

SOME NOTES ON THE LANGUAGE BY ELLEN ADAMS

RECONSTRUCTIONS AND REPLICAS

15: The sign name for Arthur Evans (established in the 'Discovery' video) is given, then his surname fingerspelled just to make sure the viewer follows this.

23: The Danish artist Halvor Bagge is fingerspelled – no sign name is given for this more minor figure. Nor is he 'placed' in the space using an index, but we follow that he is meant by the general movement sign, following the 'been' sign to indicate past tense. He arrives at Knossos (sign name continued from previous video).

32: We already know this happened in the past, but Zoë now sets a clear block in front of her for the time span delineated 1902-1905, moving left to right.

35: Zoë 'becomes' Bagge to show what him working on the figurines, who are depicted by their iconic arm poses.

43: The two stages of the reconstructed are depicted in front of Zoë as two distinct blocks of time, each one can then be discussed in turn.

55: It is indicated that the second stage is soon after by the sign 'soon' but also note Zoë's facial expression of a wince to show 'only just'.

1.16: The 'which' sign sets up options that are placed in front of Zoë – what was actually found (to her left, and slightly down as from the ground) and what was added (to her right, further up).

1.21: Zoë is able to demonstrate what was reconstructed of the Goddess using her own body for clarity.

1.36: And the same can be done for the Votary, with the missing head quite dramatic as decapitated; when set out visually, it is easy to compare what was surviving.

1.54: Archival, or historic documents, are indicated using the over-the-shoulder timeline in short punctuated steps, to show the accumulative process of archaeological note-taking.

2.24: in this section, Zoë switches between becoming the quizzical scholars who are trying to figure out the figurine, and modelling part of the figurine itself, notably the snake with the stripey skin.

2.44: We are given other ideas, a rope, or a bow made from ibex horns. Note that the word/sign order is different here; in sign language, it is clearer to establish the material first, then explain what it is turned into, rather than the natural English order.

2.54: Signs can be repeated for emphasis, such as the 'integrated' sign here, to show just how mixed up the figurines are.

3.02: Likewise, the sign for 'many times' and then the sign for 'copy' is repeated 3 and 2 times more, to show that this is a regular, repeated occurrence.

3.07: The contrast between the Ashmolean and Herakleion Museums is set out spatially, the former to Zoë's right, the latter to her left. They are linked, as Zoë explains that the former are copies of the latter. The year '1906' is slipped in as a factual detail, not really placed in any time line.

3.30: Translated as 'copies of copies', Zoë shows this visually by showing the standard sign for 'copy', then switching to use her non-dominant hand behind the dominant one, and repeating this switching, ending to use both hands with fingers spread to indicate the regular, repeated process.