "I went to sleep one day a cultural critic and woke the next metamorphosed into a data processor."
Alan Liu, *The Laws of Cool*

When discussing Digital Humanities in a Romanian context, one is confronted with a peculiar lack of understanding. Digital Humanities has for quite long been the object of *theoretical* discussions around new research methodologies within literary studies, but they seem to have been generally regarded as mere another subfield of *global* studies, namely of studies concerned with issues of World Literature and of transnationalism. While they do, indeed, intersect, they are not to be treated as equal. In 2012, as *Debates in the Digital Humanities* was published, it was certain that the status quo was rapidly changing in favor of the new research methodologies, at least in the American academic system:

> At a time when many academic institutions are facing austerity budgets, department closings, and staffing shortages, the digital humanities experienced a banner year that saw cluster hires at multiple universities, the establishment of new digital humanities centers and initiatives across the globe, and multimillion- dollar grants distributed by federal agencies and charitable foundations[2].

Yet the introduction of Digital Humanities (DH) in Romania seems to focus more on the conceptual background of digital culture and on clichés about the emergence of a post-hermeneutical age in literary theory than on actual DH practices. There are but few university professors that address the subject and even fewer courses dedicated to it in the humanities Curriculum. DH are regarded rather as mere another theory, waiting to be added to all the other theories

in the humanities, as if they were comparable to those of intertextual analysis or of poststructuralism. But the harsh truth is that *close-reading* DH so as to understand its emergence and philosophy cannot grant one the ability to practice it. That is also perhaps one of the reasons for the failure of digital methods in Romanian literary research, namely that it lacks the incentive of linking the humanities to anything other than humanities and strongly stands by its reluctance to give up textual interpretation in favor of empirical, down-to-earth analysis, the advantages of which have been recognized a long time ago by Western researchers:

> Perhaps because the digital humanities includes people representing different professional positions (faculty, librarians, technologists, museum professionals, passionate amateurs, and others) and often deliberately pursues a public role for scholarship (whether through creating freely accessible digital archives or supporting networked discussion of ideas), it often better serves values such as pluralism and innovation than do the professional values of the traditional academic humanities, which often seem to be crouched in a defensive posture.[3]

Mihaela Ursa makes a brief, yet very lucid argument on how the dissemination of DH in the Romanian academia took place[4]. Albeit she does not express it so radically, she essentially argues that the Romanian academic milieu is both technologically illiterate, as well as conservative beyond belief. These are the main lines of attack that can be put forward, according to her:

- The lack of technical, and specifically digital, skills is a matter of simple historic backwardness, partially caused by the fact that Romania had been under communist rule for little more than half a century and partially because it had afterwards undergone a very slow-paced socio-economic transition, that meant that computers first entered public consciousness around the turn of the 21st century and that the machines themselves (personal computers marketed to the newly emerged Romanian middle-class) were initially prohibitively expensive.

- The inertia of the academic system, prone to prefer classical hermeneutics over digital methods, whose mechanisms it did not even attempt to understand, let alone employ, is coupled with a strong distrust for everything digital, which it tends to regard as anti-humanistic *par excellence*. As Mihaela Ursa kindly puts it, "the issue of a data-driven research cannot be warmly received in a culture where literary study meant hermeneutics first of all, symbolic and aesthetic reading"[5].

- Romanian humanities lack the tradition of co-authorship. Team-work is frowned upon, while the whole system cultivates the obsessive pursual of single, genial authorship conducted by a romanticized, lonely and extremely versatile researcher.

- Ultimately, the reluctance of pairing humanities with anything other than humanities expresses itself through the categoric refusal of „the idea of interdisciplinarity, nevermind intermediality"[6], as well as through the fear of "the digitalization of the text – its dematerialization"[7].

A very poignant issue raised by David Greetham regards the academia's obsession with print culture in connection with the emergence of DH, which seeks to be as independent as possible from the print medium. The question posed by such a transition from print media to digital material is linked to the possibility or difficulties encountered in the process of peer-review and scientific evaluation in the age of generalized open access. Gary Hall's observation from 2016 would make us believe the problem still persists:

> despite the fact it has clearly reached the mainstream, open access continues to be dogged by the perception that online publication is somehow less credible than print and that it lacks rigorous standards of quality control[8].

Another issue that partially explains this reluctance is that tenure is generally not obtained by presenting e-books and online books of abstracts to possible decision-makers, who are not yet accustomed to DH and who treat it with suspicion.

> "It is impossible to estimate how many younger scholars may hesitate to begin work on digital projects, knowing (or sensing) that their labors will count for less during the important career- making moments […]"[9]

Yet, seven years after the publication of *Debates in the Digital Humanities*, such questions seem still very foreign to the Romanian academic field, since Romanian literary research continues to lack a digital infrastructure altogether. The canonical novels of Romanian literature are not accessible in a digitized form of any kind other than informally obtained and – if we are scrupulous enough to regard the matter as such – sometimes even illegal PDF copies made by the researchers themselves. As such, they cannot be realistically mined without the whole process casting several doubts on the study's validity. Why would anyone trust a quantitative study based on data mined from books which have been scanned with help from commercial-quality scanning devices and without institutional affiliation? Then, of course, there is the additional, unavoidable issue of copyright, unresolvable

in the absence of interinstitutional cooperation.

The single possible operation is mining metadata. The Central University Library in Cluj-Napoca, for example (Biblioteca Central Universitară) gives its users the option of saving and sending a list of metadata information to a given e-mail. Yet the metadata is sent as text and not as a readable file by any of the bibliographic software available (such as EndNote or Zotero). The researcher must then manually copy the author, title, publishing house, number of pages, ISBN and so on. To say that this method of gathering metadata is unpractical would be an understatement.

This critique seems petty to say the least, but beyond the catchy graphs and easily citable conclusions like the ones put forward by Moretti and Jockers, there hides a weighty background of technical know-how. Franco Moretti is not a computer programmer; neither are we in the Romanian Humanities. But whereas Moretti – and nearly all researches dwelling on Digital Humanities – dispose of a team of highly trained specialists, we lack the technical infrastructure which would enable us to dwell deeper into our corpora. The recent, 4th rendering of the *Digital Humanities in the Nordic Countries Conference*, held in Copenhagen between the 6th and the 8th of March 2019, gave me the opportunity to observe the componence of a usual DH presentation's authorship list more closely: on the one hand there are one, two or three technical advisors, usually computer programmers or staff affiliated with a Digital Humanities lab, and on the other hand there is the lonely humanities researcher, expert in the non-technical field into which his coauthors invest so much technical knowledge. It is also a rather logical state of fact: while it is not uncommon for the humanities researcher to have some degree of computer related skills, gained either previously, as he began to outline a DH project, or in the process of interpreting the results made comprehensible by his team, he cannot possibly be expected to master both fields at once. But things are beginning to gain momentum in Romania as well, as new research possibilities are visibly taking shape. We are but to learn what to start with and what to prioritize: first obtain a minimal digital corpus and then prepare the digital infrastructure, hiring trained staff and opening literary labs, buying and customizing computers and software, or rather the other way around? Although recently established, the **Transylvania Digital Humanities Center (DigiHUBB)** may represent a milestone in the Romanian context of DH.

Besides the now famous Stanford Literary Lab, most countries in my personal research area, namely Scandinavian studies, have opened some sort of center dedicated to digital practices, digital preservation, distant reading, archive processing and digitization. In short, to Digital Humanities. Sweden has the **Språkbanken** (The Language Bank) and **The Centre for Digital Humanities** at the University of Gothenburg, **The KTH Royal Institute of Technology, Speech, Music & Hearing** in Stockholm, **The Lund University Humanities Lab**, the **Centre for Languages and Literature** at Lund University, **The Department of ALM** (Archive, Libraries and Museums) at Uppsala University and the **Linnaeus University Centre for Intermedial and Multimodal Studies** (IMS). Denmark has **The Centre for Language Technology at the University of Copenhagen**, **The SDU eScience Center** at the University of Southern Denmark and **The Society for Danish Language and Literature**. Finland has both **The Department of Digital Humanities** and the **Helsinki Centre for Digital Humanities** (HELDIG) at the University in Helsinki, **The Department of Future Technologies** at University of Turku, the **DH Projects Department** of the The National Library of Finland, **The Turku Group for Digital History** and **The Semantic Computing Research Group (SeCo)** at Aalto University. Norway has **The Digital Humanities Research Network** at the University of Oslo, whereas The University in Bergen has **The UiB Digital Humanities Network**, with projects such as the Wittgenstein Archives, *Nyord i norsk*, an engine that mines national newspapers written in Norwegian in search of new words, as well as the **Electronic Literature Knowledge Base,** among others. The list is, of course, not complete, but the general tendency is clear: even small research hubs from Scandinavia have opened some form of center for digital research, either independently or in collaboration with national libraries or with universities. But this is not an exclusively Scandinavian occurrence. The **Institut de recherche et d'histoire des textes**, in France, **the Estonian Literary Museum,** in Tartu, as well as **The Computational Humanities Department** at The University of Leipzig are also worth mentioning.

As for books that have dealt with the emergence of Digital Humanities as a new field in academia and that have tried to problematize its position within the humanistic research hierarchies, a noteworthy appearance was Blackwell's extremely technical and now antiquated *A Companion to Digital humanities*[10], from 2004, as well as Alan Liu's *The Laws of Cool*[11], from the same year. The university of Illinois Press has an ongoing book series titled *Topics in the Digital Humanities*, in which Matthew L. Jocker's impressive *Macroanalysis*[12] was published, while Routledge has a series called *Digital Research in the Arts and Humanities*. Matthew K. Gold has edited the *Debates in the Digital Humanities,* Ray Siemens and Susan Schreibman have coedited *A Companion to Digital Literary Studies*[13] in 2013, David M. Berry and Anders Fagerjord have coedited *Digital Humanities. Knowledge and Critique in a Digital Age*[14] in 2017, whereas Gary Hall already

spoke of the Digital Posthumanities in his 2016 book *Pirate Philosophy. For a Digital Posthumanities.* Franco Moretti's books, as well as *Canon/Archive. Studies in Quantitative Formalism*[15], the joint effort of the Stanford Literary Lab edited by Moretti, are prime examples of what digital methods are able to achieve after all the technical difficulties encountered when trying to implement them are resolved.

As to the Romanian context, perhaps the recently published *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien* is singular in its ambitions of transcending the sterile debate on the applicability of digital methods in Romanian philological research and adopting a hands-on approach on the subject. The articles are rich in conceptual new-grounds, which would have been impossible to stumble upon or which would have remained mere hypotheses without the use of digital methods. Articles range from mapping the Romanian transnational avant-gardes[16] (Emanuel Modoc) to quantitative analyses of Romanian translations during the communist regime[17] (Ștefan Baghiu) and to a gender-plotting of five prominent contemporary Romanian literary magazines[18] (Vlad Pojoga). As such, three historical periods corresponding to three very specific moments of Romanian literary history are represented in this volume, whose contributors succeed in carrying out digital research in a profoundly analog field.

The **Alliance of Digital Humanities Organization (ADHO)**, as well as its sister organization, the **European Association for Digital Humanities (EADH)**, serve as backbone for nearly all journals and conferences on Digital Humanities. They are behind the annual "Digital Humanities Conference" in Utrecht, as well as behind its Scandinavian rendition, the "Digital Humanities in the Nordic Countries" conference. **Digital Scholarship in The Humanities**, **Digital Humanities Quarterly**, **Journal of Data Mining and Digital Humanities** and **Digital Studies / Le champ numérique** are just a few of the peer-reviewed journals that focus on the topic, publishing articles, reviews, scholarship opportunities and texts on cultural heritage with a DH component.

My personal area of research is *Scandinavian Noir,* a fairly recent literary phenomenon originating in the Nordic countries and encompassing several forms of crime fiction, from the *whodunnit* adapted to a Scandinavian setting to a modernized form of police procedural. While the genre has been sufficiently researched, it has found itself but once under a quantitative-oriented scrutiny[19][20], whereas all the other researchers[21] have adopted a literary historical approach to the matter. The aim of the chapter I authored in *The Culture of Translation*[22] was to address the recent success of *Scandinavian Noir* on the German book market and how it reflects a greater cultural phenomenon in which peripherally localized literary production must first be validated through a cultural core in order to then be reabsorbed into other peripheries via translation. The core and periphery were – in this case – Germany, Sweden and Romania, respectively. A cultural production originating in peripheral Sweden and gaining international momentum first had to become a huge success in countries such as Germany in order to then be "discovered" by other equally unremarkable cultural peripheries such as Romania. It would have seemed unthinkable that the Romanian readership's interest in foreign literatures would have been so great as to provoke a direct rendering of contemporary crime fiction from Sweden to Romanian without it having already been rendered to an intermediate language of cultural prestige and authority such as English, French or – in Stieg Larsson's case – German. In illustrating what I've temporarily called *intermediate pollination* in the aforementioned study, I have employed Zotero, a simple yet extremely useful software for mining metadata from online catalogues. Surely, the software's minimal options and the fact that it cannot be tweaked in order to allow for a more decent duplicate elimination process makes it a challenge to work with, but together with its corresponding Chrome browser plugin it has proven quite helpful in showing, for example, that several crime fiction authors from Scandinavia were first translated to Romanian only after they had figured on the German bestseller list for various periods of time. The Zotero plugin works by sending the metadata of all books listed on a custom online catalogue search to the main Zotero program, which has to remain open on the machine and which simultaneously saves the records to the user's online Zotero account, thus safely storing the data in the cloud. The Zotero records can then be exported either as .DOC files or as .CSV Worksheets, which can ultimately be used to generate graphs. This method can reveal quite a few things that seem uninteresting at first, but which, when correlated, help in outlining book market tendencies, spheres of influence and of cultural domination. By employing Zotero and Palladio, I have raised historical arguments based on simple correlations, as the project I am currently working on deals more with the internationalization of *Scandinavian Noir* than with the individual analysis of authors within the genre.

As my study focuses on the geo-cultural spread of a profoundly commercial enclave of literary production, I feel obliged to adapt my methodology in order to best quantify this process. Instead of focusing on mining individual works in search of narrative elements that I consider would explain a certain book's bestseller status, I attempt rather to take a step back and regard the greater picture, in which a book's success

is proportional to the interest it prompts on the readership's part. Whereas works of non-formulaic, non-genre fiction are gratified and become bestsellers through the attention they receive from voices with some degree of critical authority, quantifiable through number of reviews and whether or not they are positive, genre fiction – like *Scandinavian Noir* – constitutes a market so dynamic as to fly under the radar of literary criticism, leaving the consumers (the readers) to decide the books' quality. In the case of Nordic crime fiction, the causality is reversed: feedback from literary criticism does not cause a surge in interest and implicitly in sales, but rather the bestseller status some of these books achieve overnight attracts critical attention.

Thus, I have chosen to take the number of translated editions as indicator for a book's success rather than to text-mine the reviews written about them in international literary magazines because of several reasons:

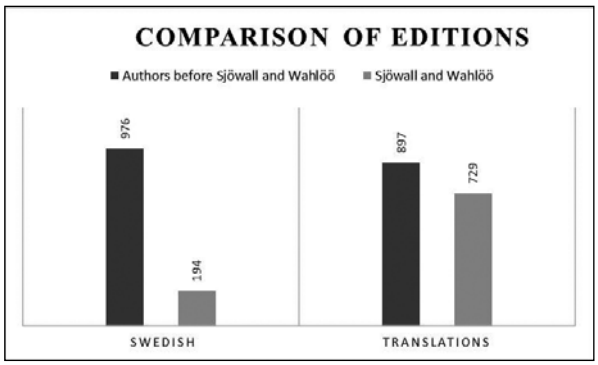
First of all, not all works of *Scandinavian Noir* become the object of reviews; the genre now includes hundreds of authors and thousands of books, so that it would be nearly impossible for all of them to be discussed. Ideally, only the best, qualitatively speaking, should become the object of literary criticism, but that is not always the case.

Secondly, literary criticism is mostly focused on assessing works of national literature (e.g. Romanian criticism puts a strong emphasis on Romanian literature). Translated works are seldomly reviewed, and when they are, they but rarely belong to a genre fiction such as crime.

Thirdly, literary criticism is at least partially elitist, in the sense that there are but few critics dedicated to genre literature, which in itself requires a different approach. For example, a literary critic that usually writes about high-brow literature would be right in bashing a contemporary crime fiction novel for its lack of originality and thus ignoring the formula's convention, seeing it as mere "formulaic popular literature populated with cardboard characters and employing conventional and well-worn themes, structures, and devices."[23]

Lastly, if all of the above suppositions would be completely false, the project would require us to mine clusters of either positively or negatively connoted words and expressions in a dozen or more languages and from innumerable sources, not all of which are digitized and not all of which are available online, without the possibility of double-checking with a native speaker.

These issues aside, I have successfully employed this approach in analyzing two crime fiction writers in a study that is due to appear in the Proceedings of the 4th annual Digital Humanities in the Nordic Countries Conference. The Swedish couple Maj Sjöwall and Per Wahlöö have coauthored a series of ten novels featuring the now famous police investigator Martin Beck and have been cited as being the greatest influence on contemporary crime fiction in Scandinavia. What I have noticed while studying the history of *Scandinavian Noir* is that the researchers that focused on the phenomenon all mention the duo's influence and reach without providing factual evidence for this claim, so I went on to compare their success from 1965 (when *Roseanna,* the first book from the series was published) to the present time with the success and reach of Swedish crime fiction authors prior to them. I did this by looking both at the number of editions their books enjoyed in Sweden, as well as how many times they were reprinted internationally.



The graph above shows that, for nearly every classic Swedish crime fiction book published in Sweden, there is a corresponding translation, whereas for every of the ten novels, there are nearly four corresponding translations. Which suffices in proving that they had a greater international reach than the other 10 (!) authors against which I have chosen to compare them combined. And the project succeeded despite not using the digitized novels for actual distant reading.

In regard to what DH can do when researchers dispose of a significant corpus of texts, they can without a doubt reveal things far beyond the reach of classical close-reading interpretation. One such project was initiated by the National Library of Norway. By using the Jupyter Notebook software, researchers without programming backgrounds can data-mine copyrighted material in their corpus studies. The repository needed for using the Jupyter Notebook in connection to the library's online catalogue is hosted by GitHub and maintained by Lars G. Yonsen from the National library of Norway. The advantage of using Jupyter is that it bypasses copyright claims by restricting the researchers' access to the books' metadata, and while it uses the programming language Python, the

commands are fairly simple to master and do not require advanced technical knowledge. Surely, the commands can be tweaked in order to refine the results, but the collaboration between a literary researcher and a programmer with basic Python skills would suffice in obtaining significant results. Either way, the Notebook is user-friendly even on its own.

In order to get a clue of how the notebook looks like, how it behaves and, most importantly, what it is able to do, let us search for all of Mircea Cărtărescu's novels present in the National Library of Norway, in any language accessible. Why Cărtărescu? Well, firstly because he is perhaps the most renowned contemporary Romanian author and is bound to have been translated to Norwegian, and secondly, because his works are protected by copyright laws. Note that in the search featured bellow, we have inserted the symbol „%" as the title, so that the notebook returns all available titles of the same author.

```
In [59]: # Fetch URNs

         urns = get_urn({
             'author':'Cărtărescu%',
             'year':1900,
             'neste':160,
             'limit':100,
             'title':'%'

         })
         urns

Out[59]: [[2008111901019, 'Cărtărescu, Mircea', 'Nostalgien', 2001],
          [2014042206006, 'Cărtărescu, Mircea', 'Hvorfor vi elsker kvinnene', 2011],
          [2014022808314,
           'Cărtărescu, Mircea',
           'Europa er formet som hjernen min',
           2008],
          [2012062906136, 'Cărtărescu, Mircea', 'Orbitor', 2011],
          [2008091600035, 'Cărtărescu, Mircea', 'Travesti', 1998],
          [2011091906014, 'Cărtărescu, Mircea', 'Orbitor', 2010],
          [2014020405049, 'Cărtărescu, Mircea', 'Orbitor', 2008]]
```

We wanted to fetch the longest of the novels listed in terms of word count, so we used the command **book_count()** as follows:

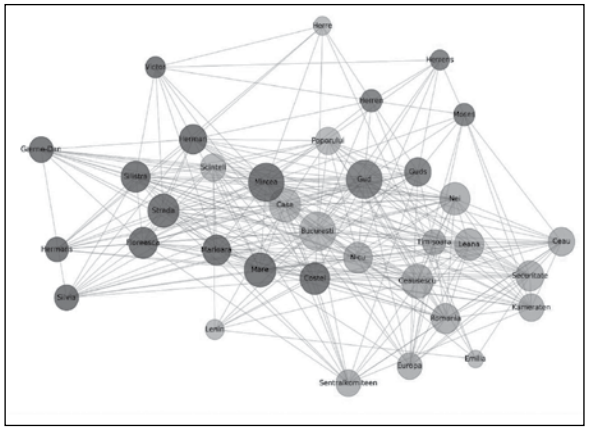
```
In [61]: [nb.book_count(x) for x in urns]

Out[61]: [{2008111901019: 148017},
          {2014042206006: 46905},
          {2014022808314: 29052},
          {},
          {2012062906136: 215946},
          {2014020405049: 161271},
          {}]

         The largest seems to be 2012062906136, so we use that one.

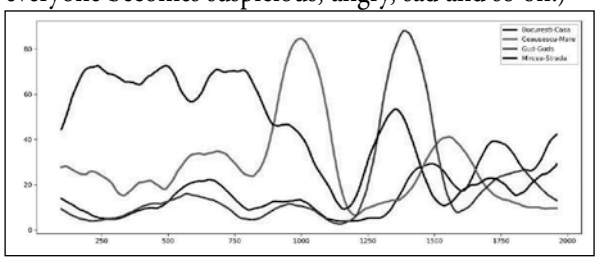
In [49]: BOOK = 2012062906136
```

The search returned the longest of the books, *Orbitor: Aripa Dreaptă (Orbitor: Høyre Vinge, Blinding: Right Wing)*. A cross check confirms it: The National Library of Norway lists *Orbitor: Aripa Dreaptă* as having 506 pages, whereas the *Blinding: Left Wing* has a mere 394 pages and *Blinding: The Body* only 473 pages in their respective Norwegian translations. After several commands that first identified all the names in the chosen book and then eliminated a series of words thought to be a name, we told the notebook to make a network of all the characters – or words thought to be a character which the program didn't identity previously – in the book, which prompted the following network:



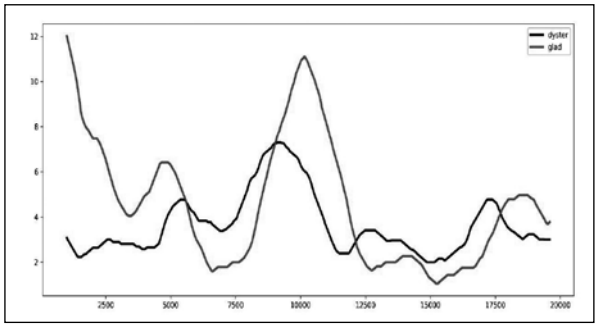
As we can see, there are three color clusters in the network visualization. The first, blue one, includes the novel's characters, including Mircea, the main protagonist, the mossy-green cluster mainly represents locations in Bucharest (Casa Scânteii, Casa Poporului), the red cluster gathers mostly words associated with God and religion (Gud=God, whereas *Herren* means both God, as well as "Mister" in Romanian), and lastly, the turquoise cluster gathers words associated with the Romanian Revolution from 1989 (Ceaușescu, Europa, Nicu, Leana, Securitate, Timișoara, Sentralkomiteen=The Party's Central Committee). For those familiar with the novel's plot, the network's distribution does not come as a surprise. Yet for those not familiar with Cărtărescu's writing, there are a number of cues which can shine at least a partial light on the novel. Which is impressive on its own.

Another type of graph can show us the distribution of a certain word or number of words as the novel progresses. It can pinpoint, for example, the precise moment when a certain character is introduced, or, through a basic correlation, if his introduction corresponded with the occurrence of certain words or strings of words. (An extremely simplified situation would look like this: once a character is introduced, everyone becomes suspicious, angry, sad and so on.)



The graph above illustrates the frequency of the word-clusters (topics) identified by the Notebook as the novel progresses. It is fairly safe to say that by the middle of the book's progression, as the narrative ceases to revolve around the main protagonist, Mircea, a fairly long *intermezzo* follows, in which the novel talks about Ceausescu and, perhaps, the Romanian

revolution. Another thing that the Notebook can do is to map emotion. For example, when we feed a series of words associated with emotions into a command, the graph will show the following lines of progression:



The first, sad, cluster, shown here in blue, contains the words *'dyster', 'trist', 'gråte', 'gråt'*, namely: *gloomy, sad, to cry, cried*, while the second, happy, cluster, shown here in orange, contains the words *'glad', 'lykkelig', 'munter', 'lo', 'ler'*, that is: *joyful, happy, cheerful, laughed, laughs.* It is a basic process, but it can reveal a lot in correlation to other graphs. For example, if we were to superimpose the first graph on the second, we would see that when the novel mentions the infamous dictator Ceaușescu, the line corresponding to positive emotions goes up. And since only one event can prompt an anomaly in which a matter involving Ceaușescu is discussed in positive terms, it is clear that the Romanian revolution takes places in the middle of the novel's progression.

Now, what have we learned? First of all, that Digital Humanities is a collaborative effort implying several intellectual agents. Secondly, that we too could hypothetically rewrite the history of our national literature through a geographical/ thematical/ stylistic lens the same way that Jockers or Moretti did it in their books. These are the two possible scenarios: one in which I have employed basic tools and constructed my argument on a hypothesis of literary history through correlation and without expert technical knowledge, and the second, in which a small amount of technical skills can go a very long way. Surely, the tools, even when used correctly, can "only scratch the surface in terms of the infinite ways we might read, access, and make meaning of text."[24], which does not mean that we should give up using them altogether, but quite the contrary, that we must continue to improve them in order to make the best of the immense capabilities they have to offer.

Note:

1. "*What is Digital Humanities and What's It Doing in English Departments?*" is the name of the now famous article by Matthew Kirschenbaum that sought to define DH in its early stages. See Matthew Kirschenbaum, "What Is Digital Humanities and What's It Doing in English Departments?", *ADE Bulletin*, no. 55-61. 10.1632/ade.150.55. (2010).

2. Matthew K. Gold, "The Digital Humanities Moment*",* Introduction to *Debates in the Digital Humanities,* ed. Matthew K. Gold (London; Minneapolis: University of Minnesota Press, 2012), IX.
3. Lisa Spiro, "This Is Why We Fight: Defining the Values of the Digital Humanities", in *Debates in the Digital Humanities,* ed. Matthew K. Gold (Minneapolis; London: University of Minnesota Press, 2012), 16-36, 20.
4. Mihaela Ursa, "Is Romanian culture ready for the digital turn?", Metacritic Journal for Comparative Studies and Theory, 1.1 (2015): 80-97, ISSN 2457 – 8827.
5. Ursa, "Is Romanian culture ready," 85.
6. Ursa, "Is Romanian culture ready," 85.
7. Bertrand Gervais, "Is There a Text on This Screen? Reading in an Era of Hypertextuality", in *A Companion to Digital Literary Studies*, eds. Susan Schreibman and Ray Siemens (Oxford: Blackwell Publishing, 2013), 183-202.
8. Gary Hall, *Pirate Philosophy. For a Digital Posthumanities* (London: MIT Press, 2016).
9. David Greetham**, "**The Resistance to Digital Humanities"*,* in *Debates in the Digital Humanities*, ed. Matthew K. Gold (London; Minneapolis: University of Minnesota Press, 2012), 441.
10. Susan Schreibman, Ray Siemens and John Unsworth, eds., *A Companion to Digital Humanities,* (Oxford: Blackwell Publishing, 2004).
11. Alan Liu, *The Laws of Cool, Knowledge Work and the Culture of Information* (London; Chicago: The University of Chicago Press, 2004).
12. Matthew L. Jockers, *Macroanalysis. Digital Methods & Literary History* (Chicago: University of Illinois Press, 2013).
13. Schreibman and Siemens, eds., *A Companion*.
14. David M. Berry and Anders Fagerjord, eds., *Digital Humanities. Knowledge and Critique in a Digital Age* (Cambridge: Polity Press, 2017).
15. Franco Moretti, ed., *Canon/Archive* (New York: n+1 Foundation, 2017).
16. Emanuel Modoc, „Traveling Avant-Gardes. The Case of Futurism in Romania" in *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, eds. Maria Sass, Ștefan Baghiu and Vlad Pojoga (Berlin: Peter Lang, 2018), 45-62. **Doi**: 10.3726/b15015.
17. Baghiu, Ștefan. „Strong Domination and Subtle Dispersion: A Distant Reading of Novel Translation in Communist Romania (1944-1989)" In The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien, edited by Maria Sass, Ștefan Baghiu and Vlad Pojoga, 63-84. Berlin: Peter Lang, 2018.
18. Vlad Pojoga, „A Survey of Poetry Translations in Romanian Periodicals (1990-2015)", in *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, eds. Maria Sass, Ștefan Baghiu and Vlad Pojoga (Berlin: Peter Lang, 2018), 99-

121. **Doi**: 10.3726/b15015.
19. Karl Berglund, *Deckarboomen under lupp. Statistiska perspektiv på svensk kriminallitteratur 1977 2010* (Uppsala: Avdelingen für litteratursociologi, Uppsala Universitet, 2012).
20. Karl Berglund, "With a Global Market in Mind: Agents, Authors, and the Dissemination of Contemporary Swedish Crime Fiction", in *Crime Fiction as World Literature,* eds. Louise Nilsson, David Damrosch and Theo D'haen (London: Bloomsbury Academic, 2017): 77-91.
21. Andrew Nestingen, Kerstin Bergman, Andrew Pepper, Ellen Rees, Jakob Stougaard-Nielsen, Michael Tapper, Barry Forshaw, David Geherin, Bo Lund, Jost Hindersmann, Hans Skei, Jan Broberg, Kjell Heggelund Nordberg and Arne Blom, among others.
22. Ovio Olaru, "Translating Nordic Noir Bestsellers. Towards a Comparative View on German and Romanian markets", in *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, eds. Maria Sass, Ștefan Baghiu and Vlad Pojoga (Berlin: Peter Lang, 2018), 231-241. **Doi**: 10.3726/b15015.
23. John Scaggs, *Crime Fiction* (London; New York: Routledge, 2005), 106.
24. Jockers, *Macroanalysis,* 4

References

Baghiu, Ștefan. „Translating novels in Romania: The Age of Socialist Realism. From an Ideological Center to Geographical Margins" In *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, edited by Maria Sass, Ștefan Baghiu and Vlad Pojoga, 63-84. Berlin: Peter Lang, 2018.

Berglund, Karl. "With a Global Market in Mind: Agents, Authors, and the Dissemination of Contemporary Swedish Crime Fiction" In *Crime Fiction as World Literature,* edited by Louise Nilsson, David Damrosch and Theo D'haen, 77-91. London: Bloomsbury Academic, 2017.

Berglund, Karl. *Deckarboomen under lupp. Statistiska perspektiv på svensk kriminallitteratur 1977–2010.* Uppsala: Avdelingen für litteratursociologi, Uppsala Universitet, 2012.

Berry, David M. and Anders Fagerjord, eds. *Digital Humanities. Knowledge and Critique in a Digital Age.* Cambridge: Polity Press, 2017.

Gervais, Bertrand. "Is There a Text on This Screen? Reading in an Era of Hypertextuality" In *A Companion to Digital Literary Studies*, edited by Susan Schreibman and Ray Siemens, 183-202. Oxford: Blackwell Publishing, 2013.

Gold, Matthew K. "The Digital Humanities Moment" In *Debates in the Digital Humanities,* edited by Matthew K. Gold. London; Minneapolis: University of Minnesota Press, 2012.

Greetham**,** David. **"**The Resistance to Digital Humanities". In *Debates in the Digital Humanities*, edited by Matthew K. Gold, 438-452. London; Minneapolis: University of Minnesota Press, 2012.

Hall, Gary. *Pirate Philosophy. For a Digital Posthumanities.* London: MIT Press, 2016.

Jockers, Matthew L. *Macroanalysis. Digital Methods & Literary History.* Chicago: University of Illinois Press, 2013.

Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?", *ADE Bulletin*, no. 55-61 (2010). 10.1632/ade.150.55.

Liu, Alan. *The Laws of Cool, Knowledge Work and the Culture of Information.* London; Chicago: The University of Chicago Press, 2004.

Modoc, Emanuel. „Traveling Avant-Gardes. The Case of Futurism in Romania" In *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, edited by Maria Sass, Ștefan Baghiu and Vlad Pojoga, 45-62. Berlin: Peter Lang, 2018.

Moretti, Franco, ed. *Canon/Archive.* New York: n+1 Foundation, 2017.

Olaru, Ovio. "Translating Nordic Noir Bestsellers. Towards a Comparative View on German and Romanian markets" In *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, edited by Maria Sass, Ștefan Baghiu and Vlad Pojoga, 231-241. Berlin: Peter Lang, 2018.

Pojoga, Vlad. „A Survey of Poetry Translations in Romanian Periodicals (1990-2015)" In *The Culture of Translation in Romania/ Übersetzungskultur und Literaturübersetzen in Rumänien*, edited by Maria Sass, Ștefan Baghiu and Vlad Pojoga, 99-121. Berlin: Peter Lang, 2018.

Scaggs, John. *Crime Fiction.* London; New York: Routledge, 2005.

Schreibman, Susan, Siemens, Ray and Unsworth, John, eds. *A Companion to Digital Humanities.* Oxford: Blackwell Publishing, 2004.

Spiro, Lisa. "This Is Why We Fight: Defining the Values of the Digital Humanities" In *Debates in the Digital Humanities,* edited by Matthew K. Gold, 16-36. Minneapolis; London: University of Minnesota Press, 2012.

Ursa, Mihaela. "Is Romanian culture ready for the digital turn?", *Metacritic Journal for Comparative Studies and Theory*, 1.1 (2015): 80-97, ISSN 2457 – 8827.

.