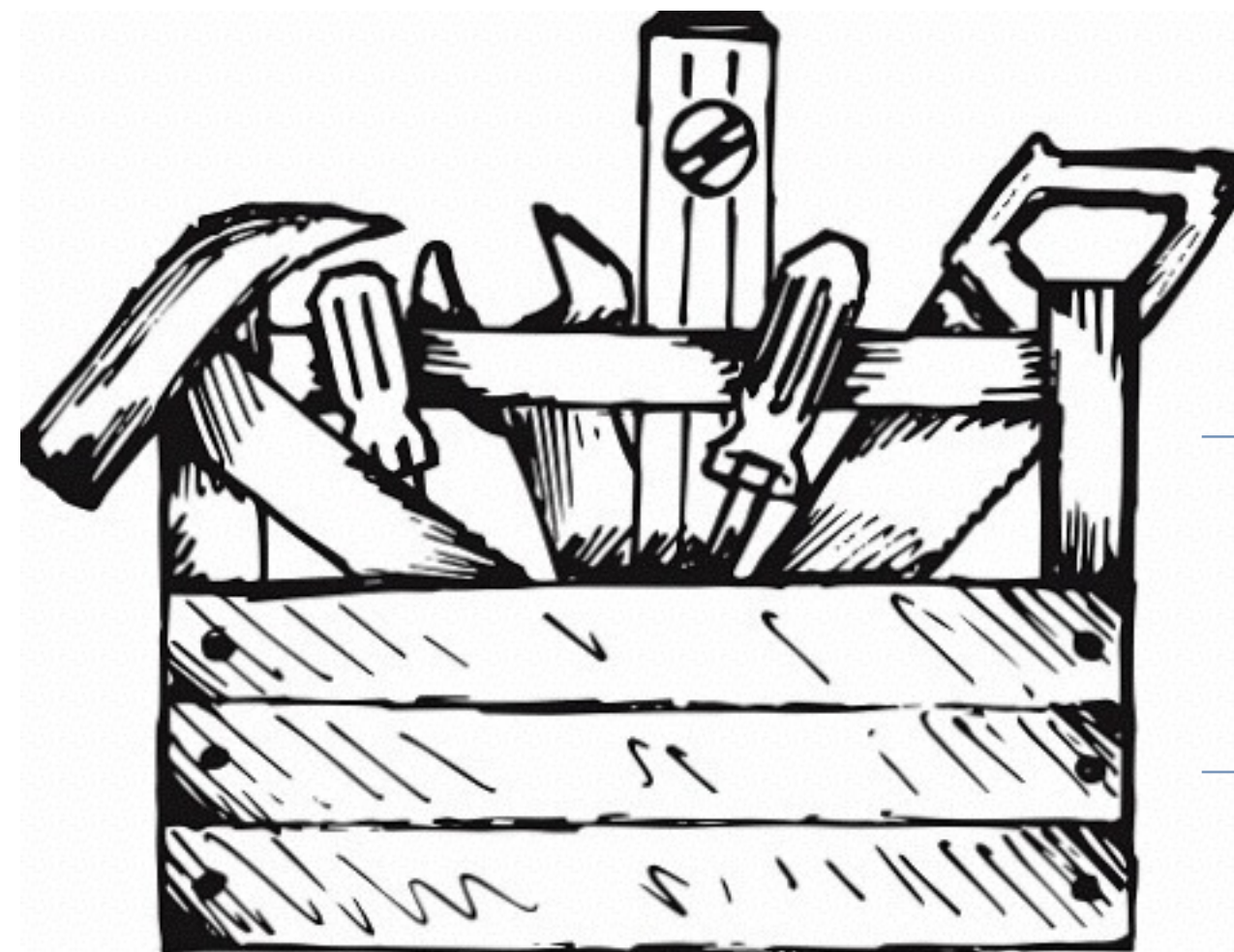


# The Ebisu tool kits

## Realizing the potential of the expressive body



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Gal Belsitzman, Ati Citron, Wendy Sandler

GRAMBY workshop

March 9th, 2017

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# Language is

A body of words and the systems for their use common to a people who are of the same community or nation, the same geographical area, or the same cultural tradition (*Thesaurus dictionary, [thesaurus.com](http://thesaurus.com)*)

**body of words**

**VOCABULARY**

**systems for their use**

**GRAMMAR**

# Vocabulary

(Belsitzman, Sandler, Citron, ISGS7, Paris 2016)

- ❖ The elements that combine in the actors' creative visual language are linguistic, gestural and theatrical.

## The daily specials

1. Linguistic - the sign MILK (ISL)
2. Theatrical - pantomime
3. Gestural - conventional gesture "exactly"
4. Mixed expression - sign and pantomime

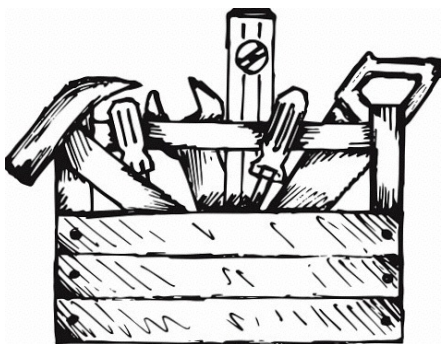


# Grammar

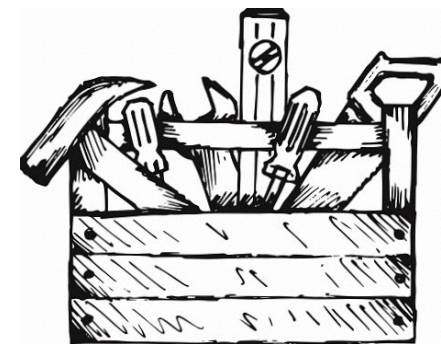
---

Is there a system that arranges them in the theatrical expression?

The linguistic tool kit



The theatrical tool kit



# Grammar

---

## Main questions

1. What are the tools that these tool kits are composed of?
2. How do the actors combine these tools to create novel meanings?

# The linguistic tool kit

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## Components of signs

- 1 or 2 hands
- handshape, location, movement

## SL Constraints

- Symmetry constraint

## Characteristics of SL

- Iconicity
- Simultaneity

In SL poetry, breaking and manipulating the rules of the language enables to create new meanings and perspectives (*Sutton-Spence, 2005*)



# The theatrical tool kit

---

- Repetitious, rhythmic movement
- Exaggeration of movements
- Klaus Rinke
- Gestures
- Shifts
- Indian dance-theatre (Kathakali)
- Tastes & Smells
- Sounds
- Characteristics & emotions
- From statues to action
- Spying
- Use of space
- Peter cook - poetry techniques
- Freeze
- Freeze & a small movement

# The theatrical tool kit

---

- **Repetitious, rhythmic movement**
- Exaggeration of movements
- Klaus Rinke
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- Indian dance-theatre (Kathakali)
- Tastes & Smells
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- **Use of space**
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- Freeze
- Freeze & a small movement



# Theatrical & Linguistic tool kits

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PITY



PITY&CAN'T HEAR



PITY&HEARING AID



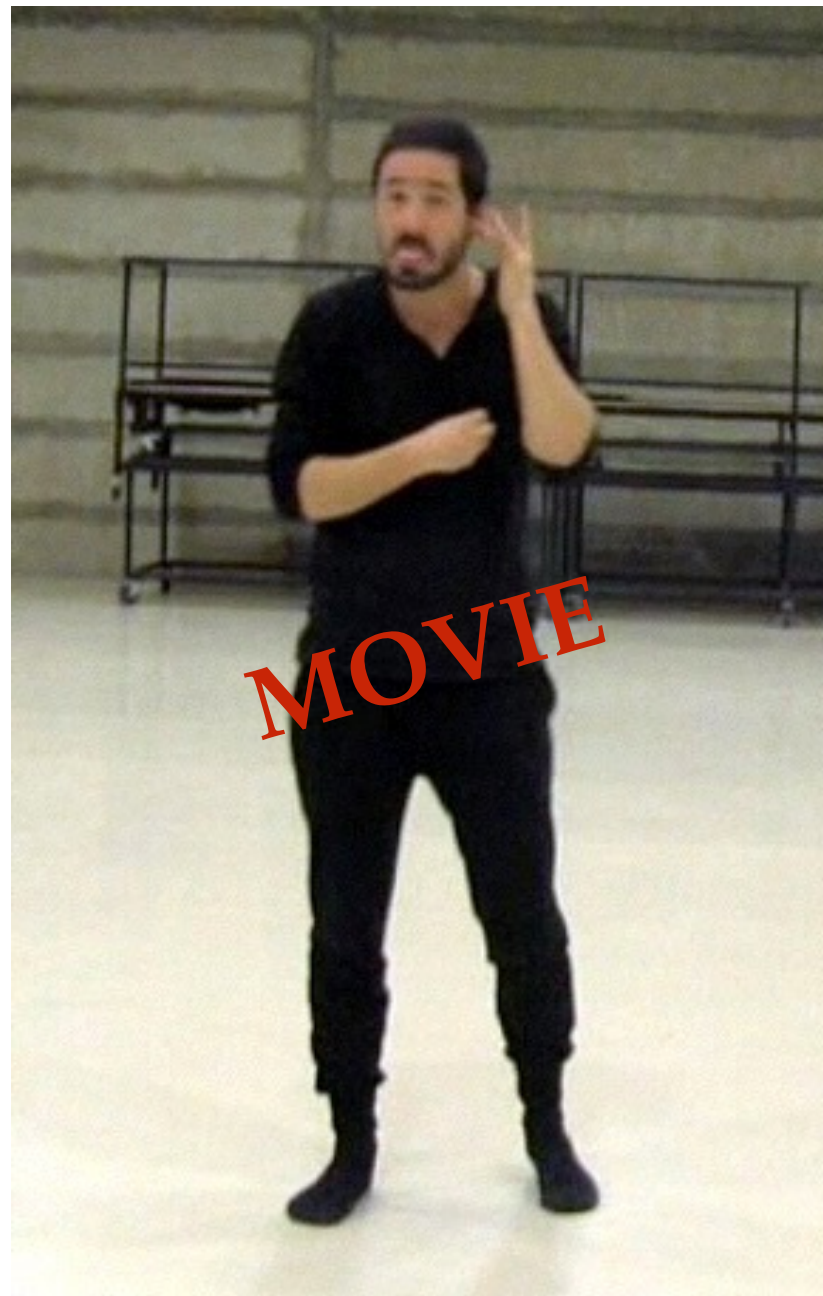
TWIST



# Theatrical & Linguistic tool kits

## Example 1

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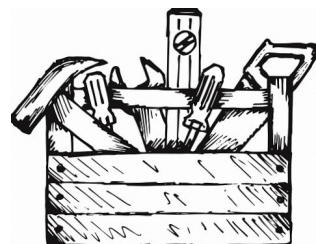


PITY&CAN'T HEAR



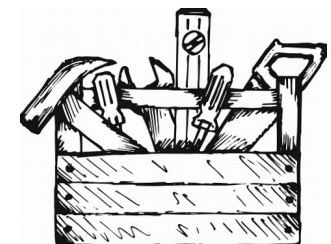
PITY&CAN'T HEAR

## Theatrical



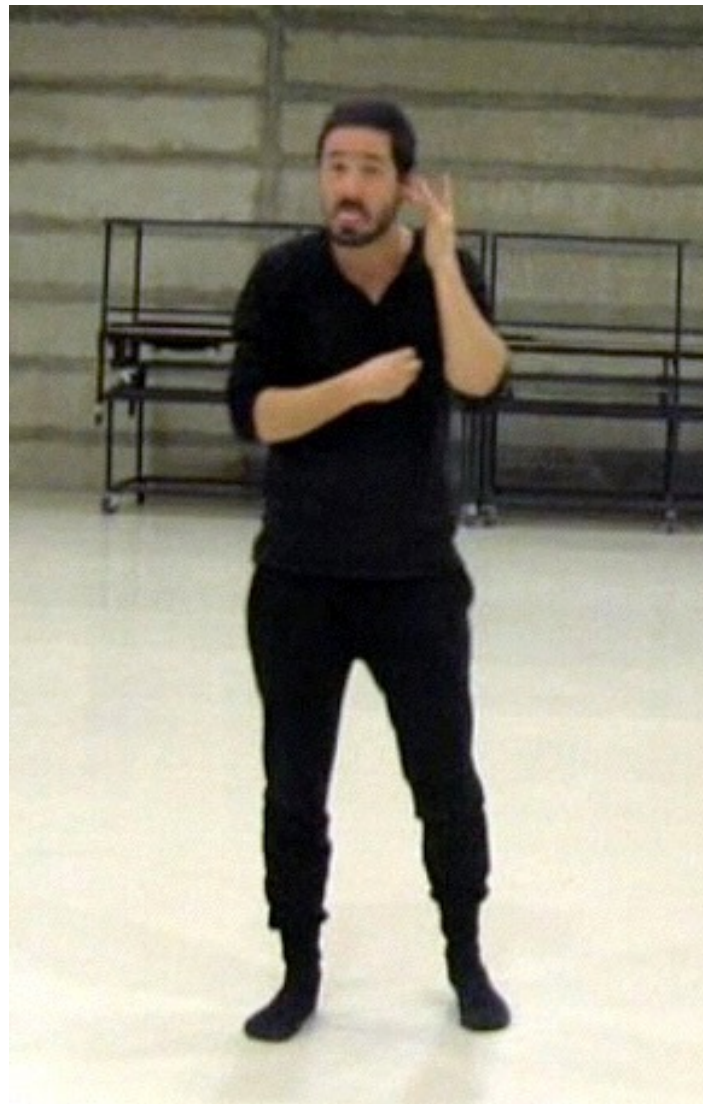
- (1) Repetitious, rhythmic movement

## Linguistic



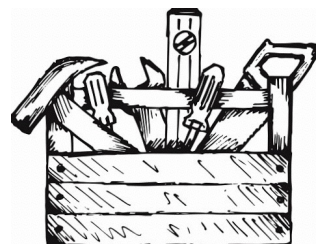
- (1) Simultaneity
- (2) Symmetry constraint





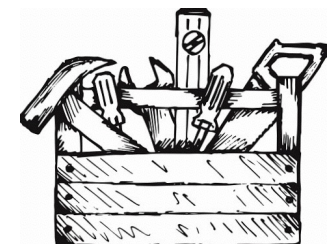
PITY&CAN'T HEAR

## Theatrical



(1) Repetitious, rhythmic movement

## Linguistic



(1) **Simultaneity**

(2) Symmetry constraint

# Simultaneity

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Pantomime - holding pan

Sign - FIRE

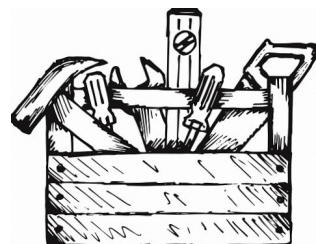


Iconic mouth gesture -  
flames



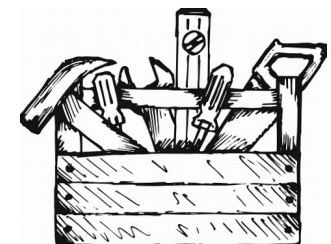
PITY&CAN'T HEAR

## Theatrical



(1) Repetitious, rhythmic movement

## Linguistic



(1) Simultaneity

**(2) Symmetry constraint**



# Symmetry constraint

(Sandler 1989; Battison 1978)

- ❖ Sign languages use the two hands as articulators



DANGEROUS



SHOP

- ❖ Two handed signs are subject to constraints on form:

When both hands move together, they must have the same handshape and move symmetrically or in alternation (battison 1978)



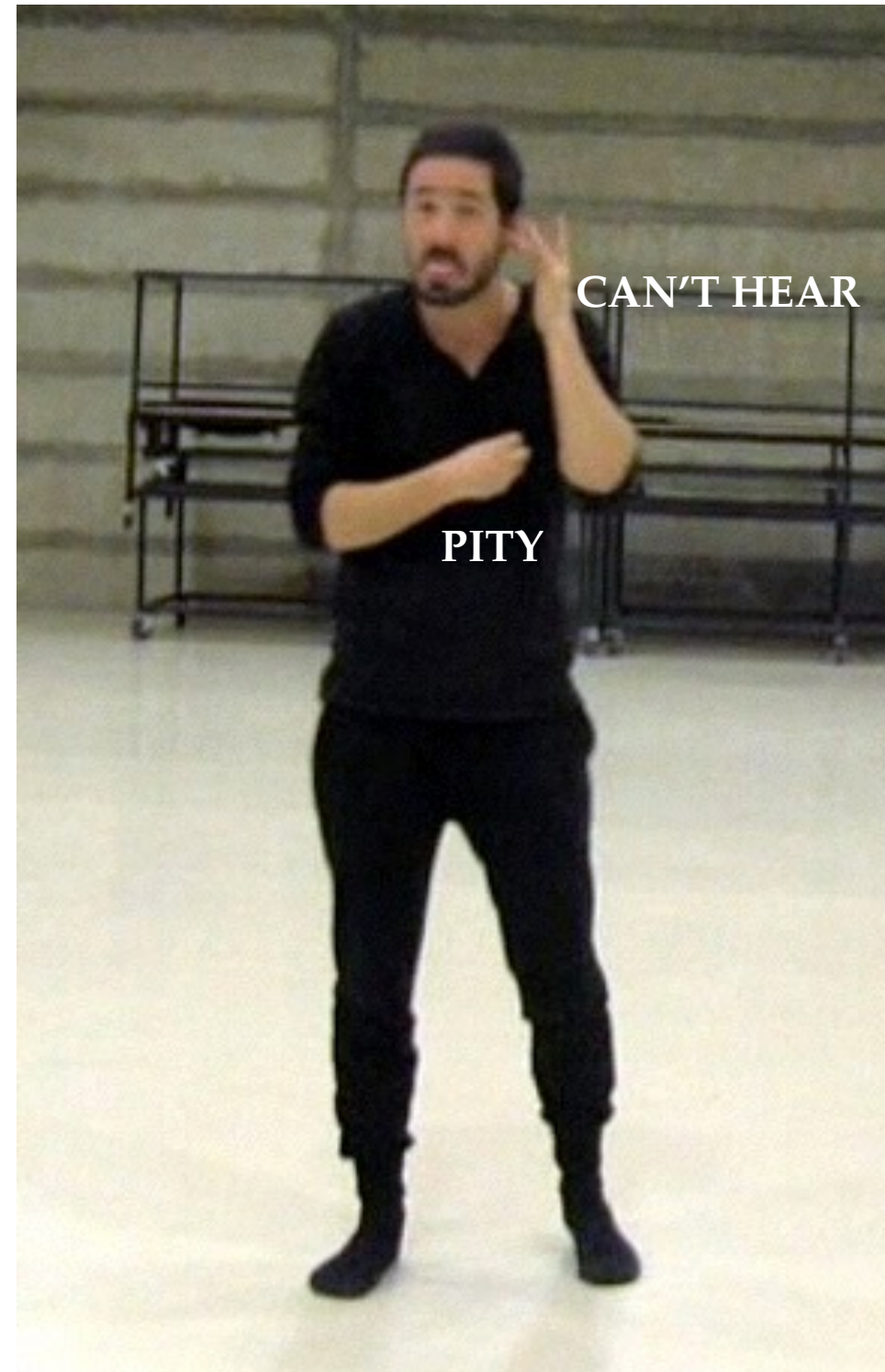
SHOP



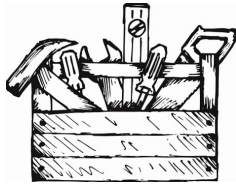
NON-OCCURRING FORM

Different handshapes

Different movements

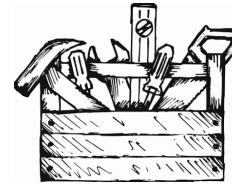


## Theatrical



(1) Repetitious, rhythmic movement

## Linguistic



(1) Simultaneity

(2) Symmetry constraint



**Novel meaning** - a strong relation between pity (of the hearing society) and deafness



PITY&CAN'T HEAR



# Theatrical & Linguistic tool kits

## Example 2

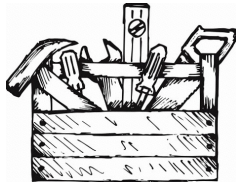
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PITY&HEARING AID

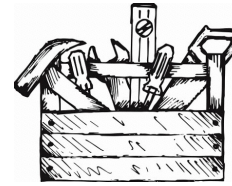
*Belsitzman, Citron, Sandler, GRAMBY, Haifa, March 2017*

## Theatrical



(1) Repetitious, rhythmic movement

## Linguistic



(1) Simultaneity

(2) Symmetry constraint



**Novel meaning** - a strong relation between pity (of the hearing society) and hearing aids



PITY&HEARING AID

# Theatrical & Linguistic tool kits

## Example 3

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PITY&HEARING AID



TWIST





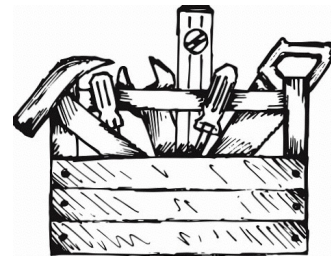


PITY&HEARING AID



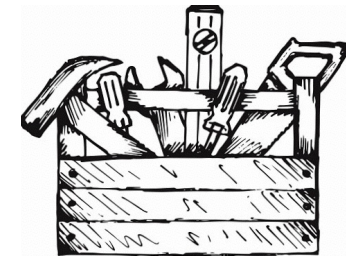
TWIST

## Theatrical



- (1) Repetitious, rhythmic movement
- (2) Use of space

## Linguistic



- (1) Manipulating components of a sign: location
- (2) Manipulating components of a sign: additional movement
- (3) Iconicity of two-handed signs

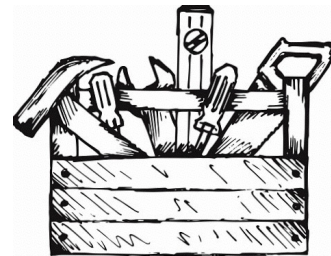


PITY&HEARING AID



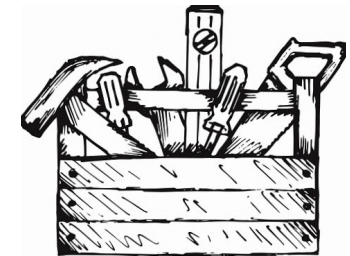
TWIST

## Theatrical



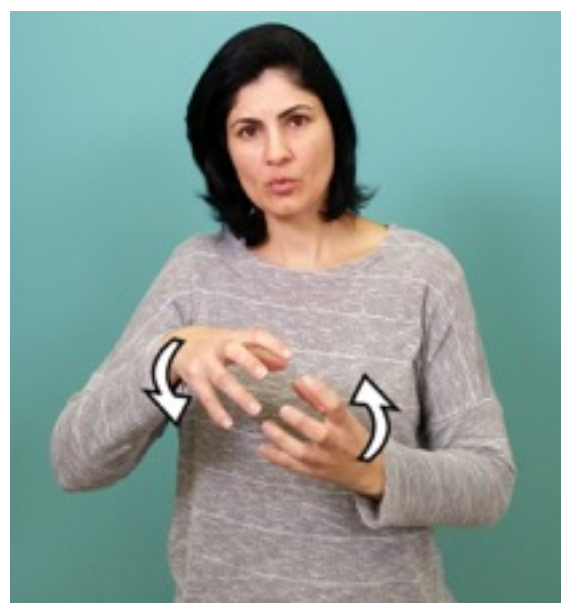
- (1) Repetitious, rhythmic movement
- (2) Use of space

## Linguistic



- (1) Manipulating components of a sign: location
- (2) Manipulating components of a sign: additional movement
- (3) Iconicity of two-handed signs





Lexical sign TWIST



a



b



c

# Contrastive units

handshape, movement, location (Stokoe 1960)

## handshape



INTERESTING

## movement



REFRIGERATO

## location



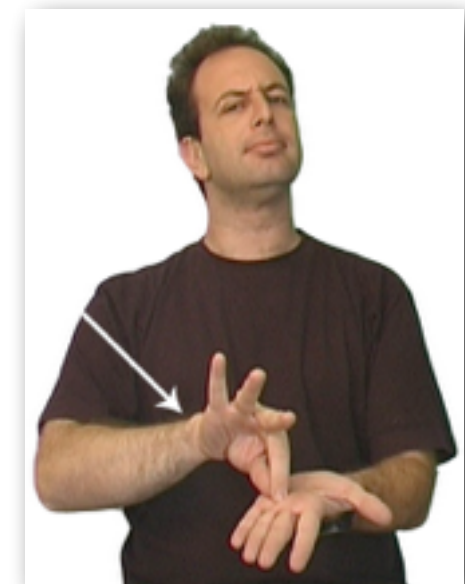
CHARACTE



DANGEROUS



RUN



JUST-THEN

# Contrastive units

location (*Meir 2010*)

- ❖ The **location** of a sign can often bear meaning due to **iconicity**



**Mouth**

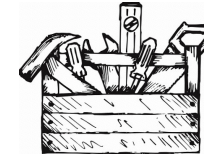
EAT



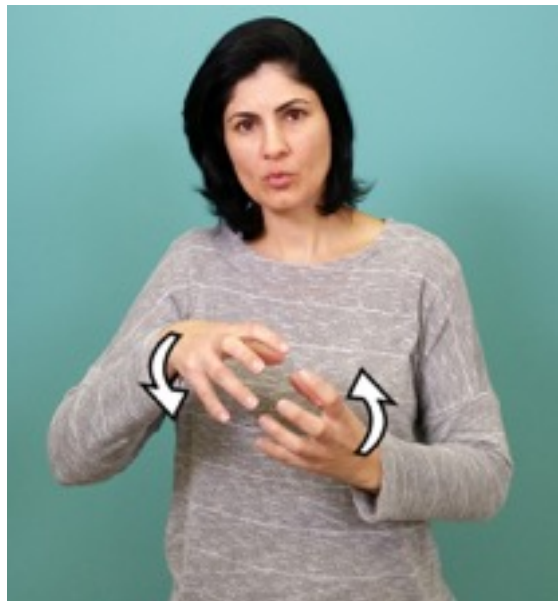
**Head**

LEARN





## Manipulation of locations Additional movement



Lexical sign TWIST



a



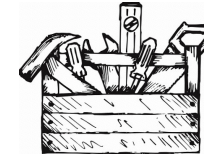
b



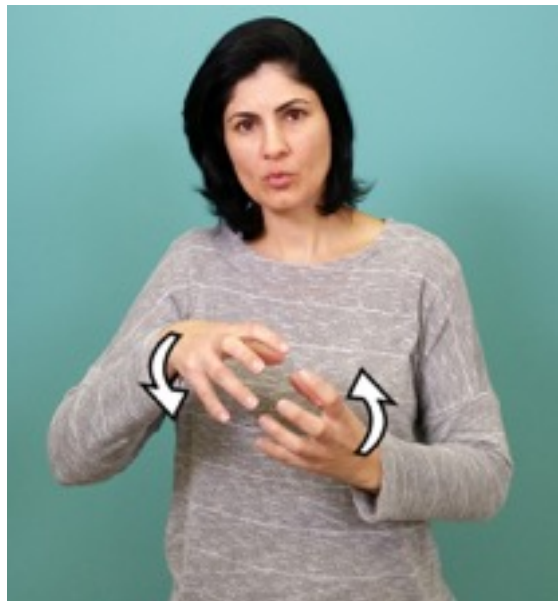
c



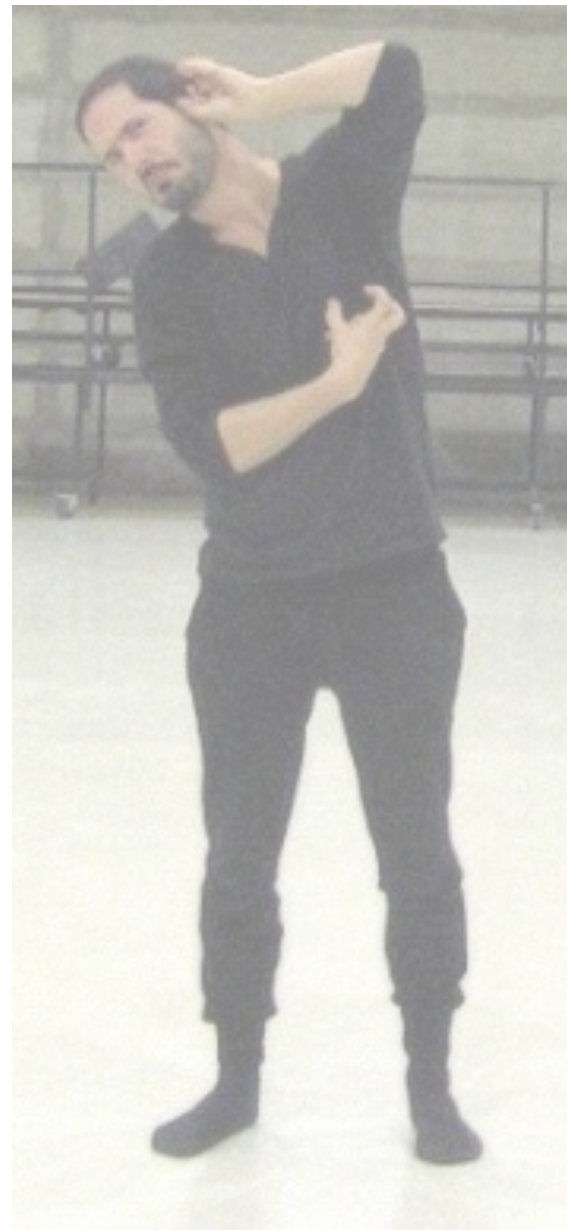
Theatrical



# Repetitious, rhythmic movement Use of space



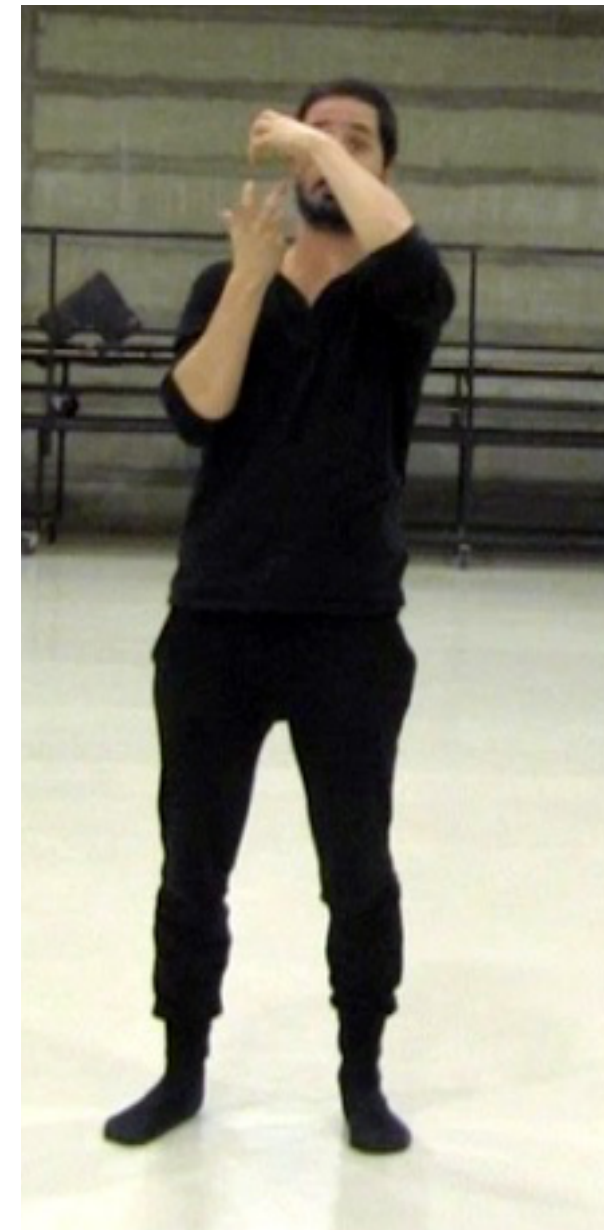
Lexical sign TWIST



a

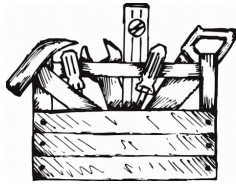


b



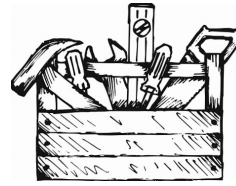
c

## Theatrical



- (1) Repetitious, rhythmic movement
- (2) Use of space

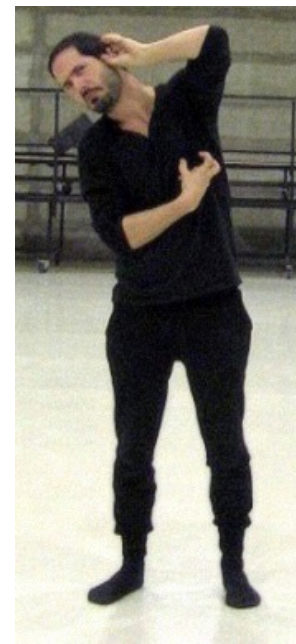
## Linguistic



- (1) Manipulating components of a sign: location
- (2) Manipulating components of a sign: additional movement



**Novel meaning** - a strong relation between the adj. 'twisted' (or the verb 'to twist') and the pity for hearing aids and the deaf community



a



b



c



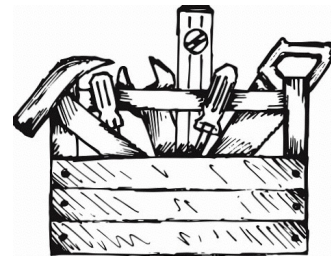


PITY&HEARING AID



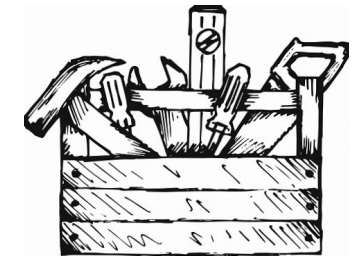
TWIST

## Theatrical



- (1) Repetitious, rhythmic movement
- (2) Use of space

## Linguistic



- (1) Manipulating components of a sign: location
- (2) Manipulating components of a sign: additional movement
- (3) Iconicity of two-handed signs**

# Iconicity of two-handed signs

(Lepic et al., 2016)

- ❖ Two-handedness is not random
- ❖ Four relationship types are predicted to motivate two-handed signs cross linguistically:



ISL END

**Interaction:** Paired, interacting entities are mapped onto each of the two hands.

**Location:** Paired entities and their locations are mapped onto each of the two hands.

**Dimension:** Boundaries of an entity's shape/volume are mapped onto the two hands.

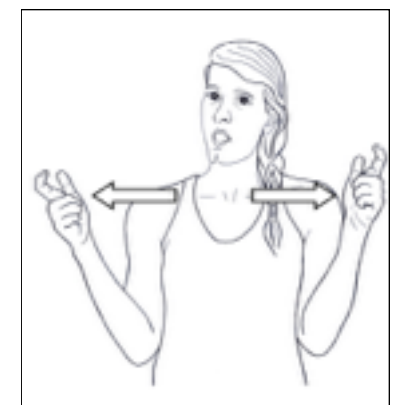
**Composition:** Component parts of an entity are mapped onto the two hands.



ISL NEGOTIATE



SSL MONKEY



ASL LARGE

# Iconicity of two-handed signs

(Lepic et al., 2016)

- ❖ Two-handedness is not random
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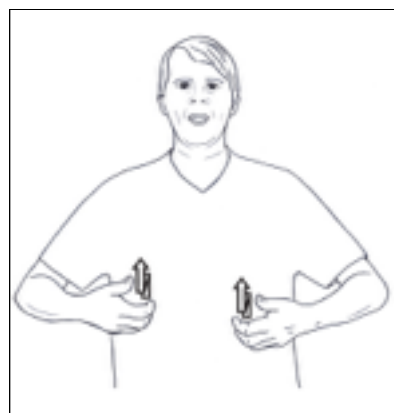
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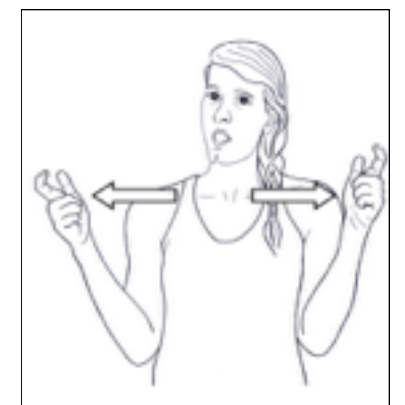
**Composition:** Component parts of an entity are mapped onto the two hands.



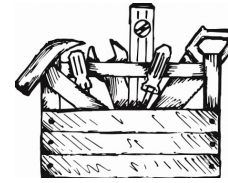
ISL NEGOTIATE



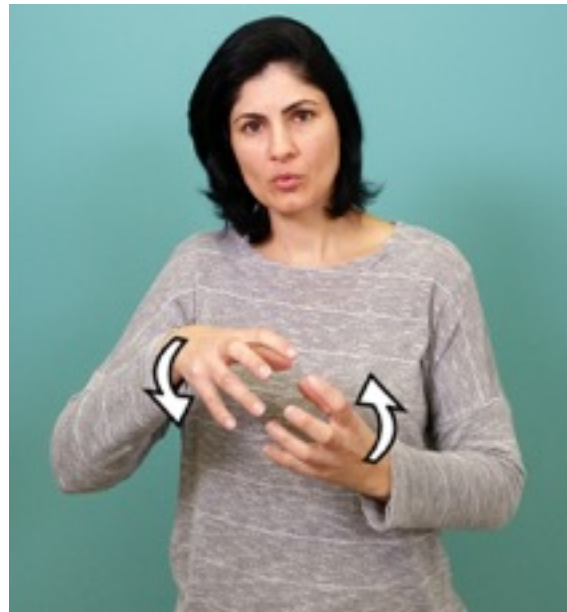
SSL MONKEY



ASL LARGE



## Iconicity of two-handed signs



Lexical sign TWIST

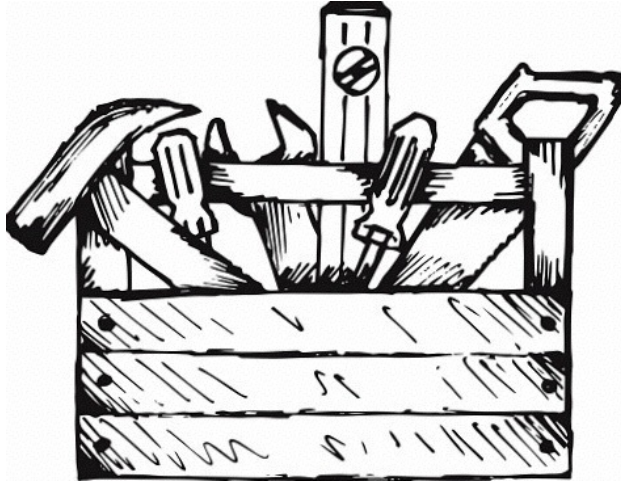
### *Composition:*

Component parts of an entity  
are mapped onto the two  
hands.



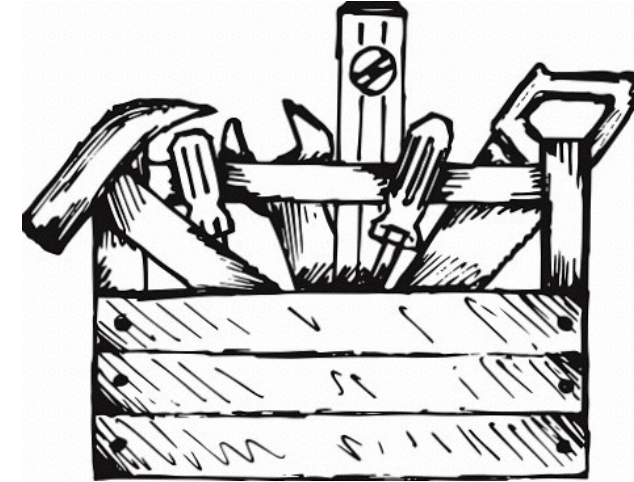
Pity  
Hearing aid  
=  
TWISTED





### Theatrical tool kit

- (1) Repetitious, rhythmic movement
- (2) Use of space



### Linguistic tool kit

- (1) Simultaneity
- (2) Symmetry constraint
- (3) Manipulating components of a sign: location
- (4) Manipulating components of a sign: additional movement
- (5) Iconicity of two-handed signs

# Conclusion

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- ❖ In order to arrange their expressions, the actors use tools from two types of tool kits -linguistic and theatrical- which are comprised of their skills as trained physical theatre actors, and as native signers
- ❖ The interaction of tools from different tool kits, a linguistic one and a theatrical one, enables the actors to realize the potential of their expressive body, and enables us to learn not only about SL, but also about the communicative functions of the body

# Thank you !!

Actor: Golan Zino

Associate Director: Michal Vaknin



Sign Language lab members, University of Haifa:

Rose Stamp

Shai Davidi

Svetlana Dachkovsky

federica cavicchio

Debi Menashe



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