

**Personal experience narratives in three West African sign  
languages: The influence of time-depth, community size and  
social interaction**

Marta Dias da Silva Morgado Pereira  
geboren te Lissabon (Portugal)  
in 1977

## Table of Contents

Acknowledgements .....	11
My position as a deaf researcher .....	13
List of abbreviations .....	17
<b>PART I.....</b>	<b>19</b>
<b>Chapter 1 – Introduction .....</b>	<b>21</b>
<b>1.1 Introduction.....</b>	<b>21</b>
<b>1.2 Overview of sociolinguistic factors distinguishing the sign languages in this study.....</b>	<b>24</b>
1.2.1 Size of deaf communities & sign language emergence .....	26
1.2.2 Time-depth of sign languages and sign language emergence.....	31
1.2.3 Sign language vitality .....	34
1.2.4 Social interaction between signers.....	36
1.2.5 Storytelling in deaf communities.....	42
<b>1.3 Design of the study.....</b>	<b>46</b>
<b>1.4 Sociolinguistic profile: Adamorobe Sign Language .....</b>	<b>49</b>
1.4.1 The village of Adamorobe .....	50
1.4.2 A deaf village.....	52
1.4.3 Foster’s heritage: education and welfare .....	55
1.4.4 Social interaction in Adamorobe .....	58
1.4.5 Adamorobe Sign Language .....	64
<b>1.5 Sociolinguistic profile: Langue des Signes de Bouakako .....</b>	<b>68</b>
1.5.1 The village of Bouakako.....	68
1.5.2 A deaf ‘family’.....	70
1.5.3 Social interaction in Bouakako.....	72
1.5.4 Langue des Signes de Bouakako .....	75
<b>1.6 Sociolinguistic profile: Língua Gestual Guineense.....</b>	<b>76</b>
1.6.1 The city of Bissau .....	77
1.6.2 The emergence of a school-based sign language.....	79
1.6.3 Social interaction in Bissau.....	86
1.6.4 Língua Gestual Guineense .....	91
<b>1.7 Concluding remarks .....</b>	<b>95</b>
<b>Chapter 2 – Methodology.....</b>	<b>97</b>
<b>2.1 Introduction.....</b>	<b>97</b>

<b>2.2 Note on how the study was chosen .....</b>	<b>97</b>
<b>2.3 Fieldwork: Preparation and stay over .....</b>	<b>99</b>
2.3.1 Fieldwork in Adamorobe .....	101
2.3.2 Fieldwork in Bouakako.....	105
2.3.3 Fieldwork in Bissau .....	107
<b>2.4 Data collection: Participants and filming .....</b>	<b>109</b>
2.4.1 General overview of the data collection .....	109
2.4.2 Data collection in Adamorobe .....	112
2.4.3 Data collection in Bouakako.....	114
2.4.4 Data collection in Bissau .....	116
<b>2.5 Annotation and coding .....</b>	<b>118</b>
2.5.1 Common tiers.....	122
2.5.2 Study 1: Narrative components.....	124
2.5.3 Study 2: Signing perspectives.....	127
2.5.4 Study 3: Role shifts and dialogues.....	129
2.5.5 Study 4: Animal depictions.....	130
<b>PART II .....</b>	<b>139</b>
<b>Chapter 3 – STUDY 1 Structure of personal experience narratives .....</b>	<b>141</b>
<b>3.1 Introduction.....</b>	<b>141</b>
<b>3.2 Background on analysis of narrative structure in spoken and sign languages.....</b>	<b>143</b>
3.2.1 Overview of structural analyses of narratives.....	145
3.2.2 Structure analysis of personal experience narratives sign language.....	157
<b>3.3 Research questions.....</b>	<b>163</b>
<b>3.4 Methods for analysis.....</b>	<b>164</b>
<b>3.5 Descriptive analysis of narrative structure in AdaSL, LaSiBo, and LGG .....</b>	<b>166</b>
3.5.1 Orientation .....	167
3.5.2 Complication.....	182
3.5.3 Climax.....	195
3.5.4 Resolution .....	204
3.5.5 Coda .....	211
<b>3.6 Synthesis of the results .....</b>	<b>221</b>
<b>3.7 Discussion .....</b>	<b>227</b>
<b>3.8 Conclusion .....</b>	<b>230</b>

<b>PART III</b> .....	<b>233</b>
<b>Chapter 4 – Narrative devices used in the evaluation component</b> .....	<b>235</b>
<b>4.1 Introduction</b> .....	<b>235</b>
<b>4.2 Background on the evaluation component</b> .....	<b>237</b>
4.2.1 Overview of evaluation types .....	237
4.2.2 Analysis of evaluative devices in sign language narratives.....	238
<b>4.3 Research questions</b> .....	<b>242</b>
<b>4.4 Correspondences between evaluation types and signed narrative devices</b> .....	<b>243</b>
<b>Chapter 5 – STUDY 2 Narrative devices: Signing perspectives</b> .....	<b>247</b>
<b>5.1 Introduction</b> .....	<b>247</b>
<b>5.2 Background on signing perspectives</b> .....	<b>249</b>
5.2.1 Overview of signing perspective types .....	252
5.2.2 Signing perspectives in personal experience narratives .....	258
5.2.3 Signing perspectives in emerging and village sign languages.....	259
<b>5.3 Research question</b> .....	<b>263</b>
<b>5.4 Methods for the analysis</b> .....	<b>264</b>
<b>5.5 Descriptive analysis of signing perspectives</b> .....	<b>269</b>
5.5.1 Real scale perspective .....	270
5.5.2 Multiple perspectives.....	281
5.5.3 Simultaneous perspectives .....	288
5.5.4 Reduced scale perspective .....	290
<b>5.6 Synthesis of the results</b> .....	<b>293</b>
<b>5.7 Discussion</b> .....	<b>297</b>
<b>5.8 Conclusion</b> .....	<b>299</b>
<b>Chapter 6 – STUDY 3 Narrative devices: Role shifts and constructed dialogues</b> .....	<b>301</b>
<b>6.1 Introduction</b> .....	<b>301</b>
<b>6.2 Background on role shift and constructed dialogue</b> .....	<b>302</b>
6.2.1 Overview of role shift types.....	305
6.2.2 Overview of constructed dialogues.....	307
<b>6.3 Research questions</b> .....	<b>308</b>

<b>6.4 Methods for the analysis of role shifts and constructed dialogues .....</b>	<b>309</b>
<b>6.5 Descriptive analysis of role shifts and constructed dialogues .....</b>	<b>313</b>
6.5.1 Action role shifts .....	316
6.5.2 Constructed dialogues .....	324
6.5.3 Constructed monologues .....	335
<b>6.6 Synthesis of the results .....</b>	<b>339</b>
<b>6.7 Discussion .....</b>	<b>345</b>
<b>6.8 Conclusion .....</b>	<b>347</b>
<b>Chapter 7 – STUDY 4 Narrative devices: Animal depictions .....</b>	<b>349</b>
<b>7.1 Introduction .....</b>	<b>349</b>
<b>7.2 Background on animal depictions .....</b>	<b>350</b>
7.2.1 Overview of animal representations .....	351
7.2.2 Overview of size depictions .....	355
<b>7.3 Research question .....</b>	<b>363</b>
<b>7.4 Methods for the analysis of animal depictions .....</b>	<b>363</b>
<b>7.5 Descriptive analysis of animal depictions .....</b>	<b>367</b>
7.5.1 Depiction contexts .....	371
7.5.2 Depictions of size .....	384
<b>7.6 Synthesis of the results .....</b>	<b>397</b>
<b>7.7 Discussion .....</b>	<b>401</b>
<b>7.8 Conclusion .....</b>	<b>408</b>
<b>PART IV .....</b>	<b>409</b>
<b>Chapter 8 – Discussion and conclusion .....</b>	<b>411</b>
<b>8.1 Discussion .....</b>	<b>411</b>
<b>8.2 Contributions of the thesis .....</b>	<b>418</b>
<b>8.3 Future directions .....</b>	<b>418</b>
<b>Appendix 1: Personal experience narratives in AdaSL .....</b>	<b>423</b>
<b>Appendix 2: Personal experience narratives in LaSiBo .....</b>	<b>447</b>
<b>Appendix 3: Personal experience narratives in LGG .....</b>	<b>465</b>
<b>Appendix 4: Dramatic pyramids of AdaSL personal experience narratives ..</b>	<b>485</b>

<b>Appendix 5: Dramatic pyramids of LaSiBo personal experience narratives..</b>	<b>493</b>
<b>Appendix 6: Dramatic pyramids of LGG personal experience narratives .....</b>	<b>499</b>
<b>References .....</b>	<b>507</b>
<b>List of figures.....</b>	<b>527</b>
<b>List of tables .....</b>	<b>533</b>
<b>List of examples.....</b>	<b>535</b>
<b>Summary.....</b>	<b>541</b>
<b>Résumé.....</b>	<b>545</b>
<b>Resumo.....</b>	<b>547</b>
<b>Curriculum Vitae.....</b>	<b>549</b>

## List of figures

<b>Figure 1.</b> Map of the three language communities studied in this thesis: in the city of Bissau, Guinea-Bissau; in the village of Bouakako, in Ivory Coast; and in the village of Adamorobe, in Ghana	23
<b>Figure 2.</b> Main street leading to the village of Adamorobe	48
<b>Figure 3.</b> Examples of activities occurring in the shared interior courtyard of different compounds: socialising (a), cooking (b), doing the laundry (c) and peeling corn (d)	49
<b>Figure 4.</b> Taxi station in Adamorobe	50
<b>Figure 5.</b> Examples of deaf people interacting in their homes	57
<b>Figure 6.</b> Examples of spaces where the deaf interact: (a) under the shade of a big tree; (b) house where the data collection occurred; (c) Mass	60
<b>Figure 7.</b> Fragments of interactions, (a) referring to the moment when a big tree fell during a storm and (b) about different topics to the preparation of kenkey, a traditional dish (video frames from the AdaSL corpus, in Nyst 2012)	62
<b>Figure 8.</b> Bus station in the main street of Hiré	67
<b>Figure 9.</b> Pictures taken in Bouakako during fieldwork: (a) forest landscape surrounding the village, (b) adobe house, (c) metal sheet house, and (d) cocoa drying	69
<b>Figure 10.</b> Interactions between signers in Bouakako	72
<b>Figure 11.</b> National Heroes monument in the city centre of Bissau	76
<b>Figure 12.</b> Example of a house made of baked clay (a), rubbish on the streets (b), coal-fired cooking pans (c) and a shared water well (d)	77
<b>Figure 13.</b> Group of deaf neighbours in the Quelelé neighbourhood in 2005	80
<b>Figure 14.</b> Sample of the first informal dictionary with 200 LGG signs (b) and a video frame of a discussion about the sign for ‘plane’, showing two variants, one produced with one hand (on the left) and the other with two stretched arms (on the right) (a)	81
<b>Figure 15.</b> First two classrooms of the National School for the Deaf in the city centre (a). Newly-build boarding school for the deaf in Ponta Gardete (b). School bus taking deaf students to and from school (c). Class taught by a deaf teacher (d)	83
<b>Figure 16.</b> Front part of Mariposa School (a). Class of deaf students taught by Amaré (b). Deaf people building a new pavilion with two more classrooms in the back part of the school (c)	84
<b>Figure 17.</b> Deaf students at the school for the blind (a). Deaf people discussing which signs to choose for a first collection of LGG (b)—deaf students during extra-curricular activities (c) and lunchtime (d) on Fridays	86

<b>Figure 18.</b> Deaf people playing football in a pavilion (a) and in a field (b); the deaf female team (c); and deaf people socialising during the football practice (d)	87
<b>Figure 19.</b> Deaf women’s group of ENS (a) and Mariposa school (b). Fashion show by the Mariposa women’s group (c) and deaf women preparing everyone’s meal at Mariposa school (d)	88
<b>Figure 20.</b> Sunday gatherings in front of a deaf person’s house in two different neighbourhoods (a,b)	89
<b>Figure 21.</b> Sign for PENCIL in 2005 as a compound (a) and in 2006 as a more reduced form (b)	91
<b>Figure 22.</b> Sign for SATURDAY in 2008 as a compound (a) and in 2017 as a blended sign (b)	92
<b>Figure 23.</b> Signs reducing its signing space over time: EVENING in 2005 (a) and in 2017 (b) and JESUS CHRIST in 2006 (c) and in 2017 (d)	93
<b>Figure 24.</b> Location of Adamorobe, in Ghana	99
<b>Figure 25.</b> Marco Nyarco (man on the right) assisting me in the Adamorobe fieldwork and Agyiriwa Adwoa (first woman on the right)	100
<b>Figure 26.</b> Location of Hiré, in Ivory Coast	102
<b>Figure 27.</b> Bruno Dibi (second man on the left) assisting me in the Bouakako fieldwork	103
<b>Figure 28.</b> Locations of the deaf schools in Bissau, Guinea-Bissau	106
<b>Figure 29.</b> Example of annotated common tiers: translation, right- and left-hand glosses, eye gaze, role and character (Narrative LGG_06)	121
<b>Figure 30.</b> Example of annotated tiers for Study 1: common tiers and component tier (LAS_01a narrative)	123
<b>Figure 31.</b> Prototypical example of a time-aligned pyramid shape of a narrative (AdaSL narrative 07)	125
<b>Figure 32.</b> Example of annotated tiers for Study 2: common tiers and perspective and classifier tiers (LGG_03 narrative)	126
<b>Figure 33.</b> Example of annotated tiers for Study 3: common tiers and role shift and constructed dialogue tiers (ADA_07 narrative)	128
<b>Figure 34.</b> Adaptation of the HamNoSys chart for handshapes (Hanke 2010 <sup>20</sup> ), with letters added horizontally and numbers vertically	129
<b>Figure 35.</b> Examples of different annotation values in coding iconic shape for the concept ‘long snake’ combining tracing with entity (a) and tracing	131

with handling (b)

<b>Figure 36.</b> Examples of different annotation values for iconic mouth movements	133
<b>Figure 37.</b> Example of annotated tiers for Study 4: gloss tier and size and shape specific tiers (ADA_02 narrative)	134
<b>Figure 38.</b> Freytag's dramatic pyramid comprising eight components: five drama parts (1–5)	144
<b>Figure 39.</b> L&W's structure model comprising five sequential narrative components (1–5) and a ubiquitous component: the evaluation	149
<b>Figure 40.</b> Freytag's pyramid applied to L&W's narrative components	154
<b>Figure 41.</b> Signer's roles during the structural components	220
<b>Figure 42.</b> Signing perspectives: representing 'driving' by (a) holding the steering wheel in a real scale perspective; (b) holding the steering wheel and using a classifier for 'being looked at by someone else' in multiple perspectives; (c) holding the steering wheel and using a model-sized classifier for 'moving car' in simultaneous perspectives; and (d) using a model-sized classifier for 'moving car' in a reduced scale perspective	243
<b>Figure 43.</b> Signing perspectives: acting as if driving by holding a steering wheel in a real scale perspective (a); as if driving while being looked at by someone else by representing the eyes with a two-finger handshape in multiple perspectives (b); as if driving a moving car represented by flat hand, palm downward in simultaneous perspectives (c); and a moving car using a model-sized classifier in a reduced scale perspective (d)	246
<b>Figure 44.</b> Creation of a surrogate space by the signer blending the real space and the event space (in Liddell 2003, 152)	251
<b>Figure 45.</b> Representation of two people running into each other with the index fingers pointing upwards in AdaSL (in Edward 2021, 202)	259
<b>Figure 46.</b> Representation of two referents (a truck and a motorbike) with entity classifiers in reduced scale perspective in Kata Kolok (in de Vos 2012, 280)	260
<b>Figure 47.</b> Proportion of the four perspectives and neutral narrations in the four groups: AdaSL, LaSiBo and LGG per gender	292
<b>Figure 48.</b> Proportion of the four perspectives and neutral narrations in each of the four groups, with square brackets indicating the same signers: (a) AdaSL, (b) LaSiBo, (c) male LGG, (d) female LGG signers	294
<b>Figure 49.</b> Relationship between the concepts related to role shift and constructed dialogue	300
<b>Figure 50.</b> Taxonomy used in this study to describe types of role shifts and of constructed dialogue in relation to signing perspectives	302
<b>Figure 51.</b> Levels of analysis in Study 3	311

<b>Figure 52.</b> Proportion of constructed actions and constructed dialogues by their own character and of others in the four groups: AdaSL, LaSiBo and LGG per gender	338
<b>Figure 53.</b> Proportion of narratives, other character embodiments, manual and non-manual markers in the three groups: AdaSL and LGG per gender	339
<b>Figure 54.</b> Distribution of neutral narrations, constructed actions (CA) by their own character (self) and by others, constructed dialogues in the first person, with role shift (RS) and monologues in the four groups: AdaSL, LaSiBo and LGG per gender, with the occurrences within squares	341
<b>Figure 55.</b> Signs with entity handshapes for FISH in AdaSL (Nyst 2007) (a), LaSiBo (Tano & Nyst) (b), and LGG (Martins & Morgado 2017) (d)	350
<b>Figure 56.</b> Signs with entity handshapes for WORM (a), SNAKE (b) and BOA (c) in LGG (Martins & Morgado 2017)	350
<b>Figure 57.</b> Signs with entity handshapes without movement for OX (a) in LGG and ELEPHANT in LaSiBo (d) and combined with tracing movements for COW in LGG (b) and in AdaSL (c) and for ELEPHANT in AdaSL (e) (Nyst 2007) and LGG (f) (Martins & Morgado 2017)	351
<b>Figure 58.</b> Signs with tracing movements for OWL on the body (a) and WOLF in the neutral space (b) in LGG (Martins & Morgado 2017)	352
<b>Figure 59.</b> Signs with handling handshapes combined with tracing movements for RAT (a) and TURKEY (b) in AdaSL (Nyst 2007, 2016) and RABBIT in LGG (c) (Martins & Morgado 2017)	353
<b>Figure 60.</b> Signs to refer relative sizes for (a) BIG, as space-based, and (b) SMALL, as body-based in AdaSL (Nyst 2007)	356
<b>Figure 61.</b> Signs to refer to relative sizes for BIG (a), SMALL (b), as space-based, and two variants for LITTLE (c and d), as body-based, in LGG (Martins & Morgado 2017)	357
<b>Figure 62.</b> Depictions of absolute sizes space-based for a turtle (a) and a short animal (b) and body-based, between the tip of the fingers and the shoulder (c) in AdaSL (Nyst 2007)	358
<b>Figure 63.</b> Depictions of absolute sizes space-based for a short animal (a) (Tano 2016) and body-based, between the fist and the shoulder for a snake (b), and on the upper leg for the width of a big fish in LaSiBo (Tano & Nyst 2018)	358
<b>Figure 64.</b> Depictions of absolute snake sizes space-based between two hands (a) and two fingers (b), for length with a tracing movement combined with an entity handshape (c) and a handling handshape (d), and body-based for width delineated on the finger (e), the wrist (f), the forearm (g), the thigh (h) and the ankle (i) in LGG signers under the age of 17	360
<b>Figure 65.</b> Levels of analysis in Study 4	360

- Figure 66.** Distribution of the animal depictions within the narrative components per signer: shades correspond to the depictions; darker shades correspond to depictions in constructed dialogues; and graphic lines indicate the number of occurrences per component, in each language group: AdaSL (a), LaSiBo (b), LGG by men (c) and by women (d) **397**
- Figure 67.** Distribution of the animal depictions of size and shape (S&S), the use of point, the indication of pattern and colour in each narrative component and after the narrative per language group: AdaSL (in blue), LaSiBo (in green), LGG by men (in yellow) and by women (in red) **398**
- Figure 68.** Number of occurrences in the most used depiction types: relative size (in space), absolute size (in space and on the body), length (in space and on the body) and width (on the body) in AdaSL, LaSiBo and LGG **399**

## List of tables

<b>Table 1.</b> Summary of the main characteristics of the sign languages in the present study	<b>24</b>
<b>Table 2.</b> Classification of deaf family signing systems.	<b>27</b>
<b>Table 3.</b> Examples of three micro-community sign languages undergoing population decrease	<b>34</b>
<b>Table 4.</b> The average age of deaf people in Adamorobe since 2000	<b>53</b>
<b>Table 5.</b> Summary of the deaf participants in Studies 1 through 4	<b>108</b>
<b>Table 6.</b> Summary of the number of narratives per signer used in Studies 1 through 4	<b>109</b>
<b>Table 7.</b> Summary of metadata on participants and corresponding narratives in Adamorobe	<b>111</b>
<b>Table 8.</b> Summary of metadata on participants and corresponding narratives in Bouakako	<b>114</b>
<b>Table 9.</b> Summary of metadata on participants and corresponding narratives in Bissau	<b>116</b>
<b>Table 10.</b> Overview of the four studies	<b>117</b>
<b>Table 11.</b> Overview of ELAN tiers per study	<b>118</b>
<b>Table 12.</b> Example of the division into lines within each structural component (ADA_06 narrative)	<b>124</b>
<b>Table 13.</b> Examples of different annotation values in coding iconic shape for the concept of ‘toothbrush’	<b>130</b>
<b>Table 14.</b> Examples of different annotation values for iconic size in space	<b>131</b>
<b>Table 15.</b> Examples of different annotation values for iconic size in the body	<b>132</b>
<b>Table 16.</b> Examples of different annotation values for iconic movements	<b>133</b>
<b>Table 17.</b> Comparison between the organisation of narrative structures in Freytag and L&W	<b>153</b>
<b>Table 18.</b> Occurrence of structural components in the studies of personal experience narratives in sign languages (in the order as they were discussed in this section)	<b>160</b>
<b>Table 19.</b> Expected content summary in each narrative component	<b>163</b>
<b>Table 20.</b> Summary of component production in the narratives studied, distinguishing the total of components from the very short ones (with one to two lines)	<b>221</b>
<b>Table 21.</b> Example of a personal experience narrative without and with evaluation clauses	<b>233</b>
<b>Table 22.</b> Evaluation types in sign language narratives, with corresponding devices and roles	<b>238</b>
<b>Table 23.</b> Correspondences between evaluation types and signed narrative devices	<b>240</b>
<b>Table 24.</b> Narration roles involved in the evaluative devices of Studies 2, 3 and 4	<b>243</b>
<b>Table 25.</b> Taxonomy used in this study to describe signing perspectives	<b>248</b>
<b>Table 26.</b> Overview of ELAN tiers for Study	<b>263</b>

<b>Table 27.</b> Duration and proportional distribution of signing perspectives and neutral narrations in narrative LGG_06	265
<b>Table 28.</b> Proportional distribution of signing perspective types in the three sign languages	268
<b>Table 29.</b> Overview of ELAN tiers for Study 3	308
<b>Table 30.</b> Proportional time told in the character's role in the three sign languages	310
<b>Table 31.</b> Proportional distribution of character embodiments in constructed actions and dialogues in the three sign languages	312
<b>Table 32.</b> Range and frequency of role shift markers in the three sign languages	313
<b>Table 33.</b> Order of emergence of role shift and constructed dialogue devices in the four groups: AdaSL, LaSiBo and LGG per gender	344
<b>Table 34.</b> Categories for size depiction (1) in space, (2) on the body and (3) with movement	355
<b>Table 35.</b> Overview of ELAN tiers for the analysis of the context of the animal's identification and description in Study 4	363
<b>Table 36.</b> Overview of ELAN tiers for the analysis of the animal's depiction in Study 4	364
<b>Table 37.</b> Animals mentioned in the narratives and number of narratives that include the identification and descriptions (those added afterwards are in square brackets) of the animals in the three sign languages: AdaSL, LaSiBo and LGG per gender	366
<b>Table 38.</b> Distribution of all occurrences in identifying and describing the animals within the narratives and afterwards in the three sign languages: AdaSL, LaSiBo and LGG per gender	367
<b>Table 39.</b> Types of all occurrences of size and shape depictions of the animals in the three sign languages: AdaSL, LaSiBo and LGG per gender	368
<b>Table 40.</b> Types of all occurrences of size and shape depictions of the animals in the three sign languages: AdaSL, LaSiBo and LGG per gender. Types shaded were described in the literature	402

## List of examples

(1) Orientation component in AdaSL	166
(2) Signs referring to the who (a), where (b) and when (c) contents in the orientation component in AdaSL	167
(3) Orientation components without the when content in AdaSL	168
(4) Order of who, where and when contents in the orientation component in AdaSL.	168
(5) Orientation components with additional details in AdaSL	169
(6) Eye gaze directed at the audience in the orientation component in AdaSL	169
(7) Orientation component in LaSiBo	170
(8) Signs referring to the where content in the orientation component in LaSiBo	171
(9) Orientation components referring to the when content in LaSiBo	171
(10) Orientation components without the when content in LaSiBo	172
(11) Ordering of who, where and when contents in the orientation component in LaSiBo	172
(12) Orientation components with additional details in LaSiBo	173
(13) Eye gaze directed at the audience in the orientation component in AdaSL	174
(14) Example of an orientation component in LGG	175
(15) Signs referring to the where content in the orientation component in LGG	176
(16) Example of specific details in orientation in LGG	177
(17) Orientation components with additional details in LGG	178
(18) Eye gaze directed at the audience in the orientation component in LGG	179
(19) Instances of the sign WALK in the complication component in AdaSL	181
(20) Transitions between the orientation and the complication components in AdaSL	181
(21) Shift between signer's roles, from the narrator, in the orientation, to the character, in the complication in AdaSL narratives	183
(22) Signs referring to the motion verb WALK in the complication component in LaSiBo	184
(23) Shift between signer's roles, from the narrator, in the orientation, to the character, in the complication in LaSiBo narratives	185
(24) Short complication components in LaSiBo	184
(25) Signs referring to the motion verb WALK in the complication component in LGG	185
(26) Shift of signer's role from narrator to character between the orientation and the complication in LGG narratives	188
(27) Character role in the transition from orientation to complication	189
(28) Shift of eye gaze between the orientation and the complication components in LGG narratives	190
(29) Neutral reaction to the snake in the complication in LGG	191

(30) Climax component in AdaSL	193
(31) One-line climax components in AdaSL	193
(32) Emotional preparation for the climax in the complication in AdaSL Narratives	195
(33) Emotional moment in the snake encounter in the climax in AdaSL Narratives	196
(34) Emotional reaction after the climax in the resolution in AdaSL narratives	196
(35) Brief presentation of the encounter with the snake in LaSiBo	197
(36) Climax components in LGG	199
(37) Emotional moment in the snake encounter in the climax by male signers in LGG narratives	200
(38) Emotional moment in the snake encounter in the climax by female signers in LGG narratives	201
(39) Long resolution component in AdaSL	204
(40) Embodying the snake in the resolution in LGG	207
(41) Details in the resolution in LGG	207
(42) Direction of eye gaze during the coda in AdaSL	210
(43) Direction of eye gaze during the coda in LaSiBo	212
(44) Long coda with additional information in LaSiBo	213
(45) Extremely long coda with additional information in LaSiBo	214
(46) Repeated information in grey after the coda in LaSiBo	214
(47) Shift of the eye gaze between the resolution and the coda in LGG	216
(48) Comments in the coda in LGG	218
(49) Structure pyramids of AdaSL narratives	222
(50) Structure pyramids of LaSiBo narratives	223
(51) Structure pyramids of LGG narratives by male (a,b) and female signers (c,d)	224
(52) Examples of (a) neutral narration and signing perspective types: real scale in (b) overt CA and in (c) partially overt CA, (d) multiple, (e) simultaneous and (f) reduced scale in narrative LGG_06	266
(53) Overt constructed action to express BODY-WARD-OFF(BEES) in AdaSL	269
(54) Overt constructed actions with handling handshapes to express (a) LIMP+HOLD, (b) BRING (SOMEONE) and (c) THROW(STONE) in AdaSL	270
(55) Partially overt constructed actions with lexical signs to express (a) LOOKING-FOR, (b) WALK, (c) SHOOT and (d) SNAKE in AdaSL	271
(56) Partially overt constructed actions with body part classifiers to express (a) TONGUE (SNAKE) and (b) HEAD(SNAKE) in AdaSL	272
(57) Overt constructed actions to express (a) LEG-PAIN, (b) WALK and (c) SCARED in LaSiBo	273
(58) Overt constructed actions with handling handshapes to express (a) LEG-TIE, (b) THROW (STONE) and (c) PUT-IN-GLASS in LaSiBo	274
(59) Partially overt constructed actions with lexical signs to express (a) BEG, (b) LOOK(SNAKE) and (c) CUT in LaSiBo	275
(60) Overt constructed actions to express (a) WARD-OFF and (b) SCARED in LGG	276

- (61) Overt constructed actions with handling handshapes to express (a) THROW(STONE) and (b) HOLD(SNAKE) in LGG 277
- (62) Partially overt constructed actions with lexical signs to express (a) SEE, (b) SCREAM, (c) SCARED and (d) HIT in LGG. 277
- (63) Partially constructed actions with entity classifiers representing objects (a) AXE and (b) WATER in LGG. 278
- (64) Multiple perspectives involving character embodiment and claw handshapes representing bites with body contact by snakes (a, b, c) and a lion (d) in AdaSL 279
- (65) Multiple perspectives involving character embodiment and handshapes representing stings with body contact by snakes (a–b) and wasps (c) in AdaSL 280
- (66) Multiple perspectives involving character embodiment and handshapes representing a snake (a) and wasps (b) approaching without body contact in AdaSL 281
- (67) Multiple perspectives involving character embodiment and a handling handshape representing another human character with body contact in AdaSL 283
- (68) Multiple perspectives involving character embodiment and claw handshapes representing snake bites with body contact in LaSiBo 282
- (69) Multiple perspectives involving character embodiment and handshapes representing snakes to express BITE(LEG) (a) and [SLEEP] FALL(SNAKE)-ON-ME (b) with body contact in LGG 283
- (70) Multiple perspectives involving snake embodiment and handshapes representing the human character throwing rocks (a) and holding the snake (b) with body contact in LGG 284
- (71) Multiple perspectives involving character embodiment and handshapes representing the snake passing in front (a) and over the signer (b) without body contact in LGG 284
- (72) Multiple perspectives involving character embodiment holding on to the tree and handshapes representing the snake in front of them (a–c) without body contact in LGG 285
- (73) Multiple perspectives involving character embodiment with handshapes representing the eyes of both the snake and the human character without body contact in LGG 285
- (74) Simultaneous perspectives involving character embodiment with the body part handshape for WALK (a–b) in LGG 286
- (75) Simultaneous perspectives involving character embodiment with the body part handshape for WALK and the other hand with the handling handshape for BASKET-ON-HEAD (a) and the entity classifier for HOE-ON-SHOULDER (b) in LGG 287
- (76) Simultaneous perspectives involving character embodiment with the classifier for CROWD (a) and for MANY-PEOPLE-WALK(b) in LGG 287
- (77) Reduced scale perspective with lexical signs in LGG 289
- (78) Reduced scale perspective with pointing signs in LGG 289
- (79) Reduced scale perspective with two model-sized classifiers in LGG 289
- (80) Reduced scale perspective with one model-sized classifier to 290

represent two referents in LGG

- (81) Action role shifts between (a and c) himself and (b) his father marked by a lexical label and facial expression in AdaSL (ADA\_07 narrative) 315
- (82) Action role shift between (a) her father and (b) a man marked by a lexical label in AdaSL (ADA\_11a narrative) 316
- (83) Action role shift between (a) the snake and herself marked by a point-to-chest and (b) between a man and the snake marked by a body shift in AdaSL (ADA\_09 narrative) 316
- (84) Action role shift between (a and c) himself and the (b) snake marked by a change in facial expression in AdaSL (ADA\_09 narrative) 316
- (85) Action role shift introduced by (a) a lexical label for (b) an animal with horns and (c) herself (c) marked by a body shift in LaSiBo (LAS\_01b narrative) 319
- (86) Action role shifts introduced by (a) a point-to-chest for herself and by (b) a lexical label for the hearing and with (c) a body shift back to herself in LGG (LGG\_16 narrative) 320
- (87) Action role shift between (a) himself and (b) his father marked by a lexical label and then (c) a return to himself with a body shift in LGG (LGG\_06 narrative) 321
- (88) Action role shift between (a) himself and (b and c) the snake marked by a body shift and then (d) a return to himself with a point-to-chest in LGG (LGG\_03 narrative) 322
- (89) Constructed dialogue in the first person only told by herself to her mother in AdaSL (ADA\_11b narrative) 324
- (90) Constructed dialogue in the first person only told by a woman to him in AdaSL (ADA\_08 narrative) 325
- (91) Constructed dialogue with role shift introduced with (a) a lexical label between (b) his father and (c) him in AdaSL (ADA\_07 narrative) 326
- (92) Constructed dialogue in the first person only addressed at his father identified with (a) a lexical label told (b) by himself in LGG (LGG\_02 narrative) 328
- (93) Constructed dialogue in the first person only told (a and c) by himself to his mother identifies with (b) a lexical label in LGG (LGG\_05 narrative) 329
- (94) Constructed dialogue in the first person only with a role shift between (a) herself marked by (a) a lexical label (c) told by a hearing to her in LGG (LGG\_11 narrative) 330
- (95) Constructed dialogue preceded by (a) a constructed action, and (b) the identification of the addressee, with (c) the quotation told by himself followed by a role shift marked with (d) a lexical label to (e) the other character in LGG (LGG\_07 narrative) 331
- (96) Constructed dialogue between (a and c) himself and (b and d) hearing people marked with (b and d) a lexical label and (c) a body shift in LGG (LGG\_03 narrative) 332
- (97) Constructed monologues occurring before encountering the snake in AdaSL 333
- (98) Constructed monologue occurring during the encounter with the 335

snake in AdaSL

- (99) Constructed monologues occurring after encountering the snake in AdaSL 336
- (100) Constructed monologues in LGG 337
- (101) Signs identifying the animals: SNAKE1 (a), SNAKE2 (b), LION (c) and WASP (d) in AdaSL 370
- (102) Signs describing the snake as being black (a) and with spots on the body (b) and on the arm (c) in AdaSL 370
- (103) Depictions of size in the narrator's role with gaze at the hands for LONG (b) and gaze on the audience for BIG (c) in AdaSL 372
- (104) Depictions of size in the character's role in AdaSL 373
- (105) Signs identifying the animals: SNAKE1 (a), SNAKE2 (b), PYTHON (c), HORNS1 (d) and HORNS2 (e) in LaSiBo. 374
- (106) Identification of the animal only by pointing with the index finger (a) and with the hand (b) in LaSiBo 375
- (107) Description of the snake by pointing at a tree for width (a) and tracing on the ground for length (b) in LaSiBo. 376
- (108) Description of the snake's colour by pointing at their own pants in LaSiBo 376
- (109) Depiction of size in the narrator's role with gaze at the hands for width on the lower leg (a) and gaze at the audience for BIG (b) in LaSiBo 377
- (110) Sign identifying a snake in LGG 378
- (111) Signs describing the snake as being black (a), green (b) or blue (c) in LGG 379
- (112) Description of the snake in the narrator's role with gaze on the audience (b) and gaze at the hands (c) in LGG. 380
- (113) Depiction of size in the character's role as themselves (a) and as somebody else (b) in LGG 381
- (114) Lexical sign for the relative size of the animal, BIG in AdaSL 383
- (115) Space-based depictions of the absolute size of a lion (a) and of a snake (b) and body-based depictions of a wasp (c), a lion's tooth (d) and a snake's tooth (e) in AdaSL 383
- (116) Space-based depictions of the snake's length with an entity handshape and a movement for extension (a), combined with spread lips (b) and by pulling the index finger combined with pursed lips (c) in AdaSL 384
- (117) Body-based depictions of the snake's width on the finger (a) and on the arm (b) combined with an O-shaped mouth movement in AdaSL 385
- (118) Depictions of a 'coiled snake' with an entity handshape (a), of 'big eyes' (b) and 'big snout' (c) of a lion by 'pulling' the eyes and the cheeks in AdaSL 385
- (119) Space-based depictions of the absolute size of snakes (a, b), combined with puffed cheeks (c) and body-based depiction of a snake's tooth (d) in LaSiBo 387
- (120) Space-based depictions of the snake's length with an entity handshape (a), a handling handshape (b), and by pulling the index finger (c), and body-based depictions by delimitating the length between the hand and the shoulder (d) and by tracing the length on the forearm (e) in LaSiBo 388

- (121) Space-based depiction of the height of a person (a) and of a horned animal (b) in LaSiBo 389
- (122) Body-based depictions of the snake's width on the finger (a), the arm (b), the thigh (c) and the lower leg (d) in LaSiBo 390
- (123) Signer looking for a corresponding size on her surroundings (a) and then depicting it on the arm (b) in LaSiBo 390
- (124) Space-based depictions of the absolute size of animals with two fingers (a,d) and two hands (b,c,e,f) combined with puffed cheeks for 'large' (b,c), spread lips (d,e) and pursed lips (f) for 'small' (b) in LGG 391
- (125) Space-based depictions of the snake's length with different handling handshapes (a,b,c), and by pulling the palm (d) and the index finger (e) in LGG 392
- (126) Body-based depictions of the snake's length with the whole body (a) and by tracing the snake's length on the forearm (b) in LGG 393
- (126) Body-based depiction of the snake's width on the forearm in LGG 394
- (127) Depictions of the 'big eyes' of a snake by tracing their shape (a) and with the C handshapes (b) on the signer's face in LGG 394