

## LANGUAGE NOTES BY ELLEN ADAMS

### THE PARTHENON IN THE CITY OF ATHENS

0.15: The 'Parthenon' is fingerspelled, and then two alternative sign names are established for it.

0.21: Here indicates the different word order between English and BSL for setting out facts. For 'The Parthenon was built in Athens 2,500 years ago, in the fifth century BC', BSL tends to set it up as a question, then answer it, so 'This building, established when? In Athens, way back, 2,500 years ago, fifth century BC.'

0.29: For describing the materials of the Acropolis, Zoë sets out the building in front of her to visually describe it, and then zooms out to indicate the affect it has on the wider landscape from a distance.

0.41: This 'wide-angled' view continues as Zoë places the Acropolis to her left, which is finger spelled and given a sign name.

0.54: Zoë moves the Acropolis to be placed in front of her, pushing the boundaries of signing space above her head to indicate the impact of this steep hill as you approach it at the bottom, translated as 'towering above'. We continue with the perspective of the viewer moving towards and up the Acropolis, emphasizing with the effort needed to make the ascent.

1.12: The description of the location continues as a combination of classifiers (for example, index and middle fingers bent, indicating the walk up the hill, or the hand palm down moving through the gateway), and 'becoming' the person entering the Acropolis, so we experience the impact of it, while indicating the shape of the gateway.

1.21: Translated as 'there facing you', Zoë indicates two 'eye' classifiers (index and middle fingers spread to represent two eyes), using both hands that switch positions. She instantly 'becomes' the statue, adopting the scary persona of the warrior goddess, Athena. She describes the statue, while acting it. Athena is introduced with the standard fingerspelling then establishing a sign name.

1.48: Translated as 'if you leave her on your left', Zoë notes the statue with her index finger, then turns her (and our) attention to her right, coming to mean the same thing. The person watching the signer needs to take their perspective. The statement is again given as a question, so 'there you'll see the Parthenon' is presented as 'see what? The Parthenon'.

1.52: There is another flip between indicating the person moving as a classifier and becoming the visitor. Facts, such as the height of the monument, can be inserted in this.

2.08: The description of the Parthenon is rich in BSL, the voiceover has trouble keeping up with all the detail.

2.39: for negation, BSL often sets up a premise, then makes it clear that this is not the case. So, 'go in? No!' means 'you wouldn't go into the temple'. This is done a second time 'go in to worship? No'.

3.00: For a conditional, BSL can set up a premise, pause slightly, and then state what would happen in that case – 'Going inside, see who? Huge statue...'.

3.11: In describing the metopes and pediments, Zoë is able to locate them on the building as well as give a visual idea of their shape, in a much more efficient way than English is able to do.

3.25: Even more effectively, Zoë can indicate the position of the continuous frieze, as it is set back behind the outer columns, high in the air facing outwards.