

# Shared prosodic contours in LSF poetry and its spoken translations





CNIS

# Introduction

Methodology

**Prosody** segments the flow (gestural and sound) in **Prosodic Groups** (PG) and organizes information (Tang et al. 2010; Sandler 1999).

11 poems in LSF from 5 deaf French artists and

**Sign languages prosodic parameters**: duration, amplitude and velocity of the movement. They apply to articulators and combine with each other and build rhythm, intonation, stress (Adamo-Villani and Wilbur, 2015; Blondel and Le Gac, 2007; Wilbur, 1999; Wilbur, and Malaia, 2018; Wilbur and Martínez, 2002).

**Prosodic boundaries in Sign Languages**: labialisation, breaks, holds, torso and hip rotation, facial expressions (Boyes-Braem, 1999; Sandler, 1999).

Does the LSF prosodic organization have an impact on its spoken French translation in a poetic context?

#### Aims of this study:

- (i) To identify and to characterize the components of Prosodic Groups in a Sign Language poetic register;
- (ii) To determine how these components segment the gestural flow and organize information;
- (iii) To examine whether these Prosodic Groups are also present in the translation of poems in spoken French.

## 56 spoken French translations by 9 expert poetic translators

#### 1) Manual annotation



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2) Visualization of biomechanical data



Analysis



### **Conclusions and perspectives**

## **Bibliography**

♦ In poetry, the prosodic organization of LSF influences its French translations

Three types of strategies have been identified and can be combined to make prosodic groups reappear

♦ Manual amplitude and hip rotation are elements that organize the gestural flow into prosodic groups.

Thanks to motion capture and results obtained in this study we are taking a step further towards semi-automatic annotation of sign language.

A more detailed exploration of data will likely make it possible to identify other strategies used by translators.

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