

SOME NOTES ON THE LANGUAGE BY ELLEN ADAMS

THE DISCOVERY

10 Zoë begins 'painting a picture' as a map in front of her: we are expected to visualise the image from *her* perspective. The fingers of her left hand visually resemble the prongs of the Peloponnese, while the index finger and thumb of both hands trace the outline of the island of Crete, located under where the mainland had been positioned. The hands represent geographical entities in different ways, the mainland as a proform by the hand, Crete as a tracing classifier.

19 'Crete' is fingerspelled, followed by the sign name for the island used throughout this clip. This is a common way of introducing or confirming signs used for more obscure or jargon names or concepts.

23 Time is signalled behind Zoë's right shoulder with her dominant hand, as a spatial metaphor (the past is behind us), before she switches quickly back to geography, returning to the traced outline of Crete then indexing the middle of the island, and fingerspelling 'Knossos', which is also given a sign name.

32 The site is indexed and then her fingers spread out from that point, indicating how it influenced the rest of the island as the centre of the 'Minoan' civilisation – the diffusion sign is repeated for emphasis.

38 'Minoan' is mouthed and two letter 'M's are signed, then we are given the sign name for Minoan. This is the bull sign, represented by horns, reflecting how bull imagery is so common in Minoan art.

47 Specific years, such as '1900' here, are depicted across the signers body from left to right (or non-dominant side to dominant side).

49 Factual information is given about the subject, a British man called Arthur Evans.

53 Zoë then gives a brief visual description, as known from photographs, of his hair and moustache, borrowing the hair description for his sign name.

57 Having quickly pointed to a place to her left (using her index finger, as an 'index'), and again at the start of the next sentence, Zoë then moves him from her left to right to signal a journey, landing on her open palm, the arrival point being Knossos (signalled by given sign name). When people and places are placed in the signing space, it is easy to indicate them moving around.

1.0 'team' '100 men' is followed by fingers outstretched, representing 'crowd', to emphasize the large scale nature of the work. This work is indicated by handling

classifiers of shovels (similar to mime), followed by the 'research' sign moving down, to indicate their digging.

1.05 In contrast to the movement down, the hill is traced to the top of the signing space, allowing Zoë to indicate how they cut through into it.

1.10 Here, the use of space is not literal, as the standard sign for 'palace' (like turrets) is given as quite high up, but we are told that the men had to dig down to reach it. The sign for 'palace' is given outside the visual setting of the dig. The building is then placed in the picture being painted, represented as four quick downward claw-hands [there are four wings around a central court].

1.15 Zoë takes the story to the west side of the palace, and then becomes Evans and his workers excavating, depicting them as though opening a box to reveal what is inside, the floors and walls, the latter being painted – here, Zoë looks at the wall that she has just said they found, and does the 'painting' sign over it, so we know it had wall paintings.

1.23 We then have a list of some things found – pots are outlined, for example. Zoë becomes Evans overseeing the work, and getting excited.

1.37 The story cuts to 1903. Here, we move between the physical 'throne room', Evans' imagination and why he called it this, and his interpretation of what it meant.

1.55 Zoë places two holes to either side of her, here called 'cists', but Evans named the area the 'Temple Repositories' – here not fingerspelled, but signed as 'temple' then indicating objects stored away.

2.12 We are then given details of the contents of these cists, broken, burned objects stored away, cutting between giving factual information and placing the objects in front of the signer.

2.22 The kinds of objects are given, combined with some interpretation of function.

2.42 We are introduced to the snake goddesses, with factual information about name, where found, their fragmentary nature and with some parts missing. We are also told that they were found in an assemblage of 5-6 original figurines, although most of them are now lost. Only 2 have been reconstructed.

3.06 First the 'Mother Goddess' – and then Zoë imitates the pose, arms in front and palms facing upwards. She indicates the snakes on the arms by representing this on her own.

3.11 This becomes a full description of the snakes on the figurine, using her own body as the figurine. It is noticeable that the voiceover struggles to keep up with the visual description, which can convey the information much more efficiently.

3.38 Zoë then turns to Evans' interpretation of the Goddess. It is noticeable that the voiceover/captions slows down for this – the signing takes longer to give background information or analyses.

4.0 We then meet the Votary. She has a different pose, which Zoë adopts to represent her. This figurine is described (the voiceover does not pick up all of the detail, such as the detail of the skirt).

4.27 We turn to Evans' interpretation, which the voiceover finds easier to keep up with.

The reconstruction and reproductions