

# DICTIONARY

AMERICAN SIGN LANGUAGE

STOKOE, CASTERLINE, CRONEBERG

GALLAUDET COLLEGE PRESS

## Table of symbols used for writing the signs of the American sign language

### Tab symbols

1.  $\emptyset$  zero, the neutral place where the hands move, in contrast with all places below
2.  $\bigcirc$  face or whole head
3.  $\wedge$  forehead or brow, upper face
4.  $\Delta$  mid-face, the eye and nose region
5.  $\cup$  chin, lower face
6.  $\}$  cheek, temple, ear, side-face
7.  $\Pi$  neck
8.  $[\ ]$  trunk, body from shoulders to hips
9.  $\backslash$  upper arm
10.  $\surd$  elbow, forearm
11.  $\mathcal{A}$  wrist, arm in supinated position (on its back)
12.  $\mathcal{D}$  wrist, arm in pronated position (face down)

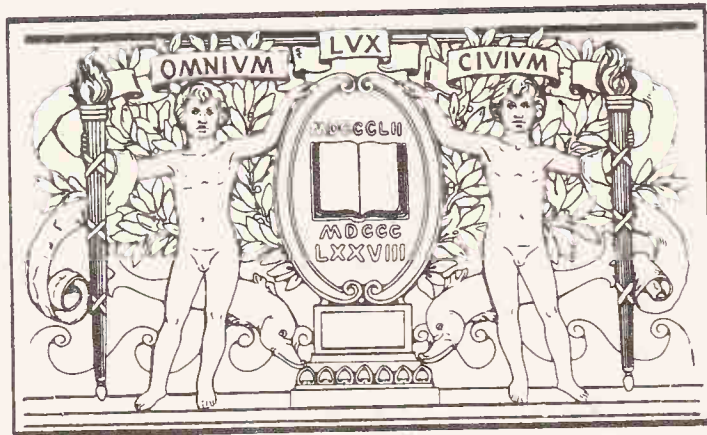
### Dez symbols, some also used as tab

13. A compact hand, fist; may be like 'a', 's', or 't' of manual alphabet
14. B flat hand
15. 5 spread hand; fingers and thumb spread like '5' of manual numeration
16. C curved hand; may be like 'c' or more open
17. E contracted hand; like 'e' or more clawlike
18. F "three-ring" hand; from spread hand, thumb and index finger touch or cross
19. G index hand; like 'g' or sometimes like 'd'; index finger points from fist
20. H index and second finger, side by side, extended
21. I "pinkie" hand; little finger extended from compact hand
22. K like G except that thumb touches middle phalanx of second finger; like 'k' and 'p' of manual alphabet
23. L angle hand; thumb, index finger in right angle, other fingers usually bent into palm
24. 3 "cock" hand; thumb and first two fingers spread, like '3' of manual numeration
25. O tapered hand; fingers curved and squeezed together over thumb; may be like 'o' of manual alphabet
26. R "warding off" hand; second finger crossed over index finger, like 'r' of manual alphabet

27. V “victory” hand; index and second fingers extended and spread apart
28. W three-finger hand; thumb and little finger touch, others extended spread
29. X hook hand; index finger bent in hook from fist, thumb tip may touch fingertip
30. Y “horns” hand; thumb and little finger spread out extended from fist; or index finger and little finger extended, parallel
31. 8 (allocheric variant of Y); second finger bent in from spread hand, thumb may touch fingertip

### Sig symbols

32. ^ upward movement
33. v downward movement
34. N up-and-down movement
35. > rightward movement
36. < leftward movement
37. z side to side movement
38. T movement toward signer
39. ⊥ movement away from signer
40. I to-and-fro movement
41. a supinating rotation (palm up)
42. p pronating rotation (palm down)
43. ω twisting movement
44. η nodding or bending action
45. □ opening action (final dez configuration shown in brackets)
46. # closing action (final dez configuration shown in brackets)
47. 2 wiggling action of fingers
48. ⊙ circular action
49. )( convergent action, approach
50. × contactual action, touch
51. ⅈ linking action, grasp
52. † crossing action
53. ⊙ entering action
54. ÷ divergent action, separate
55. ‘) interchanging action
- } vertical action
- } sideways action
- } horizontal action
- } rotary action
- } interaction



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A DICTIONARY  
OF  
AMERICAN SIGN LANGUAGE  
ON LINGUISTIC PRINCIPLES

PREPARED BY

William C. Stokoe, Jr.  
Dorothy C. Casterline  
Carl G. Croneberg

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## PREFACE

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The editors also sincerely thank colleagues, students, and deaf friends whose knowledge of the American sign language makes them invaluable linguistic informants whether they knew they were so serving or not. Their language, like every language and like human worth itself, is the possession of all who share it. Very humbly therefore, the editors dedicate this volume to them, ask indulgence for the errors which in spite of their care remain, and solicit comment and criticism that will make a revision of this first venture a more faithful and complete representation of the language.

18 August 1965

William C. Stokoe, Jr.  
Dorothy C. Casterline  
Carl G. Croneberg

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## INTRODUCTION

### 1 The elements of American sign language

A first look into a dictionary may be more perplexing than enlightening to one unfamiliar with the language, but even those readers who know the American sign language best will find this dictionary strange at first because the language has never before been written. It is written here and can be written because of what we know of its structure. Each sign of this language has three things which distinguish it from all other signs in the language. Let us call these things *aspects* since they are ways of looking at something that can happen all at once. The three aspects of a sign are (1) the place where it is made, (2) the distinctive configuration of the hand or hands making it, and (3) the action of the hand or hands. In the early stages of the structural analysis of this language it was decided to call the place the *tabula* or *tab*, to call the active hand the *designator* or *dez*, and the action it made the *signation* or *sig*. These three terms, *tab*, *dez* and *sig* are used throughout the dictionary as brief and convenient labels for the three aspects of signs. The reader who becomes completely familiar with them and the aspects of signs they refer to will find his thinking and reading about signs and his study of unfamiliar signs in the dictionary entries made much easier.

What happens when a person makes a sign may be described in many different ways, from a kind of telegraphic mention of some essentials to a leisurely description of every detail of the activity. To supplement written descriptions of signs line drawings and photographs have long been used, but these can show only a static moment in the process of signing. To indicate sig motion dotted lines, arrows drawn on the film, double exposures, and sequences of views have been used--none really successfully. Full

representation of signs in motion pictures is unsatisfactory too, for it is expensive, cumbersome, and essentially artificial. Although it is usual to deal with languages, especially in dictionaries, a word at a time, a language is really a whole of which words are somewhat artificial parts. Users of sign language find it harder to get what a person is signing in a carefully made motion picture than what a live signer is signing. When a film is cut to separate individual signs, that difficulty is increased. One sign blends or merges with another as a signer proceeds. Students of other languages are aware of the same difficulty. We write: "I want to see what he is doing to them," but we say and hear something more like: "aywannaseewoteesdointoem."

### 1.1 Writing American sign language

With the understanding that all separation of real human communication into word-size units is a little artificial, we can proceed to a representation of the separate signs of the American sign language by symbols for the three elemental aspects of a sign. If we use 'T', 'D', and 's' as cover symbols for any possible tab, dez, and sig, we can write a sign thus:  $TD^s$ . This formula or convention for writing a sign indicates that at or in some place (T), visibly distinguished from all other sign language places, a hand configuration (D), distinctly different from all others used in sign language, performs an action (s), visibly unlike all other such actions.

Not all signs are made in just this way, because the sig may be a combination of movements. Some signs will be written like this:  $TD^{\text{S}}$ . Here two sig actions are combined; that is they are done at the same time. Thus 'down' and 'touch' ( $\begin{smallmatrix} \vee \\ \times \end{smallmatrix}$ ) written one above the other will indicate that the dez moves down while in contact with the tab. In other words it grazes, brushes, or scrapes down across the tab. Or two straight-line sigs, 'right' and 'down' ( $\begin{smallmatrix} \succ \\ \vee \end{smallmatrix}$ ), done together combine to make a motion downward and to the signer's right.

Another kind of formula shows the sig symbols side by side:  $TD^{ss}$ . This way of writing a sign indicates that one sig action is done first and a second follows.

A third kind of formula shows two dez symbols:  $TDD^S$ . This way of writing a sign indicates that both the signer's hands serve as a double dez. A double-dez sign like this may have a single sig symbol as shown or have a compound ( $\overset{S}{S}$ ) or a double ( $^{SS}$ ) sig. Indeed, some double-dez signs and some with single dez may have three sig symbols ( $\overset{SS}{S}$ ) or ( $^{SSS}$ ) and some even four ( $\overset{SS}{SS}$ ).

All that is needed now to read a sign written in the dictionary is a knowledge of what specific symbols may be used to replace these general cover symbols in the formulation, and a knowledge of what visible aspects of sign activity are represented by the specific symbols. The fifty-five symbols shown in the following table (and on the endpapers for handy reference) may seem more burdensome to learn than the English alphabet of twenty-six symbols. But the writing of signs is both simpler and more consistent than English spelling. Our conventions of spelling in English allow o-u-g-h to have five separate pronunciations, for instance, and one vowel sound may be spelled with *e*, *ee*, *ei*, *ie*, *ea*, *ae*, *ay*, *i*, *y*, *oe*, and otherwise. The fifty-five symbols used to write American sign language stand for just fifty-five things visibly unlike all the rest. Moreover, grouping within the fifty-five helps to learn the symbols and what they stand for.

The first twelve symbols stand only for tab aspects. The next nineteen stand for hand configurations used as dez and some of these are also used as tab. Most of this group of nineteen will be immediately recognized by the reader who knows and uses the American manual alphabet, but appearances are misleading.

The dez and tab hand configurations of American sign language are similar to but not identical with the configurations of finger spelling. In finger spelling the configurations and the direction in which the hand and fingers point must be kept within very close limits, but in American sign language the configuration symbolized 'A' for instance may look more like the 's' or the 't' of the manual alphabet than the 'a', or it may look like nothing used in finger spelling at all--depending on what sign is being made, on who is making it, or on where he learned the language. Again, the sign language configuration symbolized 'H' may look at times like the manual alphabet 'h' or 'u' or 'n', depending on the direction the fingers point as the dez moves in making the sig.

The last twenty-four of the symbols in the table below stand for sig aspects only and divide into subgroups. First there are four subgroups of three symbols each, showing a similar relationship within the subgroup. Vertical motion, for instance, might be considered one sig and given one symbol; but some signs are identical in every respect except that the sig of one is upward motion, of another downward motion, and of a third up-and-down motion. The same three-way distinction, of sideways motion, of to-and-fro motion, and of rotational motion of the forearm gives three more of these subgroups of three members. The last seven of the twenty-four symbols for sig motion also form a subgroup as they all indicate interaction between the tab and dez of a sign or between the two hands of a double-dez sign.

## 1.2 Table of symbols used for writing the signs of the American sign language

### Tab symbols

1.  $\emptyset$  zero, the neutral place where the hands move, in contrast with all places below
2.  $\bigcirc$  face or whole head
3.  $\wedge$  forehead or brow, upper face
4.  $\Delta$  mid-face, the eye and nose region
5.  $\cup$  chin, lower face
6.  $\})$  cheek, temple, ear, side-face
7.  $\Pi$  neck
8.  $[\ ]$  trunk, body from shoulders to hips
9.  $\backslash$  upper arm
10.  $\surd$  elbow, forearm
11.  $\mathcal{Q}$  wrist, arm in supinated position (on its back)
12.  $\mathcal{D}$  wrist, arm in pronated position (face down)

**Dez symbols, some also used as tab**

13. A compact hand, fist; may be like 'a', 's', or 't' of manual alphabet
14. B flat hand
15. 5 spread hand; fingers and thumb spread like '5' of manual numeration
16. C curved hand; may be like 'c' or more open
17. E contracted hand; like 'e' or more clawlike
18. F "three-ring" hand; from spread hand, thumb and index finger touch or cross
19. G index hand; like 'g' or sometimes like 'd'; index finger points from fist
20. H index and second finger, side by side, extended
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26. R "warding off" hand; second finger crossed over index finger, like 'r' of manual alphabet
27. V "victory" hand; index and second fingers extended and spread apart
28. W three-finger hand; thumb and little finger touch, others extended spread
29. X hook hand; index finger bent in hook from fist, thumb tip may touch fingertip
30. Y "horns" hand; thumb and little finger spread out extended from fist; or index finger and little finger extended, parallel
31. 8 (allocheric variant of Y); second finger bent in from spread hand, thumb may touch fingertip

## Sig symbols

|     |   |  |   |                   |
|-----|---|--|---|-------------------|
| 32. | ^ | upward movement  | } | vertical action   |
| 33. | v | downward movement  |   |                   |
| 34. | N | up-and-down movement                                       |   |                   |
| 35. | > | rightward movement   | } | sideways action   |
| 36. | < | leftward movement  |   |                   |
| 37. | z | side to side movement                                      |   |                   |
| 38. | T | movement toward signer                                     | } | horizontal action |
| 39. | ⊥ | movement away from signer                                  |   |                   |
| 40. | ⊥ | to-and-fro movement  |   |                   |
| 41. | α | supinating rotation (palm up)                              | } | rotary action     |
| 42. | ∅ | pronating rotation (palm down)                             |   |                   |
| 43. | ω | twisting movement  |   |                   |
| 44. | η | nodding or bending action                                  |   |                   |
| 45. | □ | opening action (final dez configuration shown in brackets) |   |                   |
| 46. | # | closing action (final dez configuration shown in brackets) |   |                   |
| 47. | z | wiggling action of fingers                                 |   |                   |
| 48. | ⊙ | circular action  |   |                   |
| 49. | ∫ | convergent action, approach                                | } | interaction       |
| 50. | × | contactual action, touch                                   |   |                   |
| 51. | ⊕ | linking action, grasp                                      |   |                   |
| 52. | † | crossing action  |   |                   |
| 53. | ⊙ | entering action  |   |                   |
| 54. | ÷ | divergent action, separate                                 |   |                   |
| 55. | “ | interchanging action                                       |   |                   |

### 1.3 Conventions of writing American sign language

When the tab, dez, and sig of a sign have been identified as three or more of the fifty-five aspects in the table above, that sign has been uniquely described and the appropriate symbols should suffice to show it in written formulation in this order: TD<sup>s</sup>. However, a few additional symbols and some conventions of using the symbols to write signs have been adopted to make the notation more explicit.



First, many signs begin with the tab and dez or the two hands of the double dez in a particular relationship. This may be looked at as a stage in the process of sig action, but in writing signs it is easier to show it as part of the tab-dez picture. Thus when one hand rests on or is held above the other, the symbol for the lower hand will be shown with a line above it, as in  $\bar{A} A_x^{\circ}$  'coffee'. A line below the symbol indicates that the hand represented is uppermost as in  $\underline{A} A^x$  'assistant' (the dot over the dez is explained below). A vertical line between the symbols indicates that the hands are side by side, close together or touching, as in  $\emptyset A^l A^x$  'with'. A subscript symbol ( $_{\phi}$ ) between indicates that one hand is held, with or without contact, behind the other, as in  $\emptyset A_{\phi} A^{\perp}$  'follow'. A cross, the same symbol used for 'crossing' sig, between configuration symbols indicates that as the sign begins the forearms, wrists, hands, or fingers are crossed as in  $\emptyset B^{\dagger} B_{\phi}^{\ddagger}$  'divide'. The symbol for 'linking' sig used in this way indicates initially clasped hands or fingers as in  $\emptyset F^{\text{I}} F^{\circ}$  'co-operate', and the symbol for entrant sig indicates one configuration within the other, as in  $5^{\circ} G^a$  'begin'.

Second, sig symbols written as subscripts to tab or dez symbols will show the way the hand or hands are held. Hence, the sign translated 'school' is written  $B_a B_p^x$  to show that the tab is supinated, turned palm up, and the dez is pronated, turned palm down. A different sign, translated 'money', is written  $B_a B_a^x$ ; in it both hands are palm up. The dot after the sig symbol is explained below.

Third, some special features of a configuration may need noting. Thus a dot above a tab or dez symbol shows that the thumb or other finger not usually prominent is extended or used in the sig action, as in  $\cup \dot{A}^{\perp}$  'not'. Again, if the configuration is displayed or used with the fingers bent it will be shown with a triple mark (''') above, as in  $B_a \overset{'''}{C}_p^{\perp}$  'rough'. When the forearm is prominent, the 'forearm' tab symbol is placed before the configuration symbol, as in  $\emptyset \mathcal{V}G_a^{\circ}$  'always'.

Three other marks are used to show sig action more explicitly than may be done with sig symbols alone. A dot above the sig symbol indicates a short, sharp, tense or checked movement, as

in  $\sqcup \overset{\cdot\cdot\cdot}{V}^{\times}$  'strict'. A dot used to the right of a sig symbol indicates a repetition of the whole sig, as in  $B_a B_o^{\times}$  'school'. Two dots indicate two or more repetitions, as in  $B^i \overset{\cdot\cdot\cdot}{B}^{\times}$  'often'. A curve ( $\sim$ ) after the sig symbol indicates that the sig action of the hands in a double-dez sign is done first by one then by the other, as in  $\emptyset FF^{N\sim}$  'if'.

When the sig includes the actions 'open' or 'close', the dez configuration changes, and, to show what the hand becomes, the new dez symbol may be shown in brackets, as in  $\wedge B_{<} \# [A]_{>}$  'forget'.

Some signs occur in pairs, or rarely triplets, for a single concept. These compounds, analogous to compound words or word-phrases of English are shown with a symbol ( $\#$ ) between to indicate the compounding.

The foregoing explanation of the system with the table of symbols should adequately introduce written signs to a user of American sign language. However, for the reader who does not already know the language, the following photographic illustrations may be more enlightening.

#### 1.4 Illustrations of tab and dez notation

No attempt has been made here to illustrate sig aspects. Only carefully made motion picture studies or observation of actual signing can give an adequate idea of the nature of sig action and the wide variation a sig action may show and still be accepted as the same.

Note that right and left may be reversed. Although the photographs show the right hand as dez and the left, when used, as tab, any sign may be made with dez left- and tab right-handed. Signers who are left-handed often use left hand as dez; and in a long utterance, as in interpreting for a nonsigning speaker, even a right-handed signer may change to the use of left hand as dez. Most of the illustrations show the dez and tab as it would be seen by one to whom the sign is addressed. To show some configurations clearly, however, the camera has looked over the signer's shoulder, picturing the dez nearly as the signer himself would see it.



Tab Ø Dez A



Tab C Dez B<sub>T</sub>



Tab ^ Dez 5



Tab Δ Dez C



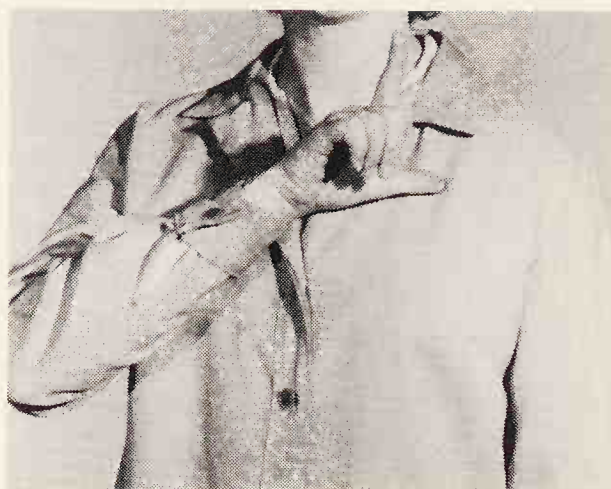
Tab ∪ Dez E



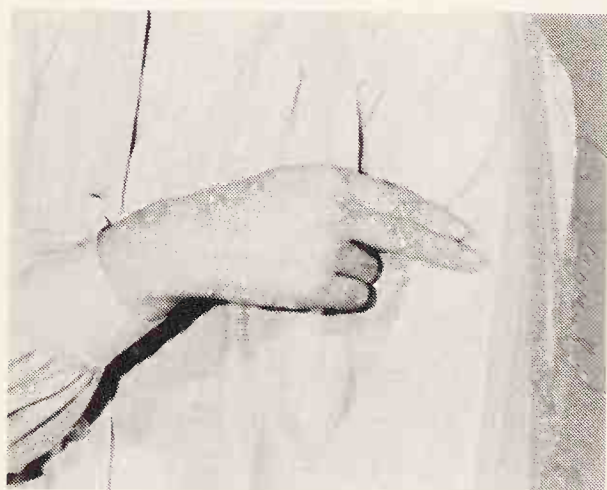
Tab } Dez F



Tab II Dez G



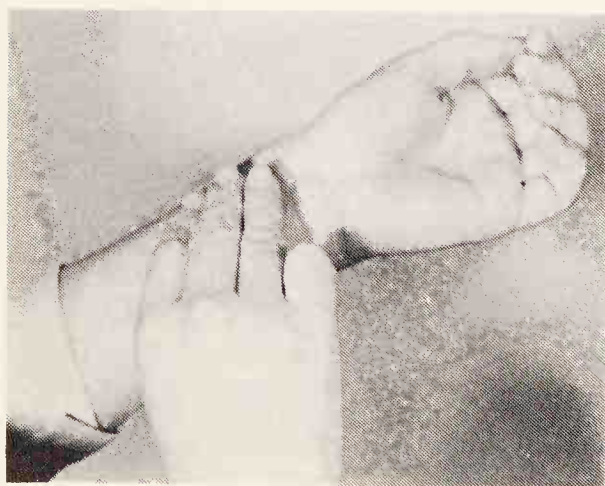
Tab [] Dez L



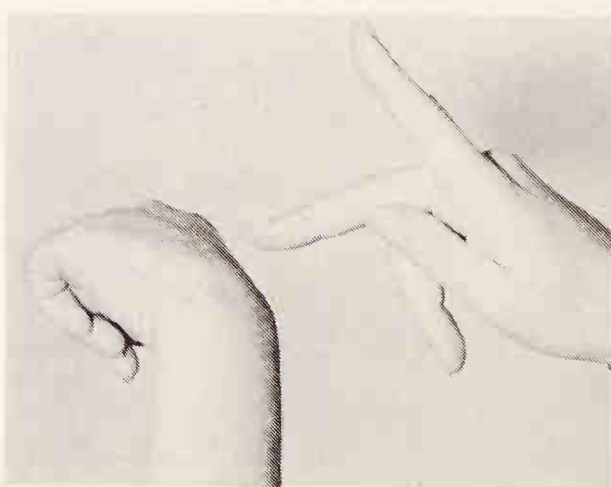
Tab \ Dez H



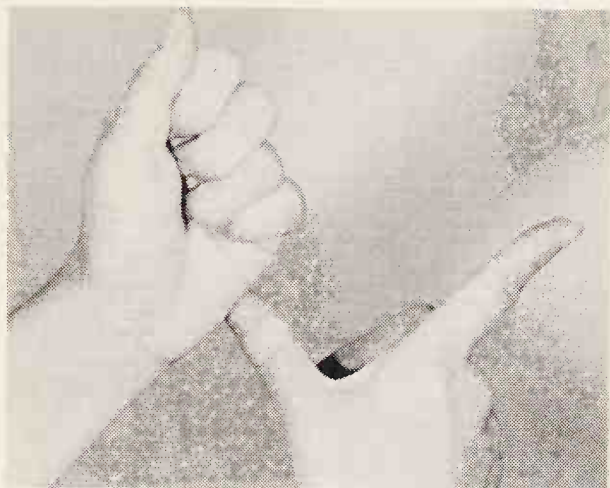
Tab \check Dez \check{V}



Tab Q Dez W<sub>D</sub>



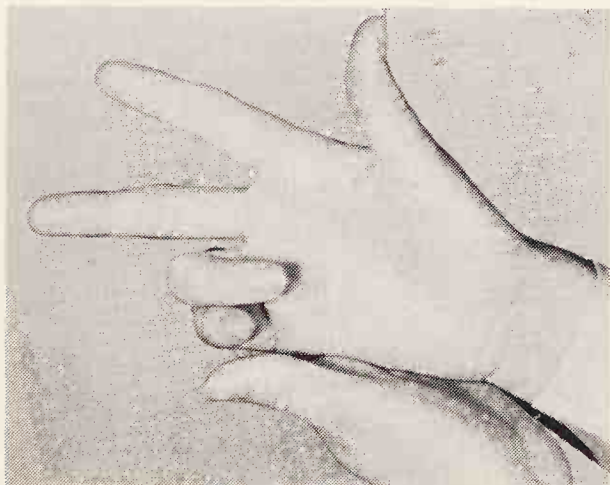
Tab D Dez K<sub>v</sub>



Tab A Dez L



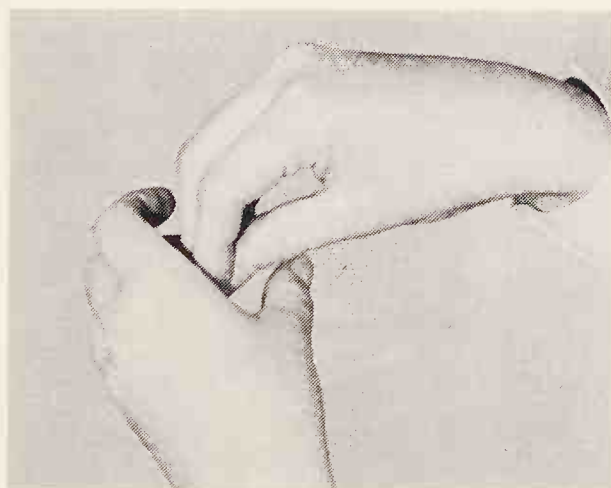
Tab  $B_a$  Dez B



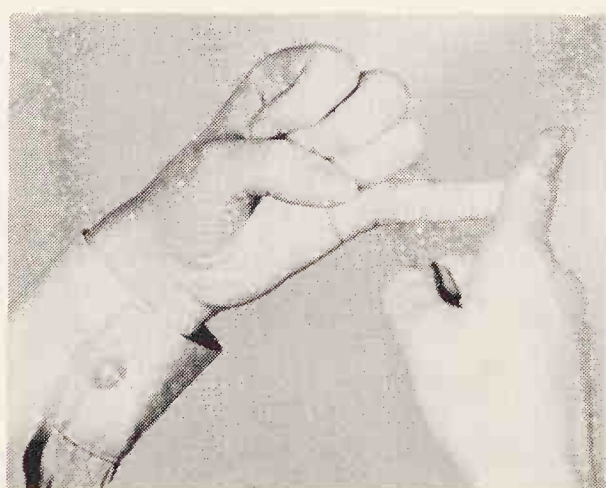
Tab  $\bar{B}_a$  Dez 3



Tab  $\bar{B}_a$  Dez  $Y_p$



Tab C Dez  $O_v$



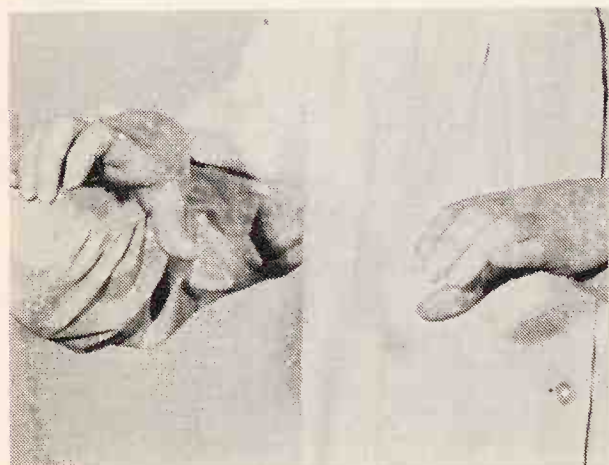
Tab I Dez G



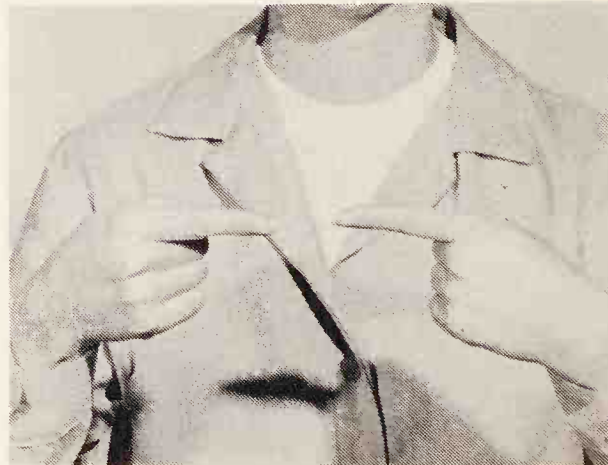
Tab Ø Dez Å



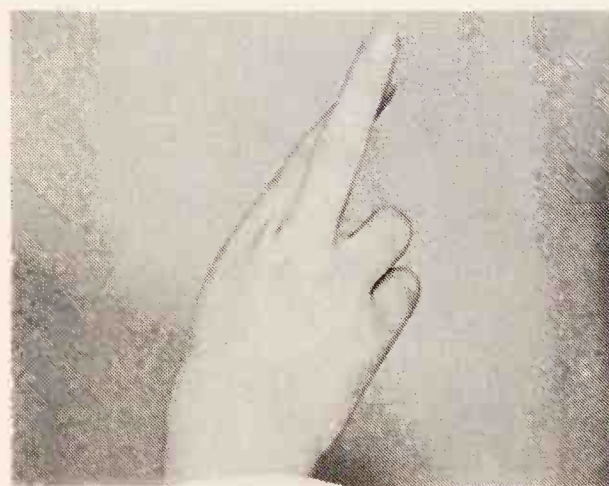
Tab Ø Dez B



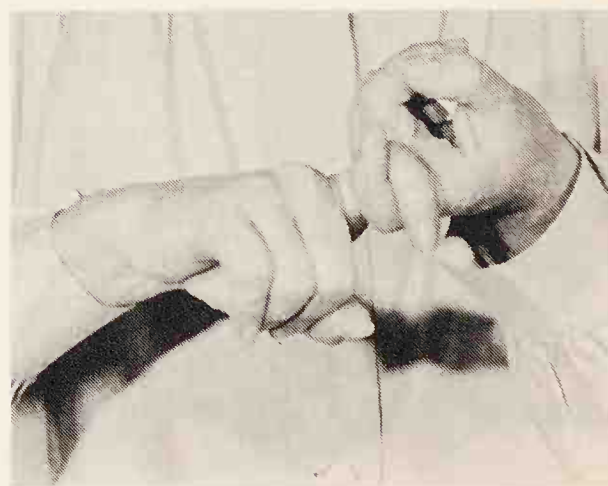
Tab Ø Dez C<sub>D</sub> C<sub>D</sub>



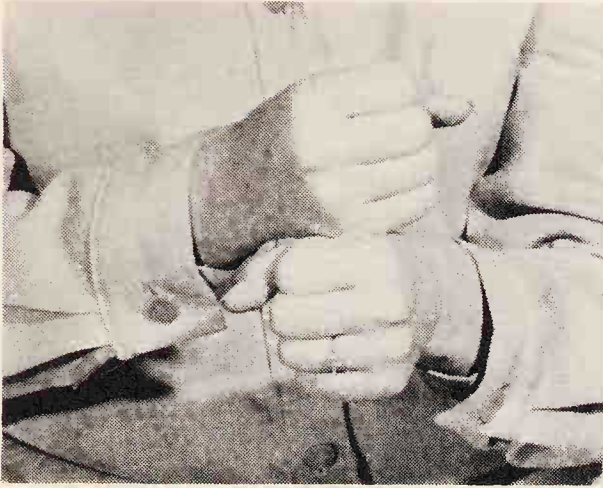
Tab Ø Dez G<sub>></sub> G<sub><</sub>



Tab Ø Dez R



Tab Ø Dez X<sup>II</sup> X



Tab  $\bar{A}$  Dez A



Tab  $\underline{A}$  Dez  $\dot{A}$



Tab  $\emptyset$  Dez  $A'A$



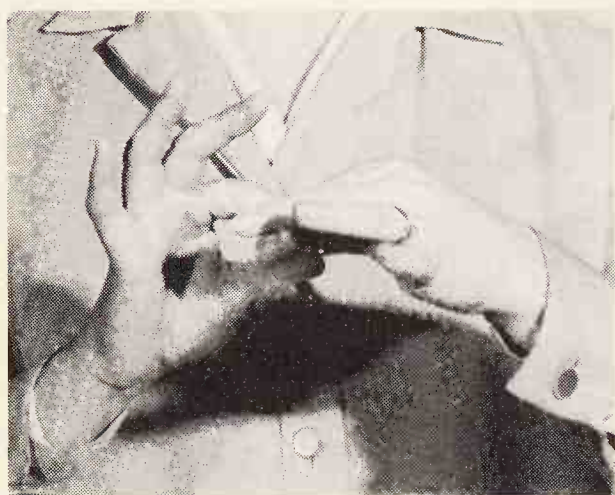
Tab  $\emptyset$  Dez  $A_\phi A$



Tab  $\emptyset$  Dez  $B^\dagger B$



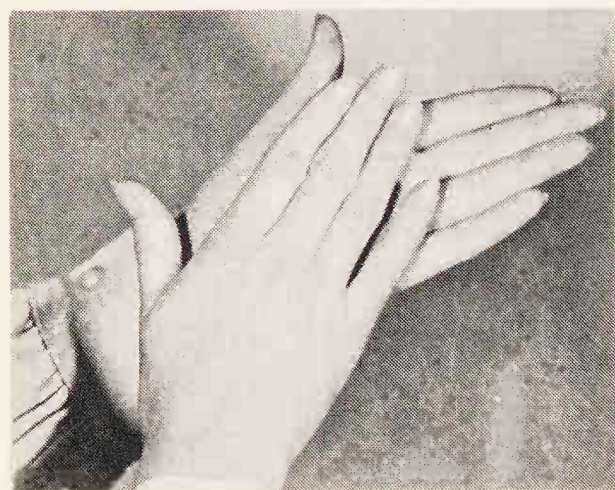
Tab  $\emptyset$  Dez  $JA^\dagger JA$



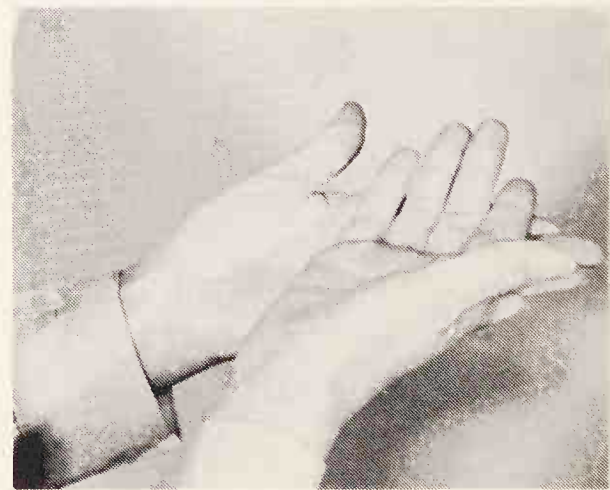
Tab 0 Dez F<sup>II</sup> F



Tab 5° Dez G



Tab B<sub>a</sub> Dez B<sub>D</sub>



Tab B<sub>a</sub> Dez B<sub>a</sub>



Tab U Dez Ä



Tab B<sub>a</sub> Dez C<sub>D</sub>

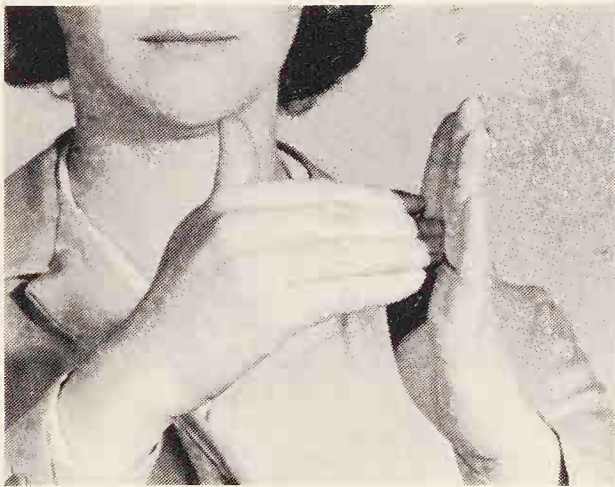




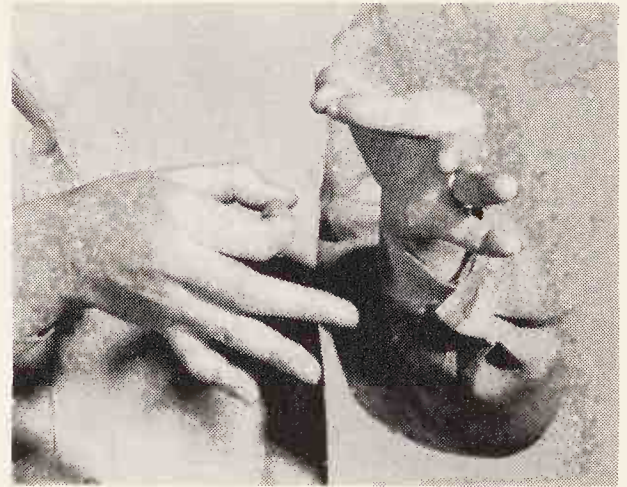
Tab  $\emptyset$  Dez  $\mathcal{G}_a$



Tab  $\Delta$  Dez  $\ddot{V}$



Tab  $B'$  Dez  $\ddot{B}$



Tab  $\emptyset$  Dez FF



Tab  $\hat{\sim}$  Dez  $B_{\zeta}$



Tab  $\hat{\sim}$  Dez  $A_{\zeta}$

1.5 Table of the American manual alphabet

Although finger spelling, a one-for-one representation of alphabetical symbols, and sign language are totally different modes of communication, many of the hand configurations are shared or similar. Furthermore there are signs that use as dez the alphabetical configuration of the initial letter of the English gloss. For these reasons a table showing the configurations of the manual alphabet is reproduced below:



AMERICAN MANUAL ALPHABET

## 2 The dictionary entries

An entry in the dictionary will give information on some or all of these points:

- 1 the sign in symbols
- 2 variants of the sign
- 3 the nature of the sign
- 4 notes on how the sign is made
- 5 special usage indications
- 6 syntactic value: N, V, X
- 7 glosses, English equivalents
- 8 notes on usage, related signs, examples
- 9 cross-reference.

### 2.1 The sign in symbols

Signs in the dictionary are listed in the order of the symbols used to write them. This is the order shown in 1.2, Table of Symbols and also in the endpapers. Thus signs with the same tab are arranged according to the order of their dez symbols, and signs with the same tab and dez are arranged according to the order of their sig symbols.

### 2.2 Variants of the sign

Following the main listing at a little distance are shown variants of the sign which are either slightly different ways of making the sign or different ways that the same sign may be written.

### 2.3 Nature of the sign

After the variants or after the sign itself if none are shown, a parenthesis may occur. The first item within parentheses is an indication of the nature of the sign, when this can be given with assurance. Most signs, like the words in any language, are associated with a meaning simply because users of the language use them so. However, American sign language uses visible human activity instead of sounds, hence there may often be a relationship of some kind between a sign and its referent. Onomatopoeia, the imitation in language sounds of the sound referred to (*buzz*,

*quack, hum, etc.*) has a parallel in sign language, but the ways that signs relate to their referents may be distinguished:

*Pantomimic* signs, like all signs of American sign language, have tab, dez, and sig; but together these make an action which represents itself. Thus 'knock'  $\emptyset A_1^\perp$  is a sign but is also exactly what a person does when knocking on a door. Again 'cold'  $\emptyset AA^{\text{X}}$  may be accepted as a likely reaction of anyone feeling cold. Real pantomime has no more place in signing than chanting has in speaking but the label will be shown wherever there is a reasonable supposition that the sign has a pantomimic origin.

*Imitative* signs are similar to pantomimic except that they single out some feature or object of the whole meaning to imitate more or less closely. Thus 'car' and 'drive'  $\emptyset AA^{N\sim}$  imitate the hands gripping an imaginary wheel but still represent the rest of the car or the whole activity of driving it. Again in 'pipe'  $\cup Y^{\text{X}}$  the dez hand itself indicates the object but there is no attempt in signing 'pipe' to pantomime the whole activity of smoking. In the sign 'dance'  $B_a V_v^z$  the sig indicates, does not pantomime, the action while the dez indicates the legs of the dancer. Here the sig is as much smaller than the real action of dancing as the dez hand is smaller than the body; but in 'amazed'  $\emptyset \overset{\text{iii}}{V}_p \overset{\text{iii}}{V}_a^\div$  the hands and fingers imitate the jaws and teeth dropping open in amazement so that the sign is larger, not smaller, than the imitated action.

*Metonymic* signs are occasionally marked as a special class of imitative signs which pick a relatively unexpected feature or object of the whole meaning to represent or imitate.

*Indicative* signs are not always so labeled in the dictionary, for the action of pointing toward the referent makes further indication redundant. It should be noted, however, that there are different degrees of indicative signs. The signs for 'I' and 'me' are made close to the referent; the latter usually makes actual contact with the signer's body. But the sign for

'you' indicating several persons simply sweeps an arc that more or less precisely indicates the width of the group. Still further from direct and tactile indication are the signs for third person which do not require the referent or referents to be present or visible.

*Name signs* form a special class, not only because they are unique appellations for individual persons but also because they use a set of tab, dez, and sig aspects somewhat different from those of other signs. See Appendix B.

*Initial-dez* signs are coinages to translate a particular English word and have as dez the manual alphabet configuration for the first letter of that word. Although this is an open class and still used in coinage of new signs, it is by no means an innovation. The American sign language signs for colors, the days of the week, for *wine*, and others are direct translations from cognate French signs and use different initials of course when the English spelling differs. Many of the earliest French initial-dez signs can be attributed with certainty to the Abbé de l'Épée who describes his inventions of *signes méthodiques* to augment the *signes naturelles* in use by Parisian deaf-mutes in the eighteenth century.

## 2.4 Notes on how the sign is made

For the reader who knows American sign language the symbolic notation will suffice to indicate a sign and may even, with its subscripts and modifications, be a redundant symbolization. However, for those who use the dictionary as an aid to learning the sign language, the symbols alone may not be enough to allow exact reproduction of a sign. Therefore, within the parentheses in the entry are notes on the special features of tab, dez and sig, if these need further explanation. These notes for the sake of concision are expressed in terminology taken from structural linguistics. Explanation of the terms will be found in Section 3 below.

## 2.5 Special usage indications

Most signs are used and may be used in any situation where sign language may be used, and these signs need no special marking. There are, however, signs which are seen invariably or usually in *formal, religious, platform* (public or academic lecture), *dramatic, colloquial, or humorous* contexts. These will be so labeled within the parentheses. Other signs are known to be locally rather than nationally used and will be labeled *local, dialectal, or regional* with further specification where possible. Within the categories above there are also subdivisions. Since several denominations conduct religious work with the deaf and have their own traditions of translating liturgical and scriptural language into signs, the special usage label may be *Roman Catholic, Lutheran*, and the like, instead of the general *religious*. There is no attempt to list exhaustively all the signs peculiar to denominational linguistic communities. Some sign language manuals approach this task. See "Bibliography", Appendix E.

## 2.6 Syntactic value

Although the description of the grammatical and syntactical structure of a language cannot be adequately given piecemeal in dictionary entries, each entry does indicate by the use of labels 'N', 'V', and 'X' whether the sign is of the sort which may be used alone or as the center of a phrase of nominal, verbal, or adjectival-adverbial function. A full discussion of these matters will be found in Appendix A, "American Sign Language Syntax". At times the similarity of an idea expressed in English and in American sign language may lead one to suppose more structural parallels than really exist. Moreover, the practice of glossing signs with English words may mislead one to suppose that the sign and word are grammatical as well as semantic counterparts. However, both suppositions are fallacious; and even though a noun, for instance, is used to gloss a sign, it is more accurate to understand from the label 'N' that 'this sign has nominal uses' than to classify it mentally as a noun and so engraft the whole "parts of speech" concatenation on a language which has a different system of syntax.

## 2.7 Glosses, English equivalents

A dictionary of American sign language could conceivably contain no words of English at all, just as a dictionary of English might have no words of any other language within its pages. However, two considerations have kept this dictionary from being made on such strict lines. First, it is hoped that it will have some usefulness as a bilingual dictionary and yet avoid the most serious errors such hyphenated works fall into. Its users may be especially interested in the problem of translating from English into ASL or the reverse. They will therefore give careful consideration to these remarks and to the appendices in which the grammar and syntax of sign language are described. Second, American sign language is in a different case from those languages like French, Spanish, and Italian that coexist with English in American communities. The deaf user of ASL, no matter how pure his sign language usage among his deaf fellows, is also a part of the general American culture and no further justification should be needed for the comingling of sign language and English in these pages.

Therefore, following the syntactic label in each entry will be given one or more English words which will, at least sometimes, adequately translate the sign. However, the reader is warned, here generally and in the entries specifically, that there may be uses of the signs which the word will not translate and uses of the word for which the sign would be inappropriate.

## 2.8 Notes on usage, related signs, examples

Because single word glosses for a sign are so often inadequate and approximate, there follows in many entries a note on the kind of context in which the sign will be used, the environment in which the gloss will serve, and the uses of the gloss which the sign will not fit. These are followed often with examples in sign phrases or sentences and the translations of the latter. In these notes considerable reference will be made to other signs, synonyms, or signs of similar structure.

## 2.9 Cross-reference

Finally, many entries conclude with a reference to one or more other signs in the dictionary. These references are intended to help the user of the dictionary find several entries which taken together will cover a certain semantic ensemble, will show signs related in their aspects but distinct in meaning, or will lead to a longer entry, an article in which a number of related signs are discussed and differentiated.

There is another kind of cross-reference as a feature of the dictionary. At the back will be found an alphabetical list of the words used as glosses. These are followed by numbers that refer to the page on which the sign so glossed may be found.

## 3 Sign language structure<sup>1</sup> and variation

In linguistics a first consideration is the *phonology* of any language under study, what sounds it uses as its elemental units and how they are selected and used. Language sounds, *phones*, are rigorously classified into *phonemes*, classes of language sounds whose members are called *allophones* (the suffix *-eme* for 'same', and the prefix *allo-* for other). All the sounds--which will be different if measured phonetically--that constitute one phoneme are allophones of that phoneme and are treated by the speakers of the language as alike. Thus the vowel of *hat*, *had*, and *has* is a phoneme, even though its allophone in *hat* is very short and its allophone in *has* is two or three times as long. An even more striking illustration of this sameness with a difference is furnished by the English of Chinese speakers whose own language has sounds like English 'l' and 'r' as allophones of the same phoneme. To them "flied lice" is no different from *fried rice*.

For the scientific description of a language, especially that actual production of language a linguist observes, a set of distinct symbols for each of the phonemes of the language is necessary and sufficient. However, a strictly phonemic writing system

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<sup>1</sup>For a more detailed treatment see Stokoe, "Sign Language Structure: An Outline of the Visual Communication Systems of the American Deaf." *Studies in Linguistics, Occasional Papers*: 8. Buffalo, N.Y., 1960.



would not be practical. If a speaker sometimes says /blows/ and sometimes says /blowz/ for the same garment (*blouse*) the writing will have to have two ways to spell the same thing. And if speakers from different regions or social strata differ in "pronunciation", a phonemic writing system will be full of different spellings; for instance: *brush, bresh, bersh; just, jist, 'jest, jerst; idea, idear, idee, ijea*. A more practical system of writing, and one that much more accurately accounts for the social phenomena of languages, is *morphophonetic*.

A *morphophone* is a unit of language out of which the minimum meaning bearing units, *morphemes*, are made. A morphophone is *actualized* as one or another phoneme. Thus the 'u' in *just* represents a morphophone of English which some speakers actualize as the phoneme /e/, some as /i/, some as /u/ and some as /ə/. Allowing for individual and dialect differences in actualization, morphophones serve to represent the language of those whose speech is different yet mutually intelligible, just as phonemic symbols represent classes of allophones that have phonetic differences.

### 3.1 Cheremes and allochers

The nature of sign language structure is not very different from that of spoken language structure, once account is taken of the vocal-visual difference. Sign language uses, not sounds, but visible distinct elemental units. Looked at simply as different things to see, the activity of signing can show infinite variety. However, sign language, like other language, puts these many things into classes. Analogous with the *phoneme* is the sign language *chereme* (CARE-eem, the first syllable from a Homeric Greek word meaning 'handy'). It is a class of visual units that may differ in visible ways but that are just the same in their use in American sign language. These units, *allochers*, may look so different to one unaccustomed to the language that he misses the essential fact that they are the same. For example the dez chereme symbolized in this dictionary as 'Y' may look like the hand configuration for 'y' in the manual alphabet -- that is one allocher. It may have the three middle fingers only loosely curled -- that is another allocher of 'Y'. It may have the three middle fingers at right angles

with the palm -- still another. It may have the forefinger and little finger parallel and extended, the thumb either bent or extended -- two more allochers. All these allochers are represented by the cheremic symbol 'Y'. Some of them are in free variation; others are selected automatically (are in complementary distribution) according to the tab and sig used with them in signs. Thus 'mistake' which ends with the middle of the dez against the chin uses the tightly curled fingers, but 'why', which begins (for some signers) with the middle fingers of the dez lightly brushing down the forehead, selects the open allocher of 'Y'.

There is a chereme somewhat like 'Y'. But this, like other cheremic contrasts, produces a different sign, while the allocheric differences merely mean 'a different way of making that sign'. It is symbolized '8'. It too has allochers: open with the hand rigid, the middle finger at right angles to the rest; tense, the middle fingernail caught by the ball of the thumb; and lax, the tips of middle finger and thumb lightly touching. The problem in writing sign language, and in recording it in a dictionary is to take account of such differences but at the same time not to treat as different those things that users of the language react to as same.

### 3.2 Morphophonics

The concept of the morphophone and morphophonetic notation, which allows for interchange, alternation, and replacement of phonemes, were first publicly enunciated (by Henry Lee Smith, Jr., at the January 1965 meeting of the Washington Linguistics Club) after much of this dictionary had been completed. The symbols used herein for the elemental units, cheremes, of signs cover allocheric differences at least. The user of the dictionary, aware of the morphophonetic concept, may find it very helpful to think of the notation, however, as "morphocheric", that is, a sign printed with 'Y' for dez may sometimes be seen with an allocher of '8', or even of 'B'. This kind of variation is easier to find and describe than to account for in a writing system serving all users of a language. Just as the southern American English speaker's identical pronunciation of *pin* and *pen* does not negate the many primary

contrasts between /i/ and /e/, so the actual occurrence of American sign language in one signer's performance does not negate the primary contrasts the editors have observed and recorded. In short, *pin* and *pen* are spelled differently in English and yet may be said as different or as same in actual use. So too the signs listed in this dictionary as using different cheremes may have different or the same cheremes in actual use. This caution, to be aware of sameness and difference simultaneously and at different levels, is needed in any study of language, more especially in one so different in nature from other languages but so similar in submorphemic structure.

### 3.3 Variation and flexibility

The reason for introducing such technicalities of linguistic theory into a dictionary of sign language is eminently practical. Almost all that has been put into print about American sign language gives, intentionally or not, the impression that a sign must be made precisely so, will always be seen made that way, and admits of no variation. Nothing could be further from the truth. Individual, local, regional, and other differences operate at all levels in all languages. One person's "idee" is another's "idear" even though they both write *idea*. Just so, one person's 'Y' will look like another's 'I'. Once the student of American sign language grasps the nature of the "allo-" and "-eme" distinctions, he will be in a much better attitude for learning and understanding than if he expects all sign language activity to look like what some person or book lays down as *the* sign.

#### 4 American sign language and international sign language

In the nineteenth century, enthusiasts who had discovered the American sign language used by the deaf or the sign language used by the plains Indians or both advocated with passionate pleading dissemination and use of sign language as the means to international amity and understanding. They assumed gestural communication to be an innate human characteristic, no doubt because persons speaking mutually unintelligible tongues frequently do achieve communication with *ad hoc* gestures. In the absence of up to date knowledge of human cultural systems their fallacies were absorbed into a receptive folklore--it is not unusual still to find persons of some educational attainments persuaded that sign language is international and hence that signs somehow have a necessary relation to meanings that words lack.

The truth is, of course, that sign language, like all human languages, are cultural systems. An excellent treatment of this fundamental notion is Weston LaBarre's article "The Cultural Basis of Emotions and Gestures" in the *Journal of Personality*, 16 (1947) 49-68 (also available in the Bobbs-Merrill reprint series A-157). The remarkable currency of American sign language--in all fifty states, much of Canada, and parts of Mexico--is a cultural phenomenon which owes more to American education, economics, and social dynamics than to any linguistic factors. The sign language of Britain, in spite of obvious similarities in language and culture, is quite different from ASL. Thus users of ASL and British users of sign language are separated by a language barrier, but the deaf Briton residing near one social center may have great difficulty in communicating with another deaf person who lives and works in the next county unless they both resort to the British two-hand manual alphabet.

On the other hand, because ASL developed from contact with the French language of signs (in 1815-16), the user of ASL and the adult user of the French sign language have no more difficulty communicating than do two speakers of English from different dialect areas. The qualification *adult* has to be included, because in France, as in a great many other countries, the official, formal education of the deaf prohibits or discourages sign language in

school, and it is not until they have been out of school for some years that the young deaf adults really become fluent in what under other circumstances might have been their "native language."<sup>1</sup>

To be sure there are a number of human activities for which gestures or pantomime may be unequivocal symbolization. There are also the efforts of the World Federation of the Deaf to prepare a set of signs for international meetings of deaf persons.<sup>2</sup> Nevertheless, all the work to date on ASL supports the conclusion that a sign language like languages generally, is a system of arbitrary symbols used by persons in a certain culture (or subculture) by means of which they carry on the total activities of *that culture*. It follows, then, that "an international sign language" like "an international language" is a phrase naming a concept that has no referent in the world of experience.

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<sup>1</sup>Pierre Patrick Gorman, "Certain Social and Psychological Difficulties Facing the Deaf Person in the English Community." Unpublished Ph.D. dissertation, Univ. of Cambridge, 1960.

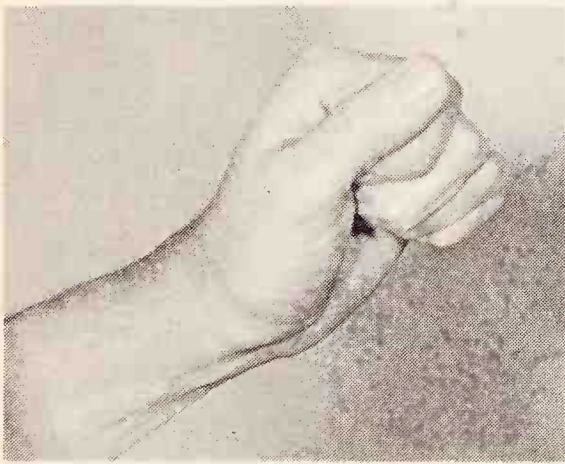
<sup>2</sup>Cesare Magarotto and Dragoljub Vukotic, *First contribution to the international dictionary of sign language: conference terminology*. (Rome: World Federation of the Deaf, n.d.)



Ø

The symbol for zero as tab, the zero or neutral chereme, sometimes shown by blank space before the dez symbol Ø-tab is the region in front of the signer's body where the hands move easily and comfortably. It is not a rigidly defined space but will be higher, lower, left, or right depending on the configuration and orientation of the dez and the movement of the sig of particular signs. The distance of the hands from the signer's body is variable, but this variation is related to intention and expression. When the dez is farther out than normal, a question may be signalled or some intensity of feeling expressed. The Ø-tab is of course also the location of the hand finger spelling with the configurations of the American manual alphabet.

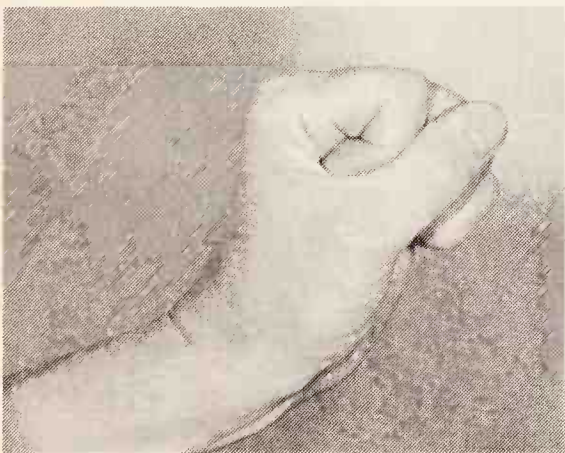
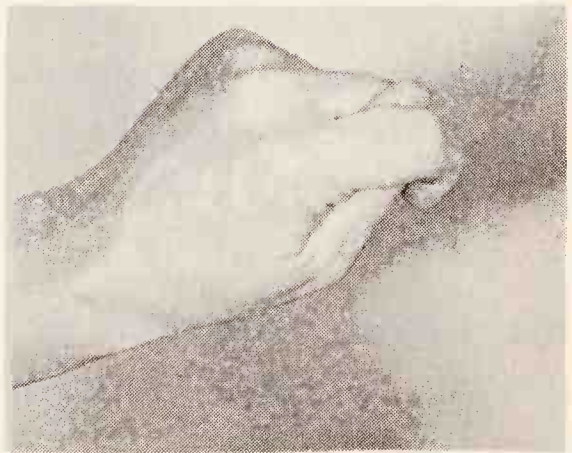
Ø A



A



Ā

 $A_s(s)$  $A_t(t)$

Ø A

The fist or closed hand chereme as dez (also used as tab in some signs). This chereme has allocheric forms as illustrated, some selected by complementary distribution -- for instance, a sig requiring thumb-tip contact selects the  $\dot{A}^\wedge$  allocher; others are related to etymology -- an initial-dez sign for a specific English word selects the appropriate allocher: thus dez for 'try' may be  $A_t$ , for 'Sweden' is  $A_S$ .

The configuration also has, in manual spelling, the meanings shown in parentheses.

$\dot{A}^\wedge$        $\check{A}^\wedge$

$N$  person in chief position, boss, head;  $\check{A}^\wedge$  take charge, administer.

—  $|| \emptyset B_D^\circ$

$N$  chief of division, department head.

$|| \dot{A}^\wedge$

This sign is a suffix only, and appears to translate English *-er* and *-est*; e.g.

$\emptyset LL^\dagger$  'large'; —  $|| \dot{A}^\wedge$  'larger'; —  $|| \dot{\dot{A}}^\wedge$  'largest'.

But caution must be used, because sign language allows this compounding even when English equivalents do not. Thus,  $\emptyset 5_T^\circ || \dot{A}^\wedge$  is structurally equivalent to \*'beautifullest' but of course requires the translation 'most beautiful'.

The difference between the comparative and the superlative degree shown by a dot over the sig symbol is a matter of the size and vigor of the sig symbol. Here ASL is similar to French, the language of the land of its origin, which distinguishes the superlative by using the definite article. Compare signs for 'good', 'better', 'best', and 'bad', 'worse', and 'worst'.

$A^\vee$

(initial dez, s-allocher)  $\times$  *Saturdays, every Saturday*;  $N \times$  *south, southern*.

$A^\vee$

(initial dez, t-allocher)  $\times$  *Tuesdays, every Tuesday*.



$\surd A_{\vee}^N$

(panto., carrying object by handle)  $N$  *suitcase, bag, briefcase*;  
 $\vee$  *carry* -- actually *carry a suitcase*, as ASL here does not  
 separate action from object as English must do.

$\surd A^{\dagger}$

(sig tense and short brings dez close to shoulder; hence also  
 with body tab [ ] )  $\vee$  *refuse, won't*.

See also  $\emptyset \surd A_T^D$

$A_{\vee}^T$

(panto., shifting gears; dez  $A_a$  for steering column shift and  
 sig variants  $\perp$  and  $\text{I}$ ; for floor shift, sig may be  $N$  or in 'h'  
 pattern)  $N$  *gearshift, straight stick*;  $\vee$  *shift*.

See also  $\emptyset A A^{N\sim}$

$\dot{A}^{\perp} \quad \text{---}^{\perp}\dots$

(sig directed at second or third person, repeated or swung left  
 to right for plural)  $N$  *yourself, himself, herself, themselves*.  
 First person, 'myself', uses body tab and opposite sig.

$\dot{A}^{\text{I}}$

Marks the beginning or end of a meeting with a familiar: 'hi',  
 'so long', etc. Identical with British sign 'good'.

$\dot{A}^{\perp\cdot}$

(panto.)  $\vee N$  *ring doorbell, press button*.

$A_{\perp}^{\perp\cdot}$

(panto.)  $\vee$  *knock*;  $N$  *a knock [on a door]*.

$\dot{A}^{\text{I}\cdot} \quad \text{---}^N\cdot \quad \text{---}^{\text{O}\cdot}$

$N$  *going back and forth*, also  $\vee$ . Variation in sig manner also  
 used, e.g. a short in and out movement used for a quick trip  
 and return.

$\surd A_{<D}^{\text{I}\cdot}$

(expresses the signer's dissociation from an idea or person;  
 hence)  $N$  *distrust*;  $\vee$  *view suspiciously*.

A<sup>a</sup>

From finger spelling practice of indicating the apostrophe in possessives (s-allocher of dez) and equivalent to any possessive suffix in English. Usually added after a noun is spelled:  $[alice A^a B^1 B^a]$  'Alice's book' -- it may also be used after a sign --  $[the \wedge 5_p \#_1 A^a AA^{N\sim}]$  'the man's car'.

 $\dot{A} \dot{a} \quad \text{---} \omega$ 

(dez with thumb extended and vertical; sig a sharp short clockwise arc or rapid small oscillation)  $N \times$  *ten*; first form also *ten dollars*; second form also *ten cents*. Context will indicate the monetary use, or the 'dollar' or 'cent' sign may follow. See Appendix B.

 $\dot{A} \dot{a}$ 

(sig describes a question mark)  $\times N$  *any*. Signs used immediately after this sign may remain separate or form compounds with it, as:  $\text{---} \# B_a^{v>v} N$  *anything*. But note that 'anyway' in the sense of 'regardless' is a single sign:  $B_{>} B_{<} \frac{I}{X} \sim$ .

 $\dot{A} \dot{a} \quad \text{---} \dot{a}$ 

(sig may have a component of left to right movement)  
 $N \times$  *another, other, the other, else*.

 $\sqrt{A_T} \dot{D} \quad \wedge \sqrt{A_T} \dot{D}$ 

$\vee$  *rebel, disobey*. Some signers may use this sign for 'refuse'.

See also Ø JA<sup>†</sup>

 $\sqrt{A} \dot{D}$ 

(imit., miming may radically change dez and sig as in  $\mathcal{K}\mathcal{K} \dot{D}^a$  pouring from a large container)  $\vee$  *pour, decant*.

 $\sqrt{A} \omega$ 

See article on Ø 3<sup>#</sup> *no*.

 $A_{\perp} \eta \cdot \quad \Upsilon \eta \cdot$ 

(may be accompanied by head nodding, especially for emphasis)  $\times$  *yes*.

√A<sup>∩</sup>

(fingertips of left hand may touch elbow, the axis of sig motion)  
 One of several signs in which the fist dez represents the head, it has no exact equivalent in English, may express in colloquial use what *subservient* does on a very different level of style. In a signed rendering of "Old Black Joe" translates "bending low."

A<sub>⊥</sub><sup>□</sup>··

√ spell. See article on Ø 5<sub>D</sub><sup>2</sup> *finger spelling*.

A<sub>a</sub><sup>□</sup>[G]

N x *eleven*. Numbers for 'twelve' to 'nineteen' begin with same tab and dez; see Appendix B.

A<sub>⊥</sub><sup>□</sup>

(sig may be made straight out or to left or right; dez opens to spread hand, 5, or to V or 3; may also have double dez)  
 √ *throw away, get rid of*.

√A<sub>⊥</sub><sup>□</sup>

(panto., natural throwing motion; for 'football pass' may have C dez) √ *throw*.

A<sub>⊥</sub><sup>□</sup>[V]

Variant of D A<sub>⊥</sub><sup>□</sup>[V] *defeat*, not to be confused with Ø A<sub>⊥</sub><sup>□</sup>[V] *throw away*.

A<sub>a</sub><sup>□></sup> O<sub>a</sub><sup>□></sup>

(sig: as the thumb passes across their palmar surfaces the fingers straighten and extend one by one, the hand moving left to right) x *few*; N *a few*.

Ā<sup>2</sup>

(imit.; sig, thumb bends and straightens) N *cigarette lighter, a light* [for a cigarette].

A<sup>⊙</sup>

(initial dez, s-allocher) N x *Saturday*.

A<sup>⊙</sup>

(initial dez, t-allocher) N x *Tuesday*.

$\sqrt{A_D}^{\circ} \quad \sqrt{A_D} \sqrt{A_D}^{\circ \sim}$

$\times$  wash (large surfaces, as floors, windows, cars).

See also  $\bar{B}_a \quad A_D^{\text{I}} \times$

$\underline{A} A_T^{\wedge}$

(sig varies from an actual push upward of the double dez to simple contact -- in the latter case the sign may be written

$\underline{A} A_T^{\times} ) \vee_N$  support, in both physical and figurative senses.

$\sqrt{A} \sqrt{A}^{\vee}$

(sig variation in speed and size of movement indicates rate and degree)  $_N$  deterioration;  $\vee$  deteriorate, lower [standards].

See also  $\emptyset \overset{\text{III}}{B}_D > \overset{\text{III}}{B}_D <^{\vee}$

$\sqrt{B}^{\times} \text{I}$

$A_a A_a^{\vee}$

An infrequent variant of  $\emptyset \sqrt{B}_a \sqrt{B}_a^{\vee}$  heavy.

$A_D A_D^{\vee}$

(double-dez may vary from  $^D$  to  $^a$ )  $\vee$  can do, be able;  $\times$  able, possible.

$\dot{A}^{\dagger} \dot{A}^{\vee} \quad \dot{A} \quad \dot{A}^{\times} \quad Y_D^{\vee} \quad \dot{A} \quad Y_D^{\times} \quad \text{||} \quad Y_D^{\vee} \quad [^{\perp}, >, <]$

(all the touch sigs are made by the right thumb touching the left thumb; when the sig is downward motion, the sign means 'stay here', but when the sig is a motion in another direction, the meaning is 'stay there', the exact direction of the sig depending on the real or supposed location of the person addressed or referred to)  $\vee$  stay, remain.

When the sig is swift and tense, a command is implied, the meaning then covers the meaning of such English phrases as 'stay out!', 'stay away!', and 'don't move!' The Y-dez variants may be used in the sense of 'to be located for a while', that is, it may include a sense of duration, but usually it emphasizes only the idea of staying as opposed to leaving or proceeding, without any particular emphasis on duration. The signs are more likely to be used in 'I will stay here while you look for a policeman' than in 'I will stay in Boston for three days'. In the latter case,  $\emptyset \dot{A}^{\dagger} \dot{A}^{\vee}$  will be used.

See also  $\emptyset \dot{A}^{\dagger} \dot{A}^{\perp}$

$A_D^\dagger A_D^\vee$ 

$N$  *custom, habit.*

See also  $\emptyset A_D^\dagger H_A^\vee$

 $A_{DV} A_{DV} \perp^\vee$ 

(imit., using a washboard)  $\vee$  *wash [clothes]*. This sign has been superseded by  $\emptyset C_> C_<^{\omega\sim}$  'wash [clothes in a washing machine]'.  
See also  $\bar{B}_a A_D \bar{X}$

See also  $\bar{B}_a A_D \bar{X}$

 $\surd A \surd A^{\dot{\vee}\sim}$ 

(panto.; sig may be  $\perp^\sim$ )  $\vee$  *pound, batter.*

See also  $\surd B_T \surd A_A^{\dot{\vee}\sim}$

 $AA^{\vee\vee\vee}$ 

(imit.; sig is rhythmic side to side motion)  $N \vee$  may refer to *the cheerleader, the action -- to lead a cheer, or to the cheering section.*

 $AA^{N\sim}$ 

(panto.)  $N$  *car*;  $\vee$  *drive*. The sign for 'car' and 'drive a car' varies from region to region, but all are pantomimic, singling out a style or characteristic of driving:

$\emptyset \surd A \surd A^{\omega\sim}$  imitates turning steering wheel.

$\emptyset A_a A_a^{\perp^\sim}$  is apparently western.

$\bar{B}_D \surd A_\perp^z$  is probably imitative of relaxed driving with left elbow on door, right arm across wheel.

Modifications of the sign may indicate the extent of the drive:

$\emptyset AA^\perp$  would indicate a short trip; with a return sig  $\top$  (may move right or left and back) would indicate a short drive and return, or driving to and from work.

$\emptyset AA^{\perp\cdot\cdot}$  indicates a long or continuous drive. Facial expression will indicate whether it is enjoyable or monotonous.

See also  $\emptyset 3^\perp$

$\dot{A}\dot{A}^{N\sim}$

x *which?, which.*  $(\sqcup F^{XTX} \text{ ford } \cup B_{<}^{\#} \quad \emptyset \dot{A}\dot{A}^{N\sim} \sqsubset$   
 ‘Which [do you like] better, Pontiac or Ford?’ Note that the  
 interrogative sign ends the normal sign language question; it  
 may or may not be accompanied by a questioning look. Also,  
 $N$  *which.*  $(\cap B_T^{X\uparrow} \quad \emptyset \dot{A}\dot{A}^{N\sim} \cup B_{<}^{\#} )$  ‘I don’t know which  
 is better.’

$A_D A_D^{N\sim}$

(compare  $\emptyset A_D A_D^V$  ‘possible’ -- the sig contrast, alternate  
 versus parallel, corresponds to the meaning opposition)  
 x *doubtful*; may be equivalent to ‘I consider that doubtful’,  
 when signed alone. See also  $\sqcup V_T^{\dot{A}}$

$\dot{A}_{>} \dot{A}_{<}^z$

A variant of  $\emptyset \dot{A}_{>} \dot{A}_{<}^z$  *sweethearts.*

$A_D^{\dagger} A_D^z$

(panto.)  $N$  *slave.*

$A_{a\circ} A_a^{\dagger}$

(pantomimic basis allows this sign to have many synonyms; see  
 below)  $\vee$  *pull.*

$\emptyset \bar{A} A^{\dot{V}}$   $\vee$  *pull down.*

$\emptyset \bar{A} A^{V\cdots}$   $\vee$  *pull repeatedly, as on a rope.*

$\emptyset A A^{\ddagger}$   $\vee$  *pull apart* (dez may be  $A_T$  or  $A_D$ ).

$\emptyset A_{>} A_{<}^{\ddagger\cdots}$   $\vee$  *stretch* -- something elastic.

$\emptyset A_a^<$   $\vee$  *tug* -- at something unresistant.

$\emptyset C_a C_a^{\#T\sim}$   $\vee$  *haul in.*

$\cup A^{\dot{i}}$   $\vee$  *pull a tooth.*

$\emptyset X_T^{\uparrow}$   $\vee$  *draw* [a cork], *uncap* [a bottle].

Some of these signs imply an object, are complete without  
 complementation but will allow an explicit sign as nominal  
 complement at will.

$\bar{A} A^i$        $AA^i$   
 √ *hold*.

$\sqrt{A_T} \sqrt{A_T}^i$   
 × *strong, powerful*; <sub>N</sub> *power*.

See also √  $B_D^{xax}$

$\sqrt{A_{D\phi}} \sqrt{A_D}^i$   
 (panto., but rigidly conventionalized) √ *defend, guard*; <sub>N</sub> *defense*. Unlike the English noun 'defense', this sign may indicate extent of, location of, or depth of a defensive position, the sig repeated as the whole sign is moved left to right.

$AA^\perp$   
 (frequently with s-allocher, or t-allocher of dez as initial-dez sign for 'try') √ *try, strive, attempt*; <sub>N</sub> *a try*. Ex.  $(B_a B_a^x AA^\perp)$  'Good try!'

$A' A^\perp$       —  $\overset{\circ}{\perp}$   
 (sig: hands together move out, or out in a horizontal arc)  
 × *together*; √ *get together*.

See also Ø  $A' A^x$   
 Ø  $C' C^{(x)}$

$A_\phi A^\perp$   
 (sig: one hand follows the other straight out or to the left; or if signer is left-handed, out and right) √ *follow*.

$\dot{A}^\dagger \dot{A}^\perp$      $Y_\perp Y_\perp^\perp$      $Y_\perp^\perp$      $Y_D^\perp$      $Y_D Y_D^\vee$      $Y_D Y_D^\circ$      $B_a Y_D^>$   
 $B_a Y_D^x$

× *still, yet*; <sub>N</sub> *continuation, duration, stay*; √ *continue, keep on, go on, remain, stay*. These signs express the concept of continuity, or duration, or lack of change. Experience with the various forms will soon show which sign is appropriate for your context.

When a deaf man tells his friend in sign language, 'I thought you had quit your job', the friend may answer with a head shake followed by  $\dot{A}^\dagger \dot{A}^\perp$ , or the same head shake followed

by  $Y_D \perp \wedge$ . The first English translation that comes to mind is 'No; I am still working there', so it seems that 'still' is a good gloss for either variant. But the translation may as well be 'No; I have been working there all along', and this translation employs none of the glosses given above. Back of this is a general concept of 'continuity'. Whether to express this general concept specifically by 'still', 'yet', 'continue', 'duration' is mostly a matter of English language contexts and habits.

There is some difference in the use of the variants. When the idea of continuity has been doubted or negated ('I thought you had quit'),  $Y_D \perp \wedge$  or  $Y_{\perp} Y_{\perp} \perp$  is the more frequent variant. When the idea of continuity is merely asserted, without reference to a stated or implied negative,  $\dot{A}^{\dagger} \dot{A}^{\perp}$  is the more frequent form:  $([\ ] G_T^x \quad 5^{\circ} \quad G^a \quad \mathcal{D} A_D^x \quad 1948 \quad \dot{A}^{\dagger} \dot{A}^{\perp} \ ])$  'I began working there in 1948 and have remained there since then.'

Other examples:  $(\overset{\cdot\cdot\cdot}{B}_T \overset{\cdot\cdot\cdot}{B}_T^a \quad \checkmark \quad G_X^T \quad G_{\perp}^{\perp} \quad \dot{A}^{\dagger} \dot{A}^{\perp} \quad \circ \quad O_V^{\circ} \quad B_a \quad Y_D \overset{\cdot}{X} \ ])$  'How long will you remain in New York?'

$(Y_D \perp \wedge \quad O_{\perp} O_{\perp} \overset{\square}{\wedge} \quad \diamond \quad A_D A_D^{\vee} \quad \mathcal{D} A_D^x \quad B_{\wedge}^{\dagger} \quad G_{\wedge}^{\circ} \quad O^{\circ} O^x \ ])$  'It is still light; we can work one hour more.'

$Y_D Y_D^{\vee} [\vee^{\cdot}]$  'no change has occurred or will occur'. The contextual translation varies. In reply to the question, 'What's new with you?' the sign will mean 'nothing much' or 'everything is the same as always'. If the question is, 'What players will be on your starting team next Saturday?' the meaning would be, 'the same ones', or 'no change will be made'. When the repeat sig is used, the 'status quo' or 'absence of change' is extended to include a sense of 'over a long period of time', 'repeated sameness'.

$Y_D Y_D^{\circ}$ ,  $B_a Y_D \overset{\times}{\times}$  seemingly endless repetition, causing tedium, boredom, impatience, frustration. The Y-dez hands circle right and left away from each other, beginning with downward motions; circles are simultaneous. Ex:  $(\sqrt{F}_T^T \cdot \ ])$  'He keeps lecturing me forever (and it grates on me).' The B-tab variant gives additional impact to the mean-



ing by means of its repeated graze sig, symbolizing repeated grating and wearing.

$\dot{A}^{\dagger} \dot{A}^{\perp \cdot \cdot}$  prolonged stay, or continuation that is wearying. The dez hands may move outward in steps, or may repeat in zero tab. Used in the sense of 'he came for a few days but stayed a month'.

$B_a Y_p^{\times}$  'still doing it', 'still happening', 'all the same'. The sign refers to the reoccurrence of a previously repeated action or event that is in some way negative or frustrating to the speaker, particularly when the event occurs again in spite of admonition, and when there is no sound reason why this thing should have happened again at all.  $Y_p Y_p^{\vee}$  may also be used in this sense. Ex:  $(\square G_T^{\times} \cup G_K^{\perp} B_a B^{\times} B_a Q_a \square B_a B_a^{\times} \bar{B}_p B_p^{\times} \wedge 3^{\eta} \circ B_a Y_p^{\times})$  'I told him to stop wasting his money on the horses but he's gone and done it again!'

See also Ø  $\dot{A}^{\dagger} \dot{A}^{\vee}$

$A_p A_p^{\perp \cdot}$

(panto.)  $\vee$  *mow a lawn, cut [grass]*;  $N$  *lawnmower*.

$AA^{\perp \sim}$

(panto.)  $\vee$  *box*;  $N$  *boxing*.

—  $\parallel \square BB^{\vee}$

$N$  *boxer*.

$AA^{\text{I} \sim} \text{---} \omega \sim$

(sig: hands may graze each other in passing)  $\vee$  *compete*;  $N$  *competition*.

$\sqrt{A} \sqrt{A}^{\dot{a}}$

(elbows close to body: 'no elbow room')  $\times$  *crowded*.

See also Ø  $5'5 \frac{\omega}{x}$

$A_p^{\text{I}} A_p^{\dot{a}}$

(imit.)  $\vee$  *break*;  $N$  *a break*, literally or figuratively.

$A_a^1 A_b^p \quad \ddot{V}_a^1 \ddot{V}_b^p$

(sig: opposite rotation of double dez touching at the knuckles or second phalanges)  $\vee$  sprain, twist;  $N$  a sprain.

$\bar{A}A^\omega \quad \bar{A}A^{x\omega}$

(sig 1, both hands twist; 2, upper hand strikes lower, both twist, and strike repeats)  $\vee$  make, fix.

$AA^\omega \quad AA^{\omega \cdot \cdot} \quad A_b A_a^{\vee \wedge}$

(imit.)  $\vee$  baptize;  $N$  baptism, Baptist.

See also  $\cup W^{x \parallel} \circ O^\square$

$\bar{A}A^\eta$

(originally panto.; now conventionalized)  $N$  baseball;  $\vee$  play ball.

$\bar{A}A^\eta \quad \bar{X}X^\eta$

(panto.)  $\vee$  fish.

See also  $B_\rangle B_\frac{\eta}{2}$

$\mathcal{J}A^\dagger \mathcal{J}A^\eta$

(possibly imit. of doves colling)  $N$  necking, smooching;  $\vee$  neck.

$A^\dagger A^\square \quad 5^\dagger 5^\lambda$

(imit., heraldic eagle?)  $N$  Germany;  $X$  German.

$AA^\square[\dot{A}\dot{A}] \quad XX^\square$

(sig: thumbs flicked up from closed hand or from under crooked index finger)  $X$  quick, fast. This sign may be somewhat more formal or "correct" than the synonyms referred to which are closely related to signs for 'run'. The phrase 'the quick and the dead' is of course signed ( $[ \ ] \dot{L} \dot{L} \hat{x} \ 5_\frac{\#}{2} \ B_b B_a^a \ K_\vee K_\vee^{N\sim} \ ]$ ).

See also  $\emptyset L_\circ L_\frac{\dot{x}}{\tau}$   
 $B' B_\vee \frac{1}{x}$

$A_a A_a^\square$

(sig size and repetition allows much modification of meaning)  $N X$  many.

$A_a A_a^\square$  how many? how much?

$A_a A_a^\square$  many, many.

$A_D A_D \square \checkmark$ 

(imit.; sig selects the s-allocher)  $\checkmark$  *drop, let fall.*

 $\checkmark A_V \checkmark A_V \square \perp$ 

$\checkmark$  *throw out.* Double-dez variant of 'throw away', but includes implication of physical action of ejecting a person by the shoulders. May be used for 'throw away' if the object is large or heavy.

 $A_a A_a \square \perp$ 

$\checkmark$  *cause.*

 $A_a' A_a \square \perp \quad \overset{\cdot\cdot\cdot}{B}_T' \overset{\cdot\cdot\cdot}{B}_T \square \checkmark$ 

(imit.; double dez knuckle to knuckle)  $\checkmark$  *fall apart; x worn out, crumbling, falling apart.*

 $A_D A_D \square \perp$ 

See article on Ø OO<sup>±</sup> · *nothing.*

 $\bar{A} A \square \perp \cdot$ 

$\checkmark$  *scold, bawl out.* Size and violence of sig give a wide range of meaning. Synonyms are

$G_\wedge \eta \cdot$  (panto.) for general admonition.

$\checkmark F^{\perp \cdot \cdot}$   $\checkmark$  *preach.*

 $\dot{A}_> \dot{A}_< \square \perp \quad \text{---}^z \quad Y^{\text{II}} Y \square \perp$ 

(1: double dez touching at knuckles, opposed thumbs bend and straighten; 2: hands move from side to side; 3: little fingers interlocked, sig as in 1)  $\checkmark$  *sweethearts, be sweethearts*

 $\bar{A} \dot{A}_\checkmark \square \sim$ 

$\checkmark$  *each other; v mingle.*

See also Ø  $G_\wedge' G_\wedge^{xw}$ .

 $\dot{A} \dot{A} \square \checkmark$ 

(descriptive; sig movement varies with shape, silhouette, of object described)  $\checkmark$  *figure, form, shape (human); trophy.*

Shapes of particular objects not vertical and symmetrical are indicated by using the G dez or GG double dez to draw the outline.

$\dot{A}_v \dot{A}_v \overset{\circ}{\underset{\sim}{v}}$

(probably pantomimic in origin--pouring out reagents--but note extension of reference in second gloss)  $_N$  *chemistry, science.*

See also Ø  $\mathcal{J}A_z^{\text{D}}$

— :: []  $BB^{\vee}$

$_N$  *chemist, scientist.*

$A_{>} A_{<} \overset{\circ}{\underset{\perp}{\sim}}$

See article under Ø  $G_{>} G_{<} \text{''}$  *pain.*

$A_{\text{D}} A_{\text{D}} \overset{\circ}{\underset{\perp}{\sim}}$

(imit., s-allocher of dez)  $_N$  *bicycle; v bike.*

$AA \text{''}$      $\text{---} \dot{x}$      $\text{---} \dot{a}$

(originally pantomimic but now conventionalized, elbows hugging sides)  $_X$  *cold; N winter, cold.*

See also Ø  $\overset{\text{'''}}{V}_T \overset{\text{'''}}{V}_{\perp} \overset{z}{\underset{\sim}{X}}$

$\mathcal{J}A_{>} \mathcal{J}A_{<} \overset{\text{''}}{\wedge} \text{---} \overset{\text{''}}{\wedge}$

(double dez opposed at knuckles)  $_v$  *challenge, meet [in a contest or game].*

$AA \overset{\text{''}}{\underset{X}{\square}}$

A-déz, s-allocher variant of Ø  $O_{>} O_{<} \overset{\text{''}}{\underset{X}{\square}}$  *clash.*

$A_{>} A_{<} \overset{\times}{\dot{x}}$

(sig: fists meet knuckle to knuckle)  $_N$  *crash, collision, accident. Specifically, head on collision; generally, accident involving two moving cars; more generally, accident.*

$( G_{>} G_{<} \overset{\circ}{\underset{T}{\sim}} \text{D} A_{\text{D}} \text{''} \text{[] } \overset{\text{''''''}}{BB} \text{''} A_{>} A_{<} \overset{\times}{\dot{x}} \circ G_{\wedge \circ} A^{\times} \overline{B}_a \sqrt{B}_{\wedge} \omega )$  'Coming to work I had an accident; I hit a tree.'

Without the material after  $\circ$ , the assumption would be that my car and another were in collision.

This sign admits modification:  $H_{\text{D}}^{\dagger} H_{\text{D}} \overset{\text{I}}{\underset{X}{\cdot}} A_{>} A_{<} \overset{\times}{\dot{x}}$  'train wreck', but there is a single sign for 'plane crash':  $\overline{B}_a Y_{\text{D}v} \overset{\times}{\dot{x}}$

See also Ø  $G_a G_a \overset{\text{D}}{\dot{v}}$

$A^! A^x$ 

(sig brings palm sides of double dez together)  $x$  *with, together, accompanying*. English reserves *with* for prepositional and adverbial use, *together* for adjectival and adverbial; but ASL has one sign for all these. However, the basic sign permits considerable variation. The contact of the dez hands may be the whole sig or the sign may start with hands together and the sig may be outward movement or movement in a semicircle horizontally or an s-curve. By this variation of sig, ASL users can qualify the basic meaning in ways quite foreign to English. Such notions as 'together all the way', 'momentarily with...' and 'together inspite of difficulties' are but a few.

See also Ø  $A^! A^\perp$

 $A^! A^{x\Box}$ 

$x$  *without*.

 $A_D^! A_D^{x\cdot}$ 

(dez contact at index finger end of fist requires s-allocher)  
 $N$  *shoes*.

 $\surd A \surd A_N^\dagger$ 

$\vee N$  *fight*.

 $\bar{A} A_D^\dagger \cdot \quad \bar{A}_a A_D^\dagger \cdot \quad \bar{A} A_X^\dagger \cdot$ 

(sig: crossing to touch at wrists; left hand may remain stationary, as tab)  $N$  *algebra*.

See also Ø  $\bar{W}_> W_{<}^\dagger \cdot$

 $\bar{A} A_X^\dagger \cdot$ 

(t-allocher of dez)  $N$  *trigonometry*.

 $\surd A \surd A^{\dagger\ddagger}$ 

(sig, though it requires three symbols to write is fluid, continuous and accelerated)  $\vee$  *explode*;  $N$  *explosion*.

 $\surd A^\dagger \surd A^\ddagger \quad \surd A_a^\dagger \surd A_a^\ddagger \quad \surd F^\dagger \surd F^\ddagger$ 

(variants usually seen in platform signing, formal interpretation, etc.)  $x$  *free, saved*;  $N$  *the free*;  $\vee$  *free*.

 $\dot{A}_> \dot{A}_<^\ddagger$ 

(possibly imit., thumbs sealing down flap of envelope)  $N$  *payment made*, e.g. a down payment on a car;  $x$  *paid up*, i.e. 'all payments made'.

See also  $\bar{B}_a C^i$

$A_{>} A_{<}^{\ddagger}$

(imit.)  $\vee$  *stretch, pull*. Considerable variation is seen in this sign depending on the nature of what is stretched. An XX dez may be used for rubber bands, elastic, tennis racquet strings. A sharp sig with wider separation is used for materials less elastic. Separation may be in any direction. Also one hand may remain stationary, as tab, while the other, dez, moves away.

See also Ø  $A_{a\phi}$ ,  $A_a^T$

$\underline{A} B_a^{\wedge}$     $\bar{B}_a A^{\wedge}$     $\underline{A} B_a^{x\cdots}$

(no difference in right or left handed form)  $\vee$  *help*;  $\mathbb{N}$  *help*.

This sign seems to be a good example of what too many writers on sign language mean by “obvious relation of a sign to its meaning” (see bibliography Appendix E). It is true that the concept “help” includes the cooperation of two agents and that the supporting B and supported A hands may be thought to depict both the agents and their relative position. But the right hand reaching over and raising the left forearm by the wrist would have the same elements and relation as  $\underline{A} B_a^{\wedge}$ . However, the former action means nothing; the latter is a sign of sign language, part of a system so organized that even if the sign had been consciously coined, the relation of its elements and formation to the mental operations in the idea *help* is no more than pleasant coincidence.

$\bar{A} B_p^{\vee}$

(double dez, flat of palm on fist; sig, press downward against resistance; the cheremic opposite of ‘help’)  $\vee$  *suppress, bear down [on a person]*.

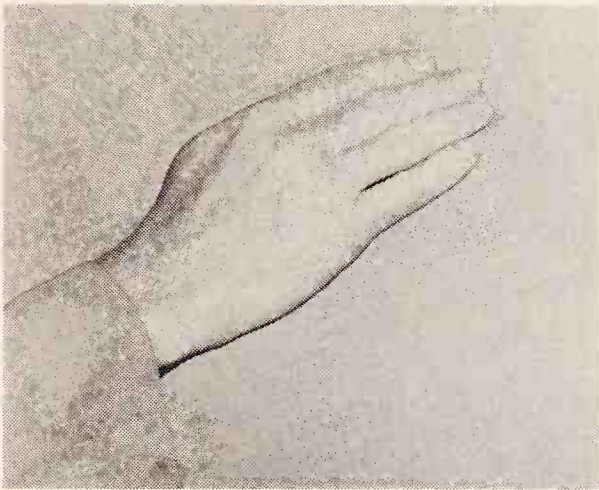
$A^{\mathbb{I}} B^{\vee}$     $B_{\wedge}^{\mathbb{I}} B_{\wedge}^{\vee}$

$\vee$  *pray*;  $\mathbb{N}$  *prayer*.

$A_p^{\ddagger} H_{\wedge}^{\vee}$     $A_p^{\ddagger} A_p^{\vee}$

(initial-dez variant of ‘habit’ with mono-gloss)  $\times$  *usual, usually*.

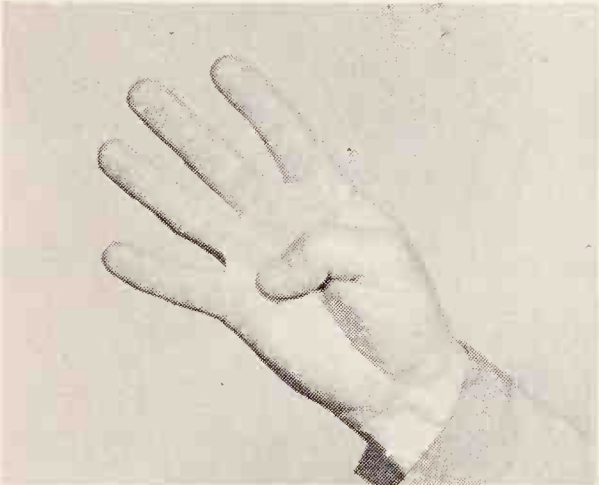
ØB



B



B (b)

B<sub>4</sub>(4)

B''

The flat hand chereme used as dez in many signs (also used as tab), has many allocheric forms. With sigs calling for contact fingertips, palm, back, or edge may be used. The alphabetical and numerical uses of this cheremic configuration are indicated in parentheses.

$$\sqrt{B}^{\wedge T}_{\vee} \quad G^{\perp} \quad \sqrt{B}^{\wedge T}_{\vee} \quad \sqrt{B}^{\eta}_{\top}$$

(sig: vertical forearm moves up and then toward signer and down in an arc, hand vertical and edgewise; some signers may begin the sign with G-dez pointing outward; others may simply nod the dez inward from the wrist, usually in informal situations; often accompanied with a look upward) <sub>N</sub> God.

$B_D^{\wedge} \text{ —}^{\wedge}$

$\times$  *tall, big*. Refers to height only. When signer extends dez above his head referent is above average height, as signer's head is used as index of average. By extension of meaning also 'relatively tall' or 'above average height' of non-human objects. Examples: [*texans*  $B^{\dagger} \ddot{B}^{\times}_{\perp}$   $V^{\dagger} V^{\ddagger}$   $B_D^{\wedge}$ ] 'Texans are often very tall.' [ $B_a$   $Y_D^{\times}$   $B_D^{\wedge}$   $\sqrt{B_a}$   $\sqrt{B_{\lambda}^{\omega}}$ ] 'that big tree'.  
See also  $B^{\dagger} G_{\lambda}^{\wedge}$

$B_D^{\wedge}_{\perp}$

$\times$  *uphill*;  $\vee$  *go uphill*.

$B_D^{\vee}_{\perp}$

$\times$  *downhill*;  $\vee$  *go downhill*. A B-tab sign,  $B_{D>\phi}$   $B_{< \perp}^{\vee}$  is used for 'slope', 'hill', 'sloping land'.

$B^{\vee \cdot}$

(initial dez, b-allocher; Regional)  $N$  *Baltimore*.

$\sqrt{B^{\vee > \vee}}$

(initial dez, b-allocher)  $N$  *basketball*; "The Buff and Blue". For 'basketball' see also  $\emptyset CC^{\eta}_{\lambda}$ .

$B_{\perp}^{\vee \cdot}$   $B_{\perp}^{\vee > \vee}$

(initial dez, b-allocher; Regional)  $N$  *Boston*.

$\sqrt{B_a^{\vee}}$   $[\ ] \sqrt{B_a^{\vee}_{\times}}$

See article on  $\emptyset BB^{\vee}$  *individual*.

$B_a^{\vee > \vee}$   $\text{ —}^{\vee > \cdot}$

$N$  *thing*. The usual sign for 'anything' is a compound  $\emptyset A^a_{\vee} \# \text{ —}$ , but 'something' is usually signed  $\emptyset \sqrt{G_T^{\circ}}$ , and 'some things' is translated by two signs.

$B_D^{\vee}$

(antonym of  $B_D^{\wedge}$ )  $\times$  *small, short*. See discussion of related signs,  $\emptyset BB^{\times \cdot}$ .

$B_D^{\vee > \cdot}$

Single-dez variant of  $\emptyset B_D B_D^{\vee \ddagger \vee}$  *children*.



$$B_D^{\vee \wedge} \quad \sqrt{B_D} \sqrt{B_D}^{\times}$$

(imit.; the dez draws the cross section of a valley)  $N$  *valley*.

$$\sqrt{B_a}^T$$

$\times$  *welcome*;  $\vee$  *invite*. Some signers use a compound sign:

$B_D B_D^{\times} \parallel \text{—}$ ; others use this sign for  $\vee$  *introduce*.

See also  $\emptyset B_{>a} B_{<a}^{\times}$

$$B_L^{\perp} \quad \text{—}^{\perp}$$

(indic.)  $\times N$  *his, her, hers, yours, their, theirs*. The sig direction will be the same as that used to designate the antecedent person. Straight line movement perpendicular to the palm is sufficient for singular antecedent. Sideward motion, in the plane of the palm makes reference to more than one person.

$$B^{\perp <}$$

(imit.)  $\vee$  *curve, turn*. If the subject of 'turn' is a car, however, 3-dez will be used.

$$\sqrt{B_A}^{\perp}$$

$\times$  *straight*. This is one of those deceptively simple signs which can have innumerable variations in form depending on context. Usually done with dez fingers straight up and arm going straight outward, it can also be made with fingers pointing out and sig outward or down. Again dez may be pronated and sig be straight movement to left or right. For emphasis, the index finger of the dez may rest on the tip of the nose to start and then move carefully outward.

'Draw a straight line' calls for I-dez, the dez of 'draw', thus  $\sqrt{A_V}^T$ . 'Straight' may also be signed with B-tab; see  $\bar{B} B_X^{\perp}$ .

$$\sqrt{B}^{\perp} \quad \text{—}^{\eta}$$

1)  $\times$  *later*;  $N$  *the future*; 2)  $\vee$  *will*. These signs are true homonyms, but in the case of their occurrence together in an utterance, e. g., 'I will do it later' 'later' will have a larger sig than 'will'. See Appendix A on auxiliary verb construction.

$\overset{\cdot\cdot}{B}_D \overset{\cdot}{i}$ .

$\vee$  *remind, call* -- but the real significance is 'remind someone about' or 'call someone's attention'. The sig direction will indicate 'him' or 'her', 'them' or 'you' as context has established. If the called person is the signer himself, body tab, right shoulder allocher, is used:  $\square \overset{\cdot\cdot}{B}_D \overset{\cdot}{x}$ . Example:  $\square \overset{\cdot}{A} \overset{\cdot\cdot}{x} \overset{\cdot\cdot}{T} \overset{\cdot}{x}$   
 $\overset{\cdot\cdot}{B}_D \overset{\cdot}{>} \overset{\cdot}{55} \overset{\cdot}{\#} \overset{\cdot}{\cdot}$   $\square$  'I reminded him (or her) yesterday about the meeting.'

$B_a \overset{\cdot}{I} \quad C_a \overset{\cdot}{I}$

$\vee$  *beg.*

—  $\square \square BB \overset{\cdot}{\vee}$

$N$  *beggar.*

$\sqrt{B}^a$

(sig may be made small and once or twice repeated)  $\times$  *apparently; \vee seem to be, appear to be.*

$B \overset{\cdot}{\vee}^a$

(sig: a single movement which describes a 7 or ? as seen from signer's side)  $\times$  *never.* See also Appendix A and article under  $\emptyset O O^\perp$  'nothing', for discussion of sign language negation.

$B^\omega$

(initial dez, b-allocher)  $\times$  *blue.*

$\sqrt{B} \overset{\cdot}{\omega}$

(dez held very lax; sig, a vigorous or rapid shake or twist) Expresses surprise, or admiration in informal situations; equivalent to *wow!*, *phew!*

$\sqrt{B} \overset{\cdot}{T} \overset{\cdot}{T}$

(gesture familiar to all members of American culture; sig may be made with wrist or knuckles as pivot, or only the index finger crooked)  $\vee$  *come, come on.*

$B \overset{\cdot}{\vee} \overset{\cdot}{\perp}$

(opposite of the beckoning gesture, 'come', may also be done with the index finger,  $G \overset{\cdot}{\vee}$ , as dez)  $\vee$  *go, go away.*

$\sqrt{B}_\perp^\eta \cdot \text{---}^\perp \cdot$ 

(axis for the sig may be either the wrist or the elbow)  $\vee_N$   
lecture.

 $\text{---} \# [ ] BB^\vee$ 

$\vee_N$  lecturer.

 $B_D \circlearrowleft$ 

(sig size variation directly proportional to meaning)  $\times$  *approximately, thereabouts; all over, all around*. No gloss can give an adequate idea of the use of this frequently occurring sign.

Following a sign of more or less specific reference, it opens

that reference to broader meaning, e.g.,  $(\sqrt{B}^\perp G_\wedge' G_\wedge^\times G_\vee^\perp$

$4^\omega B_D \circlearrowleft) \text{'I'll meet you around four.}' (h e [ ] LL \hat{x}$

$O Q_V \circlearrowleft \text{ arlington } B_D \circlearrowleft) \text{'He lives in Arlington or some-}$

where around there.' It also serves as second element in the compound sign for 'land' or 'acre',  $\emptyset O_a O_a \frac{x}{x} \# \text{---}$ . It has an

antonym, 'a limited area'; see  $\bar{A} B_D \circlearrowleft$ .

 $\bar{B}_a A^\wedge$ 

Left-handed variant of  $\underline{A} B_a^\wedge$  'help'; no significance attaches to the right or left hand difference.

 $B' \dot{A}_D^\perp$ 

(sig direction varies with person: toward signer for 'he impressed me' --  $B' \dot{A}_D^\top$ ; dez orientation may change and left hand

become tab:  $B_{\perp\phi} \dot{A}_T^\times) \vee \textit{emphasize, impress; } \vee_N \textit{impression}$ .

 $B_a B_a^\wedge$ 

(imit.; as with imitative signs generally many variants are permissible: sigs  $^N, ^\eta, ^a$ ; the motion is slight as though a light object was being tossed)  $\times$  *light* [in weight].

 $\sqrt{B}_a \sqrt{B}_a^\wedge$ 

$\vee$  *lift up, raise, rise*. A minister asking his congregation to rise will hold the arms straighter and lift them more conspicuously than one would when speaking of lifting an object. 'To lift' may also be signed  $A_a A_a^\wedge$ , imitatively, the act of lifting by two handles. For 'rising waters' dez hands are pronated:

$\cup W^{\times\cdot} \# \emptyset \sqrt{B}_D \sqrt{B}_D^\wedge$ .

$\sqrt{B_D} \sqrt{B_D}^\wedge$

$\sqrt{\phantom{x}}$  *grow up, grow up together.* Examples: 'I was raised in the South.' 'We grew up together.'

$\overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\wedge \quad \text{---} \overset{\cdot}{\Lambda}$

(the variant, emphatic form of the sign begins with a slight pause before the sig which moves in an arc inward and up)

$\times$  *high, elevated, noble*; e.g.:  $\overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\wedge \quad CC^{\dot{a}}$  'upperclass', 'high society'. [*thoreau*  $\square \overset{\cdot\cdot}{B} \overset{\cdot\cdot}{B}^\times \quad V_{>}^{\cdot} V_{<}^{\cdot} \overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\wedge$

$\wedge I^{\cdot}$  ] 'Thoreau had very noble ideas.' [ $\sqrt{O} \sqrt{O}^\perp \cdot \overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\wedge$   
 $\sqrt{D} A_D^\times \cdot$  ] 'Teaching is a highly regarded kind of work.'

$\overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\vee \quad \text{---} \overset{\cdot}{\nabla}$

$\times$  *low, base*;  $\vee$  *degrade*;  $N$  *degradation*. This the direct antonym of the preceding sign, but it has verbal uses also,

often as reflexive; e.g.:  $\overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\vee$  *job* 'menial work',  $\overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\vee$   
 $CC^{\dot{a}} \quad K \sqrt{K}^{N\sim}$  'people of low status (or morals)', 'scum',

'rabble'. [ $FF^{N\sim} \quad G_\perp^\perp \quad C_a C_a^\top \quad \wedge X^\square$  *common*  $K \sqrt{K}^{N\sim}$   
 $X_D^\vee \quad \overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\vee \quad A^{\perp \cdot}$  ] 'If you want to understand common

people, you have to bring yourself down to their level.'

[ $FF^{N\sim} \quad \square G_T^\times \quad B^\Xi \quad V^\omega \quad \sqrt{B}^\perp \quad \overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\vee \quad \square A^\times \cdot$  ] 'If I cheat I will degrade myself.'

NOTE: These two signs always express value judgments and hence are rarely synonymous with  $H^\wedge$  *high* and  $B_D^\vee$  *low*, which express physical or topographical fact.

$\overset{\cdot\cdot}{B_D} > \overset{\cdot\cdot}{B_D}^\vee \dots \quad \text{---} \wedge \dots$

(dez hands bent at right angles, plane of fingers horizontal)

$N$  *next item*;  $\vee$  *progress, take in order*. The dez hands suggest a marking off of a portion of a chart, list, or agenda. A single movement downward may signify 'the next'; while repeated downward or upward motion signifies the orderly procedure itself.

$BB^\vee \quad \square BB^\vee \quad KK^\vee \quad \square KK^\vee$

(repetition of sig signals plural in nominal uses)  $N$  *person, individual*;  $\times$  *individually, personally*. As the second element of compound signs the B-dez sign with body tab is exactly equivalent of the English agentive suffix, *-er*; but English glosses are an unreliable guide to which signs are used with

this suffix. In formal signing it also serves as a suffix making signs for nations or nationality into personal designations.

In an oratorical context, the two B-dez signs equal 'individual(s)' and the two K-dez signs equal 'person(s)'. The body tab variants are used by the speaker to refer to himself as an individual or a person.

Signers in areas where Gallaudet sign language is not diffused, and especially those signers who are not very word conscious because sign language is their first language, use the B-dez exclusively.

$\sqrt{B}_a^\vee$   $[\ ] \sqrt{B}_a^\vee_x$  Another sign used to single out another person or oneself emphatically, often but not necessarily synonymous with the double-dez signs above, is  $\sqrt{B}_a^\vee \text{ -- } [\ ] \sqrt{B}_a^\vee_x \text{ -- } \text{N}$  *he, she, him, her, this* or *that* (demonstrative) *person -- I, me, this person* (referring to self). The referent is a person present and in view of the speaker, or to a person who, for the sake of description, is imagined as being present.

This sign is used exclusively in situations where either approval and respect or disapproval and contempt towards the referent is to be expressed, either jokingly or in earnest. The emotion or attitude in question will be expressed kinesically, chiefly in the speaker's face. When, for example, you are introducing a guest speaker, you will use the sign  $\sqrt{B}_a^\vee$  in the direction of the guest speaker and accompany the sign with a body stance and facial expression showing respect, to express the meaning of 'this worthy person', 'this gentleman', or any other salutary phrase preceding the guest speaker's name. In most salutary contexts, the sign will be used just once or twice. It is not, in this or other contexts, on the frequency level of personal pronouns like  $[\ ] G_T^x$  *I, me*;  $G_L^\perp$  *he, she, you*. In an oratorical discourse, such as poetry recitation or a play, however, it may be used consistently throughout to refer to a deity, or a person of high rank, respect or status.

In standard usage, the sign, with its various kinesic modifications, may equal a large variety of phrases in English.  $[\ ] \sqrt{B}_a^\vee_x$

with a relevant stance and facial expression, may mean 'this humble person', 'who, me?' (seriously, jokingly, deprecatorily), 'me, naturally', 'I' (with extra stress). In the same manner,  $\sqrt{B_a}^\vee$  (signed in the direction of the object) may mean 'this gentleman', 'this worthy person' (in a salutatory context, as illustrated above); 'my friend here'; 'that good-for-nothing bum!' If Joe learns that his best friend has been chosen student body president, he may comment questioningly, his dez hand towards his friend, with an expression of mock contempt.

The standard signs for personal pronouns ( $[ ] G_T^x, G_1^\perp$ ) may be used in the same contexts as  $[ ] \sqrt{B_a}^\vee_x$  and  $\sqrt{B_a}^\vee$  and with the same kinesics, but their meanings will be less intense.

$BB^\vee :: B_{>\phi} B_{<}^\vee$

(variants: the elements in opposite order of this compound, and these two signs but with RRdez; in rapid signing compounding is not apparent -- the fingers of the hands bend in or out, as the side by side or tandem part is signed first. the R-dez variant used for 'room' only is an initial-dez sign)  
<sub>N</sub> room; box, parcel.

$B_A^! B_A^\vee \cdot \quad A^{\ddagger} B^\vee \cdot$

<sub>v</sub> pray; <sub>N</sub> prayer.

$B_1 B_1^\vee$

<sub>x</sub> every Sunday, Sundays.

$B_1 B_1^\vee \quad \text{---} \overset{\eta}{\underset{\vee}{\downarrow}}$

(dez is the 4-allocher, fingers spread, thumbs folded) <sub>N</sub> curtains, drapes, arras [Hamlet II, ii, 163]. For 'ruffled curtains', 'crossed glass curtains', etc., women may sign  $B_1 B_1^\circ$  or  $B_1^\dagger B_1^\ddagger$ .

$\sqrt{B_a} \sqrt{B_a}^\vee \quad A_a A_a^\vee$

(imit., sig requires the whole forearm to be dropped as though under a heavy load) <sub>x</sub> heavy.

$\sqrt{B_D} \sqrt{B_D} \vee \cdot$ 

(the head and trunk bow with the sig of this pantomimic sign used mainly for light irony)  $\vee$  *I obey*;  $\times$  [he is] *servile*.

 $B_D B_D \vee \div \vee \quad B_D \vee \cdot \quad B_D B_D \ddot{\eta}$ 

$N$  *children*. The first and second forms are used of children in a family, the second very infrequently for one child. The third form is used for numerous children, as in a school. (The nodding sig in the third is made at the knuckle joints, not the wrists as is usual.)

 $\bar{B}_D > B_{Dx} \vee \cdot$ 

(dez relaxed, one hand slips down the back of other toward fingertips; then hands interchange)  $\times$  *comfortable*;  $\vee$  *comfort*.

 $B_a B_a^{N\sim}$ 

(often accompanied by a shrug or appropriate facial expression, kinesic)  $\times$  *perhaps, maybe, who knows?*

 $B_D B_D^{N\sim}$ 

(in final position hands may be on same level or separated depending on outcome of equality or disparity)  $\vee$  *equalize, balance*.

 $B_a \uparrow B_a \downarrow \quad \text{—} \perp$ 

(imit., slightly cupped hands form a boat, fingertips the prow)  
 $N$  *boat, ship*.

See also Ø  $\bar{B}_a 3 \downarrow$

 $B B_D >$ 

(imit., right hand palm out and to right)  $\vee$  *set aside* [temporarily].

 $B B > \cdot$ 

(sig may be made to left instead of right)  $\vee$  *plan, prepare, organize*;  $N$  *plan, plans*.

$B_a B_a^>$

(panto., thus sig may be  $>$ ,  $\perp$ , or  $\top$ )  $\surd$  *bring, carry, convey, transport.*

This sign denotes the same concepts as both 'bring' and 'carry' -- sign language making no distinction. However, with its several sig choices it can indicate relationships which in English require more elaborate syntax. In  $([\ ] G_T^x \surd B_a \surd B_a^\top B_a B_x^\top \ } A_x^\omega )$  'I brought some apples', the sig ending close to the signer's body gives the sign the full force of 'bring'. When the sig is right- or leftward movement to the periphery of the zero-tab region, especially with a look in the direction of the second person,  $([\ ] G_T^x B_a B_a^> \ } A_x^\omega )$  may be either 'I will bring you the apples' or 'I'll carry the apples to your house.' The sig has several choices of direction potentially, but the actual choice is made only when there are enough elements in the situation to make the selection significant. If, for instance, Jane is indicated (pronominally) as present in the right hand zero-tab space, or if she is actually present at the signer's right,  $B_a B_a^>$  will mean 'bring her', 'brought her', 'carried to her', etc. In the same situation  $\surd B_a \surd B_a^\top$  will mean 'Jane brought me...', 'Jane brought... here', 'Jane carried... here'.

If there is an intention to stress a particular manner of carrying, the sign language makes use of one of several pantomimic forms which may or may not be related to  $B_a B_a^>$ .  $\surd B_a \surd B_a^>$ , in low neuter, for example, which is an extension of  $B_a B_a^>$ , imitates the carrying of an object against one's chest. This form would be used if one were talking of a baby or a box of a size that would permit this manner of carrying.  $\surd A_v^N$  indicates the carrying of a suitcase or any object with a handle, and  $([\ ] \surd 5_\perp \surd 5_\perp^x)$  (over one shoulder) refers to carrying a load on one's shoulder, such as lumber or a carpet.

$\overline{B}_D^> \overline{B}_D^> \surd \overline{B}_D \surd B_v^{x \dots}$

(heel of right dez in bent allocher makes contact)  $\times$  *every night, nightly.* For related signs see  $\surd B_D^! \surd B_a \hat{<}$  and following.



$\sqrt{B}_a \sqrt{B}_a^z \quad [ ] \sqrt{B}_a^x$

(panto., not only hand but whole right forearm laid on top of left; variant has edge of right forearm touching chest)  $_N$  *baby*.

$\sqrt{B} \sqrt{B}^z \sim$

(sig may involve crossing)  $_N$  *trouble, worry*;  $_V$  *worry*.

See also [ ] 88<sup>x~</sup>

$B^1 B^T_V \quad BB^x_T$

$_V$  *ask for, ask permission, request*.

( $G_{\perp}^{\perp} \quad X_D^V \quad B^1 B^T_V \quad B_{> \phi} \quad B_{<}^T \quad G_{\perp}^{\perp} \quad do \ it$ ) 'You should ask before you do it.' (*she*  $B^1 B^T_V$  [ ]  $G_T^x \quad do \ G_{<}^<$  *favor*) 'She asked me to do her a favor.' ([ ]  $C^x \quad B^1 B^T_V$   $G_{>}^> \quad B_{< \phi} B_{< \phi}^{\#}$ ) 'The policeman asked him to leave.'

This sign may be used also for 'ask' followed by the question itself in indirect discourse. However this use is limited to a formal style level with subject, object, and question having explicit signs: (*he*  $B^1 B^T_V$  [ ]  $G_T^x \quad G_{\lambda}^z \quad A_D A_D^V \quad B_a \quad 3^x \quad B_{\perp}^{\perp} \quad AA^{N\sim}$ ) 'He asked me where he could park his car.' As the example shows a formal style level in signing is equivalent to a nearly one-for-one matching of signs to words in a standard English sentence.

However there is a more characteristically sign language way of handling such a sentence, one which does not use  $B^1 B^T_V$  but another sign:  $G_{\perp}^{\perp}$ . With the appropriate direction of dez orientation the latter can render 'I asked him'; 'he asked me'; 'I am asking you'; 'you ask him'; and so forth. (See Appendix A.)

Thus the example above in informal or colloquial sign style would be: ( $G_T^{\perp} \quad G_{\lambda}^z \quad A_D A_D^V \quad B_a \quad 3^x \quad B_{\perp}^{\perp} \quad AA^{N\sim}$ ) the first sign indicating subject, verb, and object: 'he asked me'.

See also Ø  $G_{\perp}^{\perp}$

$B_D B_D^T$

(imit.; dez hands show mound)  $_V$  *bury*;  $_N$  *grave*.

$\bar{B}_D B_D^T \quad \bar{B}_D \quad B_D^T$

(imit.; one hand is drawn back over the other and hands interchange, or first sig is repeated)  $_N$  *gloves*.

BB<sup>⊥</sup>

<sub>N</sub> *street, way, method.* 'Street' will have a straight outward sig, but 'road' or 'path', especially in poetic context, will call for the hands, parallel, to follow a winding course.

B<sub>Λ</sub>B<sub>Λ</sub><sup>⊥</sup>

<sub>N</sub> *hall, corridor.*

⋮<sub>B</sub>>⋮<sub>B</sub><<sup>⊥</sup>

<sub>√</sub> *go ahead; get along; make out.*

B<B><sup>⊥</sup>...

<sub>√</sub> *encourage.*

B<sub>⊥</sub>B<sub>⊥</sub><sup>⊥</sup>

(imit., variants below) <sub>√</sub> *push.*

—<sup>^</sup> <sub>√</sub> *push up* (heel of palms prominent).

—<sup>⊥</sup>> <sub>√</sub> *push aside, push out of the way.*

—<sup>⊥</sup> <sub>√</sub> *shove.*

—<sup>∨</sup> <sub>√</sub> *depress, push down* (palms down).

√B<sub>⊥</sub>√B<sub>⊥</sub><sup>⊥</sup>

(dez may be spread in 5-allocher; sig may be repeated, or for emphasis may be inward then outward in sharp, checked motions--<sup>τ⊥</sup>) <sub>x</sub> *wonderful.*

B<sub>⊥</sub>B<sub>⊥</sub><sup>⊥</sup>...

<sub>√</sub> *calm down, take it easy.* As much a gesture in standard American kinesics as a sign.

B<sup>⊥</sup>B<sup>⊥</sup>    B<sup>⊥</sup>C<sup>⊥</sup>

(right hand grasps tips of left and pulls outward) <sub>√</sub> *lead.*

—<sup>⊥</sup>⋮[]BB<sup>∨</sup>

<sub>N</sub> *leader, guide.*

B<sub>a</sub>B<sub>a</sub><sup>⊥</sup>

<sub>√</sub> *offer, suggest, in ordinary situations; move, nominate, propose, in meetings under formal rules of order.*

√B<sub>⊥</sub>√B<sub>⊥</sub><sup>⊥</sup>

(panto.) <sub>N</sub> *volley ball; √ play volley ball.*

BB  $\frac{i}{\vee}$  $\vee$  *leave, abandon.* $\ddot{B}_{>\phi} \ddot{B}_{<\frac{1}{\phi}} \sim$ 

(the rear hand passes over and stops in front of the other, the new rear hand repeats the sig)  $\vee$  *progress, advance.* This sign, unlike the words used to gloss it, can have transitive order:  $(\square G_T^x \ddot{B}_{>\phi} \ddot{B}_{<\frac{1}{\phi}} \sim \square A^x)$  \*‘I progressed myself.’ ‘I progressed through my own efforts.’

 $B_a B_a I \sim$  $\vee$  *serve; N service.*—  $\ddot{\square} \square BB^{\vee}$  $N$  *servant, waiter, waitress.* $B_D B_D I \sim$  $B_{VT} B_{VT} I \sim$ 

(imit., the dez hands represent the feet)  $\vee$  *walk.* Oddly enough there is no sign for ‘feet’ (unless the signer is in a position which makes it convenient to touch or point to a foot) and ‘leg’ is usually spelled also, although some signers may pat the thigh. There are, however, many signs in which the hands represent the legs and feet, or, the next stage in symbolism, in which the first and second fingers represent the legs. It is but one more step to using a single finger to represent the whole body. Listed below are some of the signs thus related, with B, V, (Y), or G-dez.

 $\emptyset \sqrt{B_{\lambda\phi}} \sqrt{B_{\lambda\perp}}^N \vee$  *walk in single file.* $\emptyset \sqrt{B_{\lambda\phi}} \sqrt{B_{\lambda\perp}}^{\perp} \vee$  *stream past.* $\emptyset B_{V\phi} B_{V>\phi}^{\eta} \vee$  *chorus line.* $\emptyset B_{V\phi} B_{V\perp}^{\eta} \vee$  *march; N parade.*

$\emptyset \sqrt{B_{\lambda\phi}} \sqrt{B_{\lambda\perp}}^{\eta}$  } ‘people *converging* on or making a concerted dash for a place’, the sign can be the subject or the predicate or both.

$\emptyset 5_D 5_D^{\times}$  }

$\emptyset B_{\lambda\phi} B_{\lambda\ddagger}$  }  $N$  *queue, waiting line.*

$B_{\lambda\phi} B_{\lambda T}$  }

 $\emptyset B_T B_T^{\ddagger} \vee$  *line up (in ranks).*

See also the separate entries for these:

- Ø  $G_{AT} \perp^{N \cdot \cdot}$  'a person walking alone'.
- Ø  $\sqrt{G_{\Lambda}}^<$  'pass by'.
- Ø  $G_{AT} \perp^{z \cdot \cdot}$  'walk alone', 'lonely'.
- Ø  $G_{\cdot} G_{V}^{N \sim}$  'uphill walking', 'walk tiptoe'.
- Ø  $\sqrt{G_{V}} \sqrt{G_{V}}^{\circ}$  'running'.
- Ø  $V_{\perp} \perp^{N \cdot}$  'two people walking together'.
- Ø  $V_{V} \perp^{\circ}$  'walk'.
- Ø  $V_{\perp} \circ V_{\perp} \perp^{N}$  'funeral'.
- Ø  $Y_{DV} \perp^{\omega}$  'waddle' -- in this the thumb and index finger represent the legs and the whole sign a ludicrous parody of a duck's or fat person's walk.
  
- $B_a V_V^z$  'dance'.
- $B_a V_V^x$  'stand'.

$B_{D>} \text{II} B_D \text{I}$

(right hand clasps outer edge of left; left hand may be tab, when the sign is written:  $B_{D>} B_D \text{II}$ )  $N$  *England, Englishman*;  
 $x$  *English*.

$B' B_X \text{I}$

(dez, palm to palm; sig, rubbing, fingers pointed outward)  
 $x$  *eager, anxious, enthusiastic*;  $N$   $x$  *Methodist*.

$B_{>} B_{<} \text{I} \sim$

(may also be signed with left hand as tab with right hand dez only in motion)  $x$  *never mind, regardless, it does not matter, anyway*.

$\text{III} B_T \text{I} \text{III} B_T^a \quad B' \text{III} B_T^a$

(knuckles in contact, fingers toward the signer at the beginning; variant -- left hand stays in place, dez only moves)  $x$  *how, How?*

$B^i B^a$ .

(imit., opening a book)  $_N$  *book*. An interesting individual variant noted is the closing of a book:  $B_a^i B_a^p$ .

— ||  $\underline{B}^x C^\perp$      $\underline{B}^x C^\perp$   
 $_N$  *magazine*.

$\sqrt{B} \sqrt{B}^{a\sim}$      $\overset{\cdot\cdot\cdot}{\sqrt{B}} \overset{\cdot\cdot\cdot}{\sqrt{B}}^a$ .

(dez more or less bent, sig alternating or simultaneous)  $_V$  *compare*;  $_N$  *comparison*.

$\overset{\cdot\cdot\cdot}{B}_T^i \overset{\cdot\cdot\cdot}{B}_T^a$

Variant of Ø  $A_a^i A_a^\perp$  *worn out*.

$B_D B_a^a$      $B_a B_D^p$

(one flat hand dez palm up and the other palm down rotate in the same direction finishing down and up; the whole sign may move to the side of the supinated hand)  $_V$  *die*;  $_N$  *death*;  $_X$  *dead*. Note that signers are sensitive to differences in sig size and tempo, making allowances for individual traits--one man's shout is another's normal speaking voice--so that to the question  $(\overset{\cdot\cdot\cdot}{B}_T^i \overset{\cdot\cdot\cdot}{B}_T^a \ e \ d)$  'How's Ed?' the answer  $(B_D B_a^a)$  will be 'He's dying'; or 'He's dead'; depending on subtleties beyond the scope of this dictionary's notations.

$B_a B_a^p$

$_V$  *bet*;  $_N$  *a bet*.

$B B^{\dot{p}}$      $B^{\dot{p}}$

Colloquial variants of  $\bar{B}_>$   $B^{>\dot{v}}$  *finish*.

$\sqrt{B}_T \sqrt{B}_T^p$  ||  $\sqrt{B}_D \sqrt{B}_D^\perp$      $\overset{\cdot\cdot\cdot}{\sqrt{B}}_D \overset{\cdot\cdot\cdot}{\sqrt{B}}_D^{\circ\div}$   
 $_N$  *heaven*.

$\overset{\cdot\cdot\cdot}{B}_T \overset{\cdot\cdot\cdot}{B}_T^{\dot{p}}$

(imit.: the planes of the fingers a few inches apart, horizontal, limit the space between)  $_V$  *limit, restrict*;  $_N$  *limit, restriction*.

$B_V B_V^{\dot{\omega}}$

(panto.; hands hanging limply from wrists are vibrated on rotational axis)  $_X$  *nervous*.

$B_D^i B_a^{\eta\cdot\cdot}$

(imit.; dez in 4-allocher)  $_N$  *assembly line*.

$B_{\perp} B_{\perp} \dot{\omega}$

A kind of general negative sign, may be equivalent of 'no; I didn't mean that', 'no; I didn't do that'. Also may serve to cancel, erase, or change a previous statement.

See also  $\cup \dot{A}^{\perp}$

$B_{\vee} B_{\vee} \overset{\eta}{\wedge}$

$\vee$  *let, allow, permit*;  $\text{N}$  *permission*. Also  $K_{\vee} K_{\vee} \overset{\eta}{\wedge}$  (initial-dez, p-allocher) 'permit'; 'permission'. ( $\square B_{\leftarrow}^{\times} \cap \dot{A}^{\square} \vee A^{\dagger}$   $B_{\vee} B_{\vee} \overset{\eta}{\wedge} \square G_{\text{T}}^{\times} A A^{N\sim}$ ) 'My father doesn't let me drive.' or '... allow me to drive.' As there is no equivalent in ASL to the infinitive particle *to*, sentences containing verbal material after this sign need English *let* with its similar patterning for an acceptable translation.

$B_{\text{TV}} B_{\text{TV}} \overset{\eta}{\wedge}$

(dez relaxed, palms toward signer)  $\vee$  *give up*. Also

( $B_{\text{TV}} B_{\text{TV}} \overset{\eta}{\wedge} u p$ )

See also  $\emptyset O_{\text{T}} O_{\text{T}} \overset{a}{\perp}$

$B_{>a} B_{<a} \overset{\eta}{\vee} \quad O_{>} O_{<} \overset{\square}{\vee}$

(dez hands opposed, tip to tip)  $\vee$  *lose*.

$B_{>D} B_{<D} \overset{\eta}{\vee}$

(may begin with dez hands in tent-like posture or horizontally tip to tip)  $\vee$  *break down, collapse*--in both physical and figurative senses.

$\bar{B}_D B_D \overset{\eta}{\cdot}$

(pantomimic, perhaps with a history in formal or histrionic gesture -- cf. pictures and dramatic representations of Uriah Heep; one hand on back of other, both bend at knuckles)  $\text{N}$  *hypocrite*;  $\times$  *hypocritical*.

The relationship of this sign to its gloss may be obscured or misrepresented in a brief dictionary listing. The English word with its Greek derivation is likely, for all its precision of reference, to be infrequent in every day speech, to have a definitely literary or learned aura. The sign, however, is very much a part of the every day working vocabulary of a signer

and to occur in situations where *hypocrite* would be most unlikely. The translator may find, in certain occurrences of the sign, that paraphrase is needed to make the nominal field adjunctival so that *two-faced* or the like may be used to keep the style congruent.

$\sqrt{B} \sqrt{B}_{\perp}^{\eta}$ .

✓ *talk*. See article on related signs,  $\cup G_{\perp}^{\circ}$ .

$\sqrt{B_{T\wedge}} \sqrt{B_{\perp\wedge}}^{\eta}$ .

(tab is sometimes very high, especially in prayers; eyes and face of signer may be directed upward) Second half of compound sign for the same concept,  $\wedge B_T^x \# \sqrt{B_{T\wedge}} \sqrt{B_{\perp\wedge}}^{\eta}$  *hope*.

$\overline{\overline{B}}_a \overline{\overline{B}}_p^{\eta}$ .

A variant in zero-tab of the sign usually made with lower-face tab,  $\cup \overline{\overline{B}}_a \overline{\overline{B}}_p^{\eta}$  *bark*.

$\sqrt{B}_p \sqrt{B}_p^{\eta}$ .

(imit.) ✓ *fly*.

$B_{<p} B_{<p}^{\#}$

✓ *depart, leave*. This is strictly an intransitive sign. The transitive sense of English 'leave' has, as one might expect, an outward sig.

$B_{\perp} B_{\perp}^{\circ}$        $B_{\perp} B_{\perp}^{\perp}$ .

$N$  *Sunday*.

$\sqrt{B}_a \sqrt{B}_a^{\circ}$        $\text{---}^z$ .

(double-dez hands rotate oppositely in a horizontal plane)

$x$  *here; where*.

$\sqrt{B}_p \sqrt{B}_p^{\circ}$ .

(panto.) ✓ *swim*;  $x$   $N$  *swimming*.

$\overline{\overline{B}}_{>T} \overline{\overline{B}}_{<T}^{\circ\sim}$

$x$  *kind, gentle*.

BB<sup>×</sup>.

× *small, little*. This sign expresses the idea of smallness in various contexts. When physical smallness (except as related to height) is indicated, this sign is used, as in 'a small dog', 'a little baby', 'a small house', 'a small salary', 'a small room', 'a small chance'.

B<sub>0</sub><sup>∨</sup> × *small, little, low* [in height], as measured from ground or floor level, as in 'a short man', 'a small tree', 'a low fence'. But when the height of an upright, portable object, such as a vase or trophy, is referred to, the relative smallness is often expressed by B<sub>a</sub> B<sub>0</sub><sup>×</sup>, a sign which is essentially a measuring gesture which means 'small' or 'little' only when the height measured between the tab and dez hands is appreciably less than what is normal for the object in question. The thumb and forefinger of the extended G-dez are used similarly when the object (it need not be an upright one) is very small, e.g. a demitasse cup, or a hearing aid battery.

×<sub>λ</sub><sup>□</sup> · 5<sub>a</sub><sub>λ</sub><sup>□</sup> · (the thumb flicks upward against the tip of the index finger; in the variant, the tip of the little finger, or the middle finger, is used, the rest of the fingers being relaxed or bent inward, depending on flexibility of fingers) × *tiny*. Imitative of flicking a speck of dust off one's fingertip. This sign cannot be used for size or height but for expressing smallness of extent, amount, number, or degree. It is derogatory when the thumb flicks up only once, with some force, especially when the little finger is used. A humorous and even more derogatory variant is I<sup>×</sup> ×<sub>λ</sub><sup>□</sup> or G<sup>×</sup> ×<sub>λ</sub><sup>□</sup>: the X-dez seizes the little finger (or index finger) near the tip, and the thumb then flicks upward.

Ex.: [B<sub>a</sub> 5<sub>0</sub> # ×<sub>λ</sub><sup>□</sup> · ·] 'I learned a little.'

[B<sub>a</sub> 5<sub>0</sub> # 5<sub>a</sub><sub>λ</sub><sup>□</sup>] 'I didn't learn a thing.'

[G<sub>1</sub><sup>⊥</sup> [U<sub>1</sub>U<sub>1</sub> † G<sub>0</sub><sup>†</sup>G<sub>0</sub><sup>†</sup> ^ G<sub>T</sub><sup>×</sup> G<sup>×</sup> ×<sub>λ</sub><sup>□</sup>] 'He's big and muscular but pea-brained [has very little sense].'

[×<sub>λ</sub><sup>□</sup> · · O'O<sup>×</sup> A A<sub>X</sub><sup>⊙</sup> [B<sub><</sub> X<sup>⊙</sup>]] 'A little more coffee, please.'



$\Delta F^{\times \dot{v}}$  (dez touches nose, then flicks down or outward)  $\times_N$   
*not much*. Relates to amount, degree, and number, but not to  
 size or height. Always indicates that something is much less  
 than what it should or could be, or what it was expected to be.  
 The reference is often belittling or derogatory.

Ex.:  $(\Delta F^{\times \dot{v}} C_D C_D^{\vee \cdot})$  'That wasn't much of a rain.'

$(\Delta F^{\times \dot{v}} K^{\vee \vee N \sim})$  'There were very few people there  
 [we had expected quite a crowd].'

$(G_{\perp}^{\perp} B_a \sqrt{C_X^T} \cdot 75 \text{ cents } B_{\lambda}^i G_{\lambda}^{\text{ox}} \diamond \Delta F^{\vee \dot{v}})$  'He  
 earns a measly 75 cents an hour.'

$(\Delta F^{\times \dot{v}} \diamond 2 \diamond 3 \text{ miles})$  'Not far, just two or three  
 miles.'

$B_{>a} B_{<a}^{\times} \quad \sqrt{B_a}^T$   
 $\vee$  *introduce*.

$B_{T\phi} B_{\perp}^{\times} \quad \text{---}^{\times}$   
 $\vee$  *face, come before*.

$\sqrt{B} \sqrt{B}^{\times}$   
 $\times$  *narrow*. With forehead tab the sign takes on the meaning  
 of 'narrow-minded'; see  $\wedge G_T^{\times} \parallel \wedge B B_{\perp}^{\times \times}$

$B_{\perp}^i B_{\perp}^{\times \times} \quad B B^{\text{ox}}$   
 $\vee$  *close, shut*.

$B_{\perp}^i B_{\perp}^{\times \cdot} \quad B_{\perp}^i B_{\perp}^{\text{ad}}$   
 (usually the palms will not be vertical but oblique, approach-  
 ing the horizontal; the variant is imitative: the opening and  
 closing of a double leaved door)  $_N$  *door*.

$B_D^i B_D^{\times} \quad \text{---}^{\times \cdot}$   
 $_N$  *floor*.

$B_{\wedge} B_{\wedge}^{\times} \text{ ; } ^{\circ}$   
 (dez touch at tips only, hands form a dihedral angle)  $_N$  *town,*  
*city*.

$\overset{\cdot\cdot}{B}_D > \overset{\cdot\cdot}{B}_D < \overset{\cdot\cdot}{B}_D \times \cdot \quad \text{---} \dot{\div} \quad \text{---} \dot{\times}$

(imit.)  $\times$  equal, even, equivalent;  $\vee$  equal, get even with.

The dez hands, with the tips of the fingers of one hand facing the tips of the other hand, suggest, in a mirror image fashion, two separate things in a state of balance. The position of the hands on the same horizontal line suggests identical position on an imaginary vertical scale. The sign as a whole means that two or more separate things are equal in a measurable sense, as in rank, amount, degree, strength.

The direction of the dez hands and the sig in relation to the body of the signer varies with the relative position in the tab space of the two things or persons talked about, in a manner similar to that of the variation in the sig of  $\Upsilon_n^z$  same, and certain V-dez signs. For example, when the signer himself is one of the two persons described as equal or even, the sig is towards and away from the signer.

The divergent sig is the more emphatic form. When the sig is a sharp contact, the meaning is 'to get even with' (competitively; hardly ever in a malicious sense).

$\overline{B}_D > B_D < \overset{\cdot\cdot}{B}_D \overset{\cdot\cdot}{\wedge} \cdot \quad \overline{H}_D > H_D < \overset{\cdot\cdot}{H}_D \overset{\cdot\cdot}{\wedge} \cdot$

(in rapid signing sig is a series of upward slaps; dez opposed tip to tip, overlapping)  $\vee$  build.

— ||  $B_\wedge^! B_\wedge \dot{\vee}$   
 $N$  building.

— ||  $[ ] BB^\vee$   
 $N$  builder.

$B_a B_D \overset{\cdot\cdot}{\times} \cdot \cdot$  ||  $B_D B_D \dot{\vee}$       $B_a B_D \overset{\cdot\cdot}{\times} \cdot \cdot$       $C_a C_D \overset{\cdot\cdot}{\times} \cdot \cdot$   
 $N$  peace.

$BB_\times^{\cdot\cdot}$

(sig: one hand lightly cuts down across other wrist, then converse)  $N$  hands. 'One hand' is often signed  $\overline{B}_D B^\times$ , but half the 'hands' sign is permissible.

$BB \dot{\div}$

$\times$  wide.

$B_{>}' B_{<} \ddagger$ 

(dez in 4-allocher, tips opposed)  $N$  fence.

 $\overset{\ddot{\cdot}}{B}_{>T}' \overset{\ddot{\cdot}}{B}_{<T} \ddagger \quad \overset{\ddot{\cdot}}{B}_{>D}' \overset{\ddot{\cdot}}{B}_{<D} \ddagger$ 

$\vee$  separate.

 $\overset{\ddot{\cdot}}{B}_{>T}' \overset{\ddot{\cdot}}{B}_{<T} \ddagger \#$ 

(sig is quicker than for 'separate' above; dez closes into A)

Variant of Ø CC<sup>x</sup> divorced.

 $B_D B_D \ddagger$ 

$x$  level, flat. There is a set of signs in which B, usually pronated, as tab or double dez has the potential meaning 'a flat surface at some level or other'. When the B hand or hands enter into the composition of a sign, the potential meaning will crystallize in one of two ways, depending on the sig.

1. When the sig is movement in the same plane as the B hand, the potential meaning 'flat' emerges as the primary meaning.

Thus:

a)  $B_{D\phi} B_D^\perp$   $N$  prairie, plain; flatness.

b)  $B_D' B_D \ddagger$   $N$  table, shelf; flat place; 'a level or point on a scale' (often high Ø).

c)  $B_D' B_D^x$   $N$  floor.

d)  $\bar{B}_{>} B_{<}^x$   $N$  window.

2. When the sig movement is not in the plane of the B hand, the meaning 'flat' or 'level' remains latent as a reference point in the mental operation which makes the meaning. Thus:

a)  $\bar{B}_D B_D^\wedge$   $x$  above -- the sig is 'up'; the tab signals 'that level'.

b)  $\underline{B}_D B_D^\vee$   $x$  below.

c)  $\underline{B}_D B_D^x$   $x$  up to.

3. Finally, the cheremic structure of ASL can give to the elements of the mental operations a much more nearly one-for-one symbolism than is the case with languages with phonemic isolates. Long before 'Relativity' signers were equating space

and time; hence:

a)  $B_{>\phi} B_{<^T} \times$  *before*--tab equivalent to a point in space-time, sig inward, i.e. 'back', signals a time before the reference point.

b)  $B_{>\phi} B_{<^\perp} \times$  *after*.

$B_D^\dagger B_D^\ddagger$   
 $\times$  *not*. See article on  $\cup \dot{A}^\perp$ .

$B_\lambda^! B_\lambda^\ddagger$   
 (double dez tip to tip, tent-like)  $N$  *house*.

$\sqrt{B_{>\phi}}^! \sqrt{B_{<\phi}}^\ddagger$   
 (sig, separation quicker than descent, making a wide arc)  
 $N$  *sky*.

$\sqrt{B}^! \sqrt{B}^\ddagger$   
 (palms at divergent angle, in contact at heel, diverge)  $\times$  *broad*  
 [in scope], *general*.

$\sqrt{B} \sqrt{B}^\ddagger$   
 The formal interrogative, 'what?' now more commonly signed  $B_{>} G_X^\vee$ . With an expressive shrug of the shoulders, this can mean 'Well?', or 'How should I know?', 'Who can tell?'.

$B_D B_D^\ddagger$      $B_\perp B_\perp^\ddagger$   
 $\times$  *open*;  $\vee$  *open, open up*. When the double dez is held palm outward instead of downward, the sign serves to translate both 'open' and 'door' (see also  $\emptyset B_\perp^! B_\perp^{\times\cdot}$ ); thus in the palm out form it may be translated 'Open the door' or 'The door is open'.

$B^\dagger B_D^\ddagger$   
 (double dez crossed at knuckles to begin; sig repeats for plural nominal)  $\vee$  *divide*;  $N$  *division*.

$\bar{B}_\alpha B_D^\ddagger$   
 (sig simply reversal of dez positions which may be touching or slightly separated)  $\vee$  *become*.

$B^{\text{x}} F^{\perp}$        $\bar{B} F^{\text{x}}$   
 $N$  *meat*.

$B^{\perp} G_{<}^{\perp}$        $G_{>}^{\perp} B^{\perp}$

$\vee$  *show*;  $N$  *example*. An inflectable sign language verb -- see Appendix A. The form written here can translate *show*, but usually subject and object as well: *I show you*. *You show me* requires a reversal of sig:  $\top$  for  $\perp$ . *He shows her* would have as sig  $>$ , rightward movement, if the signer had already indicated the third and fourth person to his left and right respectively.

$\bar{B}_a 3^N_{\perp}$

(imit.; little-finger end of right dez rests on palm of left dez and hands make wave-like motion; the 3-dez probably intended for masts or sail of a ship is now most often seen in signs where it represents 'a car')  $N$  *sailboat, ship*.

See also  $\emptyset B_a^{\perp} B_a^N$

$\bar{B}_a V_v^N$        $\bar{B}_\wedge E_p^N$        $E_{<}^N$        $G_{\wedge\phi} E_p^N$

(sig may be simply  $\wedge$  in all variants)  $N$  *elevator*.

$B^{\text{x}} V_{\perp}^{\circ}$

(imit.; right dez straddles edge of left)  $\vee$  *ride* (a horse);  $N$  *horseback riding; cheating*. The derived meaning comes from the use, often dishonestly, of a "pony" or "trot" for translating a foreign language; hence the sign in this use is a punning one. 'Cheating' may also be signed  $B^{\text{x}} V_z^{\omega}$  or  $\bar{B} V^{\text{x}\cdot\cdot}$  and has local variants.

$B^{\perp} X^{\top}$        $\bar{B}_a X_p^{\top}$

(crooked index finger touching flat palm of other hand, both hands move toward signer; as the symbols show, the hands may be held side by side or one above the other)  $N \vee$  *request, demand*. The difference between 'request' and 'demand', a more stringent request, may be shown with a more forceful sig for the latter.

B'g<sup>x</sup>'

(middle finger of one hand touches palm of other, and the converse) <sub>N</sub> *Jesus*; <sub>x</sub> *Christian*.

— || B' B<sub>a</sub><sup>+</sup>  
<sub>N</sub> *the Bible*.

— || □ BB<sup>v</sup>  
<sub>N</sub> *Christian*.

Ø5



5



5

The symbol '5' as dez or as tab represents the spread hand which is an allocher of 'B', that is, there are no signs in which the difference between the flat hand and spread hand *and nothing else* make a meaningful contrast.

Simply displayed in the zero tab region, the 5-dez, without any sig, indicates the numeral 'five'. Manual numeration is between signing and finger spelling. Thus '5' is simply held up for 'five' as 'B' is for the letter 'b'; but when the '5' is held palm inward and the fingers nodded or bent toward the signer, 'fifteen' is signed. (See Appendix B.)

As a dez or tab in a sign, the 5-hand may be held in any position the sign requires. This symbol is used instead of 'B' when the sig calls for the use of the fingers rather than the palm or whole hand--opening, closing, contracting, fluttering, also touching with the thumb or using the space between the spread fingers for entrance of an interacting hand.

 $\sqrt{5}^{\omega}$ 

x so-so. Used, for example, as the answer to the signed question, 'How do you feel?'

$\dot{5}_a \square \wedge \cdot$

x *tiny*. See article under Ø BB<sup>)(</sup> *small*.

$5_{<} \# [O]$

x *and*. All the uses of the gloss are comprehended by this. It is notable too as being the only sign permitted in "pure" finger spelling.

$5_D \supset A_{\perp} \square \cdot$

(imit.) <sub>N</sub> *finger spelling*; <sub>v</sub> *spell, say, talk* [in finger spelling]. The general notion is communication by use of the manual alphabet.

'Spell' in sign language refers to much more than simple orthography. It refers to the essential communicative function of the manual alphabet in human situations. All signers communicate by using both signs and finger spelling. In consequence, the sign for 'spelling' frequently means 'that which is said in finger spelling'; so that the sign has the sense of 'say', 'speak', or 'write' in common use. Ex.:  $[B_{>} G_X^v G_{\perp}^{\perp} 5_D \supset [$  'What did you say [in that part of your utterance where you were finger spelling]?'  $[B_{>} G_X^v H H_{\ddagger}^x \cdot A_T \square \cdot ] \dot{A}^{xTx} [$  'What were the names you told me yesterday?'

The spread-hand and closed-hand signs are close synonyms. In 'you spell too fast [on your fingers]' either sign may be used. But in this sentence the A-dez sign may also mean 'talk' or 'speak'; the 5-dez sign is restricted to the meaning 'finger spelling'. The A-dez sign is more likely to occur when a whole utterance containing chiefly finger spelled words is referred to, as in  $[ [ ] G_T^x X_D^v A_{\perp} \square \cdot \bar{B}_a \sqrt{B}^{\circ x} \textit{ gettysburg address} ]$  'I had to spell all of the *Gettysburg Address*.' The 5-dez sign is used to ask about a missed word or phrase spelled by a signer, and all that is necessary is to produce the sign with a questioning look on the face.

Another kind of distinction separates the two. When the verbal idea takes a personal object ('tell me', 'said to him', etc.), the A-dez sign is used because it is easily pointed in the proper pronoun direction, and thus the sign  $A_T \square \cdot$ ,  $A_{<} \square \cdot$ , etc. will include both the verbal idea and object. See Appendix A.

Finally, when the reference is to English spelling, orthography itself, the 5-dez sign is the only one used:  $[ \overset{\cdot\cdot\cdot}{B}_T \overset{\cdot\cdot\cdot}{B}_T^a G_{\perp}^{\perp} 5_D \supset B_{\perp}^{\perp} H H_{\ddagger}^x \cdot [$  'How do you spell your name?'



$5_{TV} 5_{TV}^{\dot{v}}$

(low allocher of Ø-tab, hands hang down from wrists)  $\times$  *helpless; unable to take action; idle* (with the sense of enforced idleness such as that caused by seasonal slumps in business).

$\sqrt{5} \sqrt{5}^z$      $55^z_{\eta}$

(double dez held about a foot apart)  $\mathcal{N}$  *wind, storm, breeze*.

With a forceful sig and usually with whole arm involved, 'storm'. With a gentle sig, 'breeze'. Some signers distinguish all three by using the forceful and gentle for 'wind' and 'breeze' and signing 'storm'  $\emptyset \bar{C}_a C_D^{\circ\#}$  (imitating a twister or tornado), but most will spell the word if exactness is desired.

$\sqrt{5_D} > \sqrt{5_D}^z$

(may have W-dez, or 4-allocher of B; forearms nearly vertical)  $\mathcal{N}$  *war, battle*.

$5_{\wedge} 5_{\wedge}^{I\sim}$

(double dez held an inch or so apart)  $\mathcal{N}$  *traffic*. A tense, extra large, or rapidly repeated sig, usually: *heavy traffic*.

$\sqrt{5_T} \sqrt{5_T}^{\dot{p}}$

(in high zero-tab region)  $\times$  *gay* used of person who likes parties or of parties; similar in structure and signification to  $\bigcirc 55^x \# \sqrt{5_D} \sqrt{5_D}^{\omega}$  *noisy* (dez hands on either side of head).

$5_{\wedge}^! 5_{\wedge}^{\omega\sim}$

(imit.: upraised fingers represent persons crowded together in contact; cheremically this sign is an intensification of 'traffic', above, in which the hands do not touch)  $\times$  *crowded*.

See also  $\emptyset \mathcal{J} \mathcal{A} \mathcal{J} \mathcal{A}^{\dot{a}}$

$5_{\perp} 5_{\perp}^{\omega\sim}$

(forearms remain fixed, heels of hands close together, as sig is made)  $\vee$  *flatter, cajole, butter up*. As the general sense is to flatter or encourage a person to do what the subject wishes, the palms of the hands are often directed to right or left for third person.

See also  $B_{\wedge\phi}$   $B_X^z$

$\dot{5}_{\perp}^! \dot{5}_{\perp}^{\omega\sim}$

(thumb tips kept in contact through the sig)  $\vee$  *flirt*.

$\sqrt{5} \sqrt{5} \overset{\omega}{\underset{N}{\sim}}$ 

(sig is from wrist but hands may move in fairly large arcs )  
 $\times$  *variable, unsettled; v fluctuate, vary.*

 $5 \overset{\pi}{\times} 5 \overset{\eta}{\cdot}$ 

(imit.)  $\vee$  *wrestle; N wrestling.*

 $5 \overset{\pi}{\times} 5 \overset{\eta}{\underset{v}{\cdot}}$ 

(relaxed fingers, partly interlocked, tips bent inward; sig imitative of action of segments of two cog wheels )  $N$  *motor, engine, machine, machinery.*

See also  $\emptyset \overset{\cdot\cdot}{5} \overset{\cdot\cdot}{5} \overset{\pi}{\times} \overset{\div}{\underset{v}{\cdot}}$

 $\text{---} \parallel \square \text{BB} \overset{v}{\cdot}$ 

$N$  *mechanic, engineer.*

 $\sqrt{5} \sqrt{5} \overset{\eta}{\underset{T}{\cdot}} \quad 55 \overset{a}{\underset{T}{\cdot}}$ 

(in high zero-tab, dez may be above shoulders )  $N$  *breeze.*

Used by some signers; most, perhaps, would spell the word; appears to be a fusion of  $\emptyset \sqrt{5} \sqrt{5} \overset{z}{\cdot}$  *wind*, and  $\cup B_T B_T \overset{\eta}{\underset{T}{\cdot}}$  *pleasant.*

 $5_a 5_a \overset{\#}{\cdot} \overset{\cdot\cdot}{\cdot}$ 

(sig: thumbs touch tips of converging fingers)  $\times$  *wet.* Some signers use this sign for 'soft' and the one following for 'wet'. Others use this sign with the sign for 'water',  $\cup W^x$  as prefix, or bring the 5-dez near the lips as a prefix:  $\cup 5_T^x \parallel \emptyset 5_a 5_a \overset{\#}{\underset{v}{\cdot}}$ ; or contract this to  $\cup 5_T 5_T \overset{\#}{\underset{v}{\cdot}}$ .

 $5_a 5_a \overset{\#}{\underset{v}{\cdot}} \overset{\cdot\cdot}{\cdot}$ 

(see preceding sign; closing may be only partial )  $\times$  *soft.*

 $5_a 5_a \overset{\#}{\overset{\dot{\cdot}}{\cdot}}$ 

(imit., thumbs touch and retreat from fingers as if handling a gummy substance)  $\times$  *sticky.*

 $5_o 5_o \overset{\#}{\wedge}$ 

$\vee$  *assume [responsibility], take up, take over.*

 $5_{\perp} 5_{\perp} \overset{\#}{\underset{v}{\cdot}} [OO]$ 

(5-dez closes into O configuration, dez or double dez may move down and toward centerline of body) *turn off the light(s), the light(s) went out.*

$\overline{5}5\#$

(double dez close to s-allocher of A)  $\vee$  *get, receive, obtain*.  
The meaning is limited to the concrete meanings of the English glosses. This sign would not be used, for example, in 'His father received him with open arms' (the sign glossed 'accept' would be used).

Three variants of this sign have been instituted experimentally in accordance with a theory that any sign with several related meanings or several possible English equivalents should be distributed in a group of distinct but similar forms. The three are:  $\emptyset \overline{G} G\#$  *get*,  $\emptyset \overline{R} R\#$  *receive*, and  $\emptyset \overline{O} O\#$  *obtain*. The aim of this experiment in coining initial-dez signs is to make American sign language vocabulary more nearly equivalent to English and so to increase the deaf signer's English vocabulary. Its main proponent is Max Mossel, an instructor at the Missouri School for the Deaf.

As far as the writers of this dictionary are aware, this kind of sign remains experimental and none of these variants has become part of current sign language or any of its dialects.

$\sqrt{5} \sqrt{5} \perp$

(metaphor: grasping and being raised by a cable dependent from 'God',  $\emptyset \sqrt{B} \wedge \eta$  localized in signs above and in front of signer)  $\text{N}$  *faith*;  $\vee$  *trust*. In formal signing, this sign is often the second or third part of a compound:  $\wedge G_T^x \parallel \text{---}$ ,

$\wedge G_T^x \parallel \emptyset CC^x \parallel \text{---}$ ,  $\emptyset CC^x \parallel \text{---}$ .

$5_T^+ 5_T^2$

(thumbs are crossed, palms in)  $\text{N}$  *butterfly*.

$\sqrt{5}_a \circ \sqrt{5}_a^2$        $\sqrt{5}_a \circ \sqrt{5}_a \vee$   
 $\vee$  *wait*.

$5_D \circ \sqrt{5}_D^2$

(imit., fingers play over the double rank keyboard)  $\text{N}$  *linotype machine*; *linotypist*, with or without the 'body' sign,  $[\ ] BB \vee$ .

$5^+ 5^2$

(double dez crossed at wrists, palms facing right and left)  
see  $\emptyset A^+ A^\square$  *German, Germany*.

$5_T 5_T \overset{\circ}{\wedge}$ 

(imit., the wiggling fingers for the flickering flame)  $_N$  *fire, flames*. The same sig is used in two related signs:

$\underline{B}_D 5_T \overset{\circ}{\circ}$  *boil* and  $G_{>}^x 5_T \overset{\circ}{\wedge}$  *candle*.

 $5_D 5_D \overset{\circ}{\vee}$ 

Short for compound, which see  $[\ ] 5_{<} \overset{\#}{\perp} \parallel \text{---} \vee \text{ } _N$  *snow*.

 $5_D 5_D \overset{\circ}{z}$ 

(imit.)  $_N$  *piano*;  $\vee$  *play the piano*.

 $\sqrt{5}_{\perp} \circ \sqrt{5}_{\perp} \overset{\circ}{\top}$ 

(a zero-tab variant, or, it may be an alternate symbolization, of  $[\ ] 5_{>} 5_{<} \overset{\circ}{\cdot}$ )  $_X$  *afraid*;  $_N$  *fear*.

 $5_D 5_D \overset{\circ}{\top}$ 

(sig: a sharp retraction of the fingers into claw-like configuration)  $\vee$  *freeze*;  $_X$  *frozen*.

 $5_D \circ 5_D \overset{\circ}{\perp}$ 

$\vee$  *flow*. Usually of liquid -- thus  $\cup W^x \parallel \text{---}$  *river* -- but may be used in such a context as 'the flow of traffic' when the attention is on the steady stream of cars in one direction, as on a freeway.

 $5_D^+ 5_D \overset{\circ}{\perp} \cdot \quad 3^x 3 \overset{\circ}{\perp}$ 

(imit., double dez crossed; little fingers may be linked; variant has thumbs in contact)  $_N$  *spider, insect*.

See also  $\sqcup 3 \overset{\circ}{\perp}$

 $5_a 5_a \overset{\circ}{x}$ 

(sig: thumbs graze fingertips from little finger to index as hands separate; double dez in O or A configuration at conclusion of sig)  $\vee$  *fade, disappear, vanish*.

 $5^{\pi} 5 \overset{\circ}{\circ}$ 

(fingers interlocked, thumbs circle each other)  $_N \text{ } _X$  *Quaker*.

 $5^{\pi} 5 \circ$ 

(perhaps imitative of American rail fence; sig, horizontal circle)  $_N$  *America, American*;  $_X$  *American*.

55<sup>)(</sup>·[OO]

(sig: the 5 double dez close to O configuration) <sub>N</sub> *meeting*.

5<sub>D</sub> 5<sub>a</sub><sup>)(x</sup>#[OO]      0<sub>D</sub> 5<sub>a</sub><sup>)(x</sup>      O O<sub>a</sub><sup>)(x</sup>

(imit.) <sub>v</sub> *add*; <sub>N</sub> *addition*. In use the zero tab sign signifies summing or totalling. With the others the O-tab may be thought to represent something to which the dez and sig make an increment. The sign with O-dez is often used with repeated sig to refer to repeated small incrementation.

5<sub>T</sub><sub>v</sub>5<sub>T</sub><sub>v</sub><sup>)(x</sup>

(metonymic; fingers of one hand clasped by thumb and forefinger of other) <sub>N</sub> *wedding*.

See also Ø C C<sup>x</sup>

5<sub>D</sub> 5<sub>D</sub><sup>)(</sup>

<sub>v</sub> *converge, gather*. See variant Ø √B<sub>Λ</sub> √B<sub>Λ</sub><sup>η</sup> under Ø B<sub>D</sub>B<sub>D</sub><sup>I~</sup> *walk*.

5<sub>Λ</sub> 5<sub>Λ</sub><sup>x</sup>·

<sub>N</sub> *football* [the game]; <sub>v</sub> <sub>N</sub> *scrimmage*.

''' 5<sub>T</sub> 5<sub>T</sub><sup>x</sup>

<sub>v</sub> *merge, mesh, combine*. The basic meaning of 'join' with the restriction that what is joined is numerous or complex, as when a township 'annexes' property adjacent to it, or when two groups 'join forces'.

''' 5<sub>T</sub> 5<sub>T</sub><sup>x</sup><sub>v</sub>

(same as sign for 'motor', Ø 5<sub>T</sub><sup>x</sup> 5<sub>T</sub><sup>η</sup><sub>v</sub>·, except that the sig is done once, the fingers smoothly disengaging) <sub>v</sub> *operate smoothly, jell, coordinate*. Clearly related to 'motor' this sign nevertheless has broad figurative applications where that has not.

55<sup>x</sup><sub>#</sub>·[OO]

<sub>N</sub> *story*; <sub>v</sub> *tell a story*. See article on ∪ G<sub><</sub><sup>⊙</sup>· *talk*.

5<sub>α</sub>5<sub>ν</sub> † ‡ #

ν *destroy*; N *destruction*.

5<sub>></sub>5<sub><</sub> ̊ I

(the spread fingers pass through each other and back ) X *gray*.

See also Ø R<sub>T</sub> <sup>ν</sup>.

5'5 †

(hands side by side initially close together or actually in contact at fingertips; a larger than normal sig may signify 'too much' ) X N *much, too much*.

See also B̄<sub>ν</sub> B<sub>ν</sub> <sup>τ</sup> ^

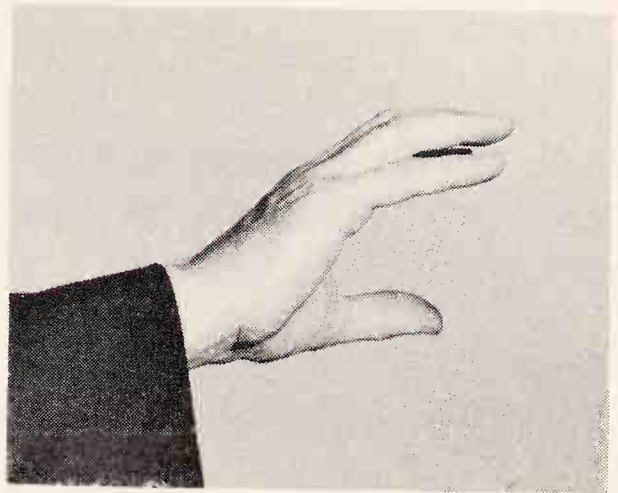
5<sub>></sub>'5<sub><</sub> † # [OO]

N *football* [the ball only]. For the game, see Ø 5<sub>∧</sub>5<sub>∧</sub> <sup>π</sup>.

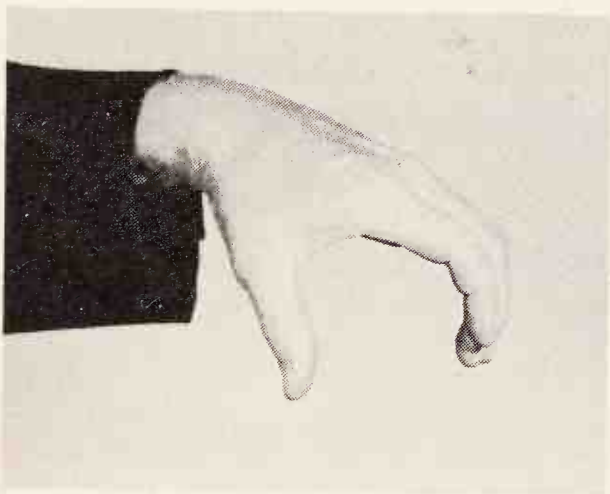
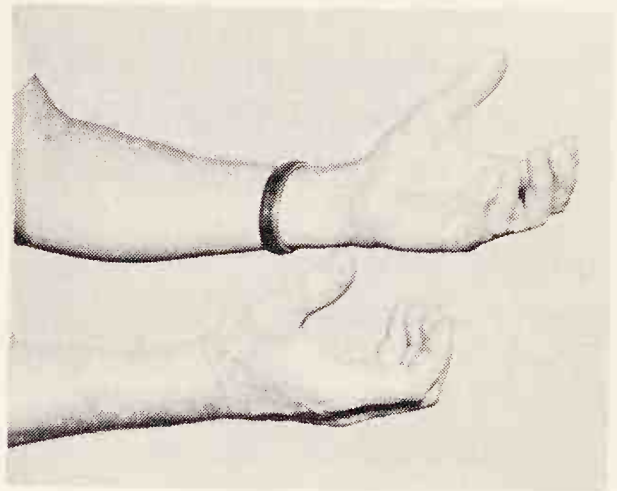
Ø C



C



C

C<sub>D</sub>C<sub>a</sub> C<sub>a</sub>

The curved hand as dez, a configuration also used as tab. Its allocheric variations are many, as the size of the arc the hand makes, the spreading of the fingers, and the tenseness or laxness of the whole configuration are continuously variable within these limits: C will become O once the thumb makes contact with the tips of the fingers, and an increasingly flat, open C will be indistinguishable from a B.

The configuration is also the 'c' of the American manual alphabet.

C<sub>L</sub> <sup>v></sup>

(imit., initial dez draws a cross starting in high Ø-tab) N cross.

$C_{\perp}^N \quad C^{\dot{i}} \quad B \quad C_X^N$

(imit.; any reachable part of body may be used as tab)  $N \vee$   
*scratch, itch.*

$\vee C^> \quad \text{---}^a$

(initial dez; sig makes small arc)  $N \times$  *Christmas*. The following signs for 'Santa Claus' are also in appropriate context understood as 'Christmas':  $\cup C_a^z$ ,  $\cup C_v^a$ ,  $\cup CC_v^a$ .

$\# C^{\dot{z}} \quad \text{---}^i$

(initial dez, Fr. *cent*)  $N \times$  *-hundred*. This sign occurs as the second element in compound signs which have a numeral as first element. When the first element is 2, 3, 4, or 5, this sign may consist only of a slight crooking of the displayed fingers. For approximations the sign for 'about'  $O_{>} G_{<}^{\circ}$  is followed by the significant numeral and then this sign, its sig being made larger as the latitude of the approximation is wider.

$C^{>\vee}$

(sig describes a '?' usually accelerating on the descending part)  $N$  *Chicago*.

$\vee C^{\dot{i}}$

$N \vee$  *pass* [football]. See  $\emptyset \vee A_{\perp}^{\square}$  *throw* for other 'throw' signs.

$\vee C_v^{\perp}$

(panto.; dez and sig more or less exactly copy bowling action)  
 $\vee$  *bowl*;  $N$  *bowling*.

$C_{\perp}^{\perp} \quad \cup C_v^{\perp} \quad \bar{J} C_v^{\perp} \quad \cup C^{\times} \# \bar{J} C_v^{\perp}$

$\vee$  *force, coerce*;  $N$  *force, coercion*. This sign in all its variant forms has the meaning 'force' only in the sense 'coerce'. Not a synonym for 'power'. Ex.:  $[ \text{bob } \bar{J} C_v^{\perp} \text{ john } B_n . 5_v^2 ]$   
 'Bob forced John to study.' It is probable that the shorter forms derive from the compound.

See also  $\vee B_v^{\times a \times}$

$C_{\perp}^a \quad \text{---}^{\omega}$

(panto.)  $\vee$  *turn* [dial, knob, faucet, etc.]. The dez may be  $L$  or  $X$  adjusted to indicate size of object turned.



$C_{\downarrow}^{\text{p}} \cdot \quad O_{\downarrow}^{\text{p}} \cdot \quad F_{\text{p}}^{\vee} \cdot$

(imit.; all variants may be signed with 'black' prefixed --  
 $\wedge G_{<} \overset{\text{z}}{\times} \# \text{---} ) \quad \text{N } pepper.$

$\sqrt{C}_{\text{T}}^{\#} \quad \sqrt{5}_{\text{T}}^{\#}$

(imit.)  $\vee$  *grab, take, grasp*. As this sign imitates the actual motion of reaching, seizing, scooping, snatching, and the like, its sig allows innumerable variations in direction, tempo, and extent. The verbs used here and any conceivable synonym may be accurately rendered by variations of this sign. But note that English vocabulary is digital, ASL analogous. The English speaker's choice of a word -- 'snatch', for example -- rules out all other synonyms; but the sign may combine the meanings of 'snatch' and 'seize' or of other words in one complex of configuration and movement.

$C_{\perp}^{\#} \# \# \text{B}_{\text{p}} \quad A_{\text{p}}^{\perp}$

$\vee$  *arrest*;  $\times$  *arrested*. See 'grab' above, and 'seize',  $\emptyset C_{\perp} C_{\perp}^{\#}$ .

$\sqrt{C}_{\text{a}}^{\#} \cdot \quad \sqrt{X}_{\text{a}}^{\#} \cdot$

$\vee$  *subscribe* -- in sense 'get regularly by mail'; perhaps a special case of repeated 'get'.

$C_{\text{p}} C_{\text{p}}^{\vee} \cdot$

(may be signed with 'water' prefixed --  $\cup W^{\times} \# \text{---} ) \quad \text{N } \vee$  *rain*.

$C_{\text{p}} C_{\text{p}}^{\text{N}\sim}$

(imit.; dez may be slightly bent spread 5)  $\vee$  *type*;  $\text{N}$  *typewriter, typist* with or without suffix:  $\text{---} \# \text{[]BB}^{\vee}$ .

$\sqrt{C}_{\wedge} \sqrt{C}_{\wedge}^{\text{N}\sim}$

$\text{N } \vee$  *chat*. See  $\cup G_{<}^{\text{p}} \cdot$  *talk*.

$\sqrt{C}_{\text{p}} \sqrt{C}_{\text{p}}^{\text{z}}$

$\vee$  *act, do, behave*;  $\text{N}$  *action, activity, behavior*;  $\times$  *active*. See also article under  $\text{D } A_{\text{p}}^{\times} \cdot$  *work*.

$\text{---} \# \text{[]BB}^{\vee}$

$\text{N}$  *actor*. May also be signed  $\text{[]} \dot{A} \dot{A}^{\vee\sim} \# \text{[]BB}^{\vee}$ .

$C_{\text{a}} C_{\text{a}}^{\text{T}} \cdot \quad \text{---} \dot{\text{z}} \cdot$

(dez may vary from slight cupping of palms to spread claw-like allocher and this range of variation may be keyed to degrees of intensity of meaning)  $\vee$  *want*.

$C_D C_D^\perp$

<sub>N</sub> people or things massed together, many; <sub>X</sub> many, lots of.

See also Ø  $A_a A_a^\square$ .

$\mathcal{N}^1 \mathcal{V} C^{\text{I}}$  }  $\mathcal{V} C^1 \mathcal{V} C^{\text{I}}$ .

<sub>N</sub> coconut.

$CC^{\dot{a}}$        $CC^{\text{X}}$

(sig motion is checked so that double-dez rotates only a few degrees) <sub>N</sub> group, class; with repeated sig, and often with successive displacement of the whole sign to right or left: <sub>N</sub> classes, divisions.

$C_a C_a^{\text{D}}$

(imit., hands mold the shape) <sub>N</sub> bowl, vase.

$C_a C_a^{\dot{v}}$

<sub>V</sub> don't want to.

$\bar{C}_a C_D^{\text{D}}$

(sig may include upward motion) <sub>X</sub> upset; <sub>N</sub> things in confusion. Made in close, low zero-tab, or with body-tab, 'upset stomach'.

$C_{>} C_{<}^{\omega\sim}$

(imit.) <sub>V</sub> wash [clothes in a washing machine].

See also Ø  $A_{Dv} A_{Dv}^{\text{Y}}$   
 $\bar{B}_a A_D^{\text{I}}$

$CC^{\eta}$

(imit.) <sub>N</sub> basketball; <sub>V</sub> play basketball. See also Ø  $\mathcal{B}^{\text{V}>\text{V}}$

$CC^{\#}$       —  $\frac{\#}{\text{V}}^{\sim}$

(meton.) <sub>N</sub> milk; <sub>V</sub> milk a cow.

$C_{\perp} C_{\perp}^{\#\sim}$

(panto.) <sub>V</sub> climb.

$\mathcal{N}_{\perp} \mathcal{V} C_{\perp}^{\#}$

<sub>V</sub> take down, tear down. Examples: 'Take down the Christmas decorations.' 'The Greeks tore down the walls.'

$\bar{C}_D C_D^{\#}$        $5_{\perp} 5_{\perp}^{\#}$        $\mathcal{N} \mathcal{V} C^{\#}$

(imit.) <sub>V</sub> catch. 'Catch a ball' is signed Ø  $CC^{\frac{\text{X}}{\text{T}}}$ .

$C_{\perp} C_{\perp} \# \quad \text{---} \# \sim \quad 5_{\perp} 5_{\perp} \#$

(imit.)  $\vee$  *seize, capture*. The alternate sig movement has implications of continuing or repeated action. 'Arrested by the police' uses this sign as second element in a compound, or a one hand variant as first element:  $[\ ] C^{\times} \# \# \emptyset C_{\perp} C_{\perp} \#$

$\emptyset C_{\perp} \# \# \# B_D A_D^{\perp}$

$\bar{C}_a C_D^{\circ \sim}$

(spread allocher of C-dez)  $\vee$  *mix, confuse*;  $\times$  *mixed up, confused*.

$\bar{C}_a C_D^{\circ \#}$

(sig begins with double dez counter rotating but ends with right hand only closing as it goes upward; observed in platform or poetic usage only)  $\vee$  *storm*. Most signers use sign for 'wind',  $\emptyset \sqrt{5} \sqrt{5}^z$  or spell 'storm'.

$CC^{\omega} \quad B_a B_D^{\omega} \quad G_a G_D^{\omega}$

(panto.)  $\vee$  *diminish, become smaller*. Of the two elements in this sign's meaning 'become smaller', the former 'becoming' is emphasized by the twisting of the dez hand(s). Indeed by letting the hands approach each other very slowly while twisting the hand(s) in small arcs, the signer may, with or without humorous intent, change the relation to 'reduce little by little'. See also  $B_a B_D^{\omega}$  *less*.

$CC^{\#} [\bar{A}A]$

(the double-dez hands about a foot apart approach more or less quickly as they close into the s-allocher of A and finish with right fist on top of left)  $\vee$  *condense, summarize, abbreviate*. Frequently used in classroom situations, this sign, as the glosses imply, often refers to the act of shortening a linguistic expression. In fact, it may have a nominal use, 'précis'. It is worth noting that the signs for 'sentence', 'story', and 'language' are operationally opposite, the double dez beginning together and separating.

$C' C^{\omega \times}$

(double-dez hands held so contact is between corresponding fingertips)  $\vee$  *get together*. May signify the coalescence of a group of persons or the meeting of two factions -- perhaps a combination of  $\emptyset CC^{\hat{a}}$  *group* and  $\emptyset A'A^{\times}$  *with*.

$\sqrt{C_D} \sqrt{C_D}^{X \cdot}$

See  $D A_D^{X \cdot}$  *work*.

$C^1 C^X$

(dez is widely spread allocher of C; sig motion brings all fingertips and thumb tips into contact with opposites)  $N$  *ball*.

$CC^{\text{II}}$

$\vee$  *marry*;  $N$  *marriage*;  $\cap 5_D \# \parallel$  — *husband*;  $\} \dot{A} \vee_X \parallel$  — *wife*.

See also  $\emptyset 5_{TV} 5_{TV}^{X \text{II}}$

$CC^{\text{II} \div}$

(double dez may close after separation to fist configuration)

$N \vee$  *divorce*;  $X$  *divorced*. Some signers use for this meaning the sign for 'separate':  $\emptyset \overset{\cdot\cdot\cdot}{B}_{>T} \overset{\cdot\cdot\cdot}{B}_{<T} \div$  or a variant of it ending with hands closed to A:  $\emptyset \overset{\cdot\cdot\cdot}{B}_{>T} \overset{\cdot\cdot\cdot}{B}_{<T} \#$ .

$C_a C_D^{\text{II} \text{'}}$

(imit.)  $N$  *hamburger*. In general use refers to the cooked meat patties, with or without buns. Informally, the ground meat uncooked. A hamburger sandwich may also be referred to by one of the several signs for 'sandwich'; see  $5 B_a^{\circ \cdot}$ .

$\overline{CC}_X^{\dagger \cdot}$

(initial-letter dez; the point of crossing and contact is the wrist bone)  $N$  *calculus*.

See also  $\emptyset \overline{W}_> W_{<}^{\dagger \cdot}$

$C_D \overset{\cdot\cdot\cdot}{C}_X \div \dots$

(metaphor.)  $\vee$  *analyze*. On Gallaudet campus refers to separation of elements, as  $[AA^{\perp} C_D \overset{\cdot\cdot\cdot}{C}_X \div B_a Y_D^X \sqrt{B_T} \sqrt{K_V}^Z]$   
 'Try analyzing that poem.' Cheremically related to  $\emptyset \overset{\cdot\cdot\cdot}{B}_{>T} \overset{\cdot\cdot\cdot}{B}_{<T} \div$   
*separate*.

$\overline{C}_a C_D^{\text{'}}$

(double dez kept separated by a few inches)  $X$  *upside down*.

$CV^{\# \circ}_{\vee}$

(left dez closes as right passes down through; right dez becomes  $H_{\wedge}$ )  $X$  *both*. Listed also under C-tab.

See also  $\emptyset V_T^Z$

Ø E



E



Ė̇̇

The retracted hand chereme, used as dez. Differences in the degree of contraction of the fingers are allocheric, the more open shown with a mark ( $\overset{\cdot\cdot\cdot}{E}$ ) for convenience. Also a configuration of the one hand manual alphabet as shown.

 $E^N$ 

See  $\emptyset \bar{B}_a V_v^N$  *elevator*.

 $E_{\perp}^>$ 

(initial dez; sig direction is toward the east if known, hence sign may be made  $E_T^<$  or  $E^{\perp}$  or  $E^T$ )  $N \times$  *east*.

 $E^{\omega \cdot} \quad E E^{z \cdot} \quad E E^{ax}$ 

(initial dez)  $N \times$  *Easter*.

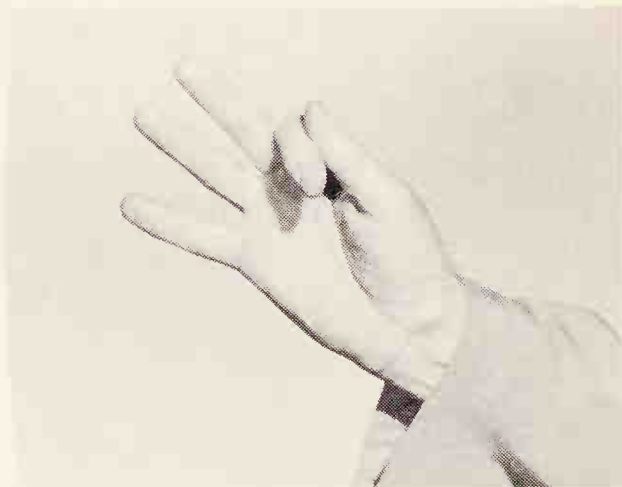
 $\sqrt{E_T}^{\circ}$ 

(initial dez; tab may be as high as to right of signer's face)  
 $N$  *Europe*;  $N \times$  *European*.

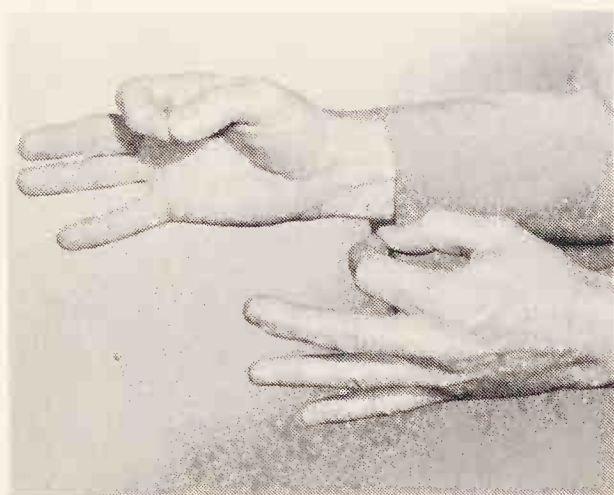
Ø F



F



F



FF



F<sup>II</sup>F

The symbol for a hand configuration identical with 'f' of the manual alphabet or allocheric variants of that. The essential features are contact of thumb and forefinger and extension of the other three fingers. As dez or tab in sign language this configuration symbolized 'F' may shape the thumb and forefinger into a circle or press the thumb against the tightly crooked finger; the extended fingers may be spread or close.

As an alphabetical symbol in the one-hand American manual alphabet the configuration is nearly as free to vary. (However in the one-hand alphabet in use in Eire the thumb and bent forefinger make a cross, 'f', contrasting with the thumb and forefinger tip to tip in a circle, which denotes 'g' in Irish finger spelling.)

$F^{\cdot}$      $F^{\dot{}}$      $\surd F^{\times}$

(dez allocher is that in which thumb and forefinger make a circle)  $N$  *hole*. With forearm or other body location as tab the sign will designate 'hole in the clothing there'. For a larger hole the sign may be  $\emptyset C_{>} C_{<}$ , but variation is wide here. Some signers may represent the hole, some may outline it with a G or I dez, but many will spell 'pit', 'circle', or other specific word instead of signing.

See also  $\emptyset G^{\circ}$

$\surd F_T^{\vee}$

$\times$  *every Friday, on Fridays.*

$\surd F^{\perp \cdot}$

$\vee$  *preach.*

— # [ ]  $BB^{\vee}$

$N$  *preacher, minister.*

$F_D^a$

(initial dez)  $N$  *France*;  $\times$  *French.*

$F_{\vee}^{\# \wedge}$      $L_{\vee}^{\# \wedge}$      $\underline{B}_D F_{\wedge}^{\#}$      $\underline{C} F_{\wedge}^{\circ \#}$

(probably imitative; in second variant B is tab, but dez starts below and finishes above tab without contact; thumb and forefinger in all three variants may not make contact until the sig is under way)  $\vee$  *find, discover.*

$F_T^{\#}$      $L_T^{\#}$      $FF_T^{\# \sim}$      $V_T F_T^{\# > \#}$

$\vee$  *choose, pick*;  $N$  *choice.*

$F^{\circ}$

(initial dez)  $N \times$  *Friday.*

$FF^{\dot{}}$

(size and tempo of sig are variable through a wide range as modification of meaning)  $\times$  *determined, firm*;  $\vee$  *decide*;  $N$  *decision*. See also the compound form:  $\wedge G_T^{\times} \#$  —.

$F_D F_D^{\vee \cdot}$

(meton.)  $\vee$  *dye, bleach* [hair, clothes, etc.].

FF<sup>N~</sup>

(meton., the scales of justice) <sub>N</sub> *justice, court, judge*; <sub>x</sub> *if.*

√F√F<sup>z</sup>      √O√O<sup>z</sup>

See article, ∅ OO<sup>⊥</sup> *nothing.*

FF<sup>⊥</sup>      F F<sup>⊥</sup>

(there is apparently free variation between these two kinds of sign, first the double-dez with both making parallel simultaneous movement, second one hand as tab, the other as dez, only the dez moving) <sub>v</sub> *postpone.*

√F<sub>T</sub>√F<sub>⊥</sub><sup>T⊥</sup>

(sig: left dez moves backward over left shoulder as right moves forward) <sub>N</sub> *false preaching*; <sub>v</sub> ———. There is no equivalent verb in English, as translation -- '[one] does not practice what he preaches' or '[one] does the opposite of what he advocates'.

FF<sup>I~</sup>

<sub>v</sub> *describe, explain.*

F<sup>x</sup>F<sup>I</sup>      ———<sup>z</sup>      ———<sup>v</sup>

<sub>x</sub> *related, associated, connected.*

F<sup>I</sup>F<sup>ax</sup>

(initial dez, probably formed on analogy with 'group' ∅ CC<sup>ā</sup>)  
<sub>N</sub> *family.*

FF<sup>dx</sup><sub>Λ</sub>      ———<sup>ox</sup><sub>Λ</sub>

(sig: as hands move up and together both turn in pronation so that contact is along sides of thumbs and forefingers; or, hands separate and move up and together, meeting at the tips of thumbs and forefingers) <sub>N</sub> *value, worth*; <sub>x</sub> *important, valuable, worthy.*

F<sup>I</sup>F<sup>□</sup>···

(sig: thumbs and forefingers in contact open as hands move down in small opposite arcs, touch again, and repeat, finishing in contact; Roman Catholic) <sub>N</sub> *rosary.*

F<sup>x</sup>F<sup>□</sup>

<sub>v</sub> *disconnect, unfasten.*



$F^{\text{I}}F^{\text{O}}$ 

√ *cooperate*; <sub>N</sub> *cooperation*, ———. When this sign is used as the last (also first in the case of 'members') element of a compound it relates to persons and the ties that make them a group: Ø X X<sup>I</sup> " :: ——— 'friends'; } Å<sub>X</sub><sup>V</sup> :: Ø G<sub>O</sub><sup>I</sup> G<sub>O</sub><sup>X</sup> :: ——— 'sisters', 'sisterhood'; [] W<sub>T</sub><sup>X>X</sup> :: ——— or ——— :: [] B B<sup>V</sup> 'members', 'fellow members', 'membership'. The plural idea seems to attach to the sig which moves the joined double-dez. For singular, see Ø F F<sup>I</sup> :: [] B B<sup>V</sup>.

 $FF^{\text{XO}}$ 

× *useless, worthless, pointless*. The sign for 'worth', Ø F F<sup>O</sup><sub>Λ</sub><sup>X</sup>, may be made first so that the compound could be translated as 'worth nothing', but the quick approach and touch which begin the sig of this sign may be considered a sufficient indication of the 'value' concept. Compare Ø √ F F<sup>Z</sup>, under Ø O O<sup>⊥</sup> *nothing*.

 $FF^{\text{I}}$ 

(the dez hands are not actually in F configuration until the sig takes place) √ *join together, belong, connect*.

 $—— :: [] B B^{\text{V}}$ 

<sub>N</sub> *member*, literally \**joiner* but with none of the English word's connotation. See 'cooperate' above.

 $FF^{\text{I}'}'$ 

(imit.: links are represented vertically) <sub>N</sub> *chain*. See 'join' above.

 $FF^{\text{I}'} \# \cdot \cdot$ 

See ∪ G<sub><</sub><sup>O</sup><sub>I</sub> *talk*.

 $F' F^{\dagger} \quad \text{—} \frac{\dagger}{\text{D}} \quad F' F^{\dagger}_{\text{D}}$ 

(begins with hands in contact at tips of joined index fingers and thumbs) <sub>N</sub> *sentence*.

 $F' F^{\dagger}_{\omega}$ 

<sub>N</sub> *language*. Closely related chereimically and semantically to sign above.

$F_D^! F_D^{\ddagger} \quad O_D O_D^{\ddagger}$

(imit., the rolled parchment presented horizontally)  $N$  *diploma, degree.*

$\sqrt{F}^{\dagger} \sqrt{F}_D^{\ddagger}$

(initial dez) Variant of  $\emptyset \sqrt{A}^{\dagger} \sqrt{A}^{\ddagger}$  *free.*

$\overline{F} F'' \quad \overline{X} X''$

(the double dez, one hand above and slightly ahead of the other, exchanges positions)  $\vee$  *exchange, substitute;  $\times$  instead.*

$\overline{F}_a F_D''$

$\vee$  *translate, interpret;  $N$  translation.*

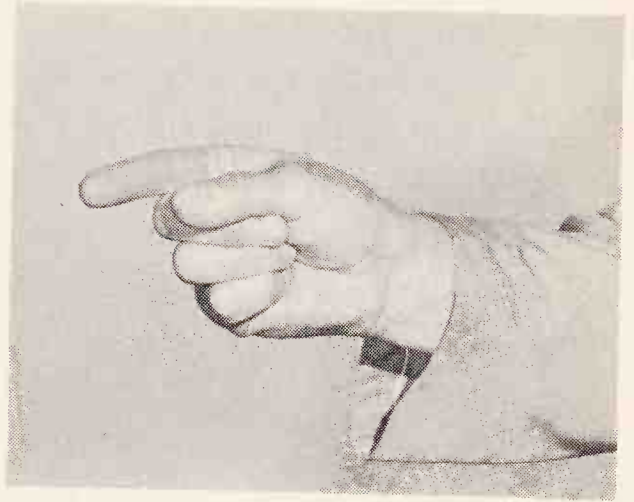
—  $\parallel$   $[\ ] BB^{\vee}$

$N$  *translator, interpreter.*

ØG



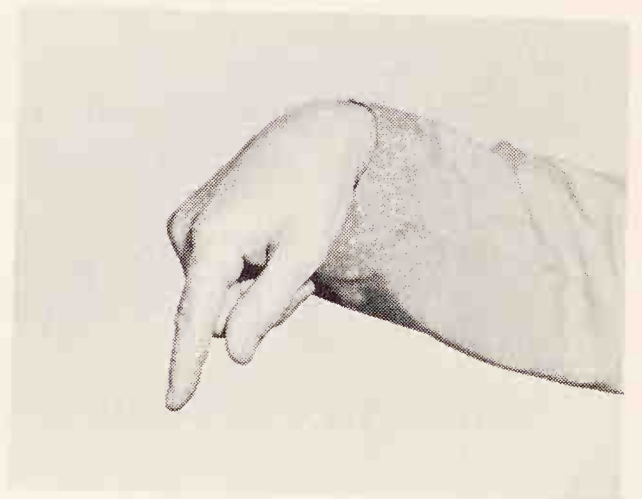
G



G(g)



G<sub>d</sub>(d)



G<sub>v</sub>(q)



G<sub>λ</sub>(1)



G<sub>T</sub>

Ø G

The index-hand chereme as dez (also used as tab in a number of signs). Its essential feature is the extended index finger; the rest of the configuration makes for only allocheric variation in American sign language. When the sig of a sign involves interaction, contact is usually made with tip of index finger, or its side, palmar, or dorsal surface; but in a few signs the contacting part is the little-finger end of the hand.

The configuration also has alphabetic and numerical significance as shown in the illustrations.

$G^{\wedge}$

x *up*.

$G_v^{\vee}$

x *down; deep*. In the latter meaning the sig may be made longer than for 'down', but the two are cheremically identical. 'Deep' is also signed  $5_D G_v^{\circ}$ .

$G_{AT}^{\perp N}$

*person*. A sign occurring in narrative or anecdote, its full meaning is 'one person walking alone'.

$G_{<}^>$

x *first*. See Appendix B.

$G_v^{\dot{>}}$

(initial dez, d-allocher) x *damn*.

$G^{>v}$

(initial dez, d-allocher; Regional)  $N$  *Detroit*.

$\sqrt{G_{\wedge}^<}$

(sig may be in any direction in front or to the side of signer's body;  $\sqrt{G_{\wedge}^{\perp}}$  may denote someone passing to signer's right)  $v$  *pass by*.

$G^z$

(although having tab, dez, and sig, this is not a sign but a letter of the manual alphabet) 'z' in finger spelling.

$G_{\wedge}^{z \cdot} \text{ --- } \omega$

(initial dez, d-allocher) x  $N$  *Democrat; diamond; x deuce* [tennis score]. 'Diamond' has another sign as well:  $D G_{\wedge}^{x \omega}$ .

$G_{\wedge}^{z \cdot}$

x *where*.

See also  $\emptyset \sqrt{B_a} \sqrt{B_a}^{\circ}$ .

$G_{\check{v}}$ (imit.)  $_N$  lightning. $G_{\lambda T \perp \check{z}}$  $_X$  lonely;  $_V$  walk alone. In the first sense given this sign is often used as second element of the compound --  $\cup G_{\lambda \check{X}} \parallel \text{---}$ .See also  $\emptyset B_{\check{v}} B_{\check{v}}^{I \sim}$  $G_T^T$  $_N$  me, I. Zero-tab variant of  $[\ ] G_T^X$ . $G_{\perp} [ >, < ]$ (sig direction is continuously variable over the space in front of the signer, but once either signer in communication locates the referent by making the sign subsequent reference will keep this location)  $_N$  he, she, you, they. Formal, plural:  $\emptyset \sqrt{B_a} >$ . $G_{\perp} \parallel B^{\check{v} T}$  $_N$  God. Shown here as a compound sign but made with very smooth transition, the G opening to B-dez as it moves, this is more often seen as a single sign,  $\emptyset \sqrt{B^{\check{v} T}}$ . $\sqrt{G}^{\check{i}} \text{---} \check{i}$ (sig: emphatic, the motion is quick and checked so the dez makes a slight jerk)  $_X$  far; fast.See also  $\emptyset \overset{\cdot\cdot}{A} \overset{\cdot\cdot}{A} \square_{\lambda}$   
 $A' \sqrt{A}^{\perp}$  $G_{\perp \lambda}^{\check{i}}$ (sig, an upward jab; may also be made toward the signer when the signer is object --  $[\ ] G_T^{\check{X}}$ )  $_V$  insult, insult someone. $G^{\check{a}}$  $_N$  one dollar. Also,  $_X$  first -- see Appendix B. For 'dollar' see also  $B_{>} C_{>}^{\check{x}}$ . $G^{\omega}$ (initial dez, g-allocher)  $_X$  green. $G_{\lambda}^{\eta \cdot}$ See  $\emptyset A^{\dagger} A_{\perp}^{\square \cdot}$  scold.

$G_{\wedge \vee}^{\square} [V]$

$N \times$  *one-half*.

NOTE: Any fraction may be signed in this way: dez for the numerator; sig, moves downward and changes to dez for denominator. In this sign 'two' is signed below 'one'. See also numeration in Appendix B.

$G_{\perp}^{\dot{\imath}}$      $G^{\circ \perp}$      $GG_{\perp}^{\dot{\imath} \sim}$      $GG_{\perp}^{\dot{\imath} \square} [55]$

$\vee$  *ask, inquire, question*. This sign has several variant forms, some with considerable difference in use or meaning:

1.  $G_{\perp}^{\dot{\imath}}$      $G_{\# \perp}^{\square}$  (Sig: as the dez moves out the extended index finger is crooked; or, the bent index finger straightens. NOTE: The bent dez variant may be used in any of these signs. It is here symbolized  $G_{\#}$  which represents a hand identical with the X-dez. However the signer "feels" this to be a G-sign.) when uninflected is equivalent to  $\emptyset B' B_{\vee}^{\top}$  in its sense 'ask', which see. Either may be used when subject and object are implicit in the context or with explicit signs:  $([\square] G_{\top}^{\times} G_{\perp}^{\dot{\imath}} A_{\circ} A_{\circ}^{\vee} [\square] G_{\top}^{\times} GG_{\perp}^{\eta} \sqrt{5}_{\top \circ} \sqrt{5}_{\times}^{\perp} [ \text{'I asked, "Can I go to the movies?"'} ] \text{ } [ j a n e G_{\perp}^{\dot{\imath}} B_{\vee} G_{\times}^{\vee} G^{\vee} C_a C_a^{\top} \cup O_{\top}^{\times} \# \sqrt{B} \sqrt{B}_a \hat{\top} ] \text{'Jane asked him what he wanted for breakfast.'}$

2.  $G_{\perp}^{\dot{\imath} \cdot}$  (the sig repeated as the dez moves to the right pausing at each repetition) is an inflected form of the sign with the meaning of asking several persons the same question. Meanings like 'each' and 'several' are contained in the emphatic and repeated segmentation:  $(\sqrt{F}^{\perp \cdot} \# [\square] B B^{\vee} G_{\perp}^{\dot{\imath} \cdot} A_a A_a^{\square} B_a O_a^{\times} A_{\circ} A_{\circ}^{\vee} O_{\top} O_{\top}^a ] \text{'The minister asked each of them how much money he could give.'}$  NOTE: The signer is free to render 'ask each' in two signs,  $G_{\perp}^{\dot{\imath}} A_{\circ} \dot{A}^{\vee}$  or  $B' B_{\vee}^{\top} A_{\circ} \dot{A}^{\vee}$ .

3.  $G_{\perp}^{\dot{\imath} \cdot}$  (the index finger crooking and straightening as the dez moves smoothly to the side) is another inflected form with the

meaning of inquiring. The object is plural as in 2. but without reference to distinct individuals:  $([\square] \sqrt{B_T} \eta \bar{B}_D \ddot{B}_D^x B_a K_v^z B_a \supset B_a \kappa \eta \bar{D} F_D^x ) ([\square] G_T^x G_{\supset}^{\dot{x}} G_D^+ G_D^{\div} G_{\supset} G_X^{\vee} F_v^{\#} \wedge )$  'At last night's party I lost my watch. I asked around but couldn't find it.'

4 a.  $G^{\circ\perp}$  (the finger drawing a question mark and adding the dot with a stab) also signed  $G_{\#1}^{\circ\perp}$ , is actually a symbol of a printed symbol, a convention taken over from printing or writing to signal the end of a question. It may be used as in print, at the end of a sign language utterance requiring an answer, but its use in ordinary conversation is likely to suggest affectation or over preciseness. This may be because a question in normal sign conversation when not marked by order or a question sign ('which', 'why', etc.) is shown by the bodily attitude or facial expression of the signer. However in platform signing the bodily and facial cues may escape an audience at greater than conversational distance. Here the use of the 'question mark' sign is normal and acceptable usage.

4 b. This same sign and a variant  $G^{\hat{x}}$  have another use, as a one-sign utterance expressing slight skepticism, doubt, or polite but complete disagreement about another's statement. Curiously the 'question mark' sign with appropriate facial expression works at either end of the range: 'Oh, do you think so?' and 'I question that very much.' The variant,  $G^{\hat{x}}$ , expresses actual unresolved doubt: 'Hmmm.'

5.  $GG_{\perp}^{\dot{x}\sim}$  is a double dez inflection of the base sign, the hands performing the sig action alternately. It means to ask a person successive questions, hence can translate 'interrogate', 'question', 'examine', 'interview':  $([\square] C^x \cdot GG_{\perp}^{\dot{x}\sim} \wedge 5_D^{\#} )$  'The police questioned the man.'

6.  $GG_{\perp}^{\dot{x}\square}$  [55]  $B_{\perp} B_{\perp} \dot{x}\square$  (the double dez opening into spread hands, or beginning in spread allocher of B) is cheremically related to the preceding but has nominal uses only:  
 $\perp$  examination, test, quiz.

$G_{\lambda}^{\circ}$  —<sup>z</sup>  
 (initial dez, d-allocher) <sub>N</sub> *dictionary*.

$G^{\circ}$  C' C<sup>x</sup> L' L'<sup>x</sup> C G<sub>x</sub><sup>o</sup>  
 (sig of last variant: the index fingertip of the dez traces the curve of the tab and continues to close the circle) <sub>N</sub> *circle*;  
<sub>x</sub> *round*. Squares and triangles may also be outlined with movement (sig): Ø G<sub>⊥</sub>' G<sub>⊥</sub><sup>÷v</sup><sup>x</sup> *square*; or with finger configuration (dez): Ø L<sub>></sub>' L<sub><</sub><sup>x</sup> *triangle*; but most signers prefer to spell the words. See also Ø F''

$\sqrt{G}^{\circ} \# \sqrt{O}^{\square}$   
 See ^ C<sup>x</sup> *sun, moon*.

G<sup>o</sup>· G<sub>v</sub><sup>o</sup>·  
 (imit.) <sub>v</sub> *spin, whirl*.

$\sqrt{G}_{\perp}^{\circ}$   
 One of several variants of ∪ V<sub>D</sub><sup>o</sup> *snake*.

$\sqrt{G}_a^{\circ}$  —<sup>z</sup>  
 (dez in supination, index finger horizontal, slanted up, or vertical) <sub>x</sub> *always; alone, only*; <sub>N</sub> *someone; something*. Careful signers may hold dez arm slanted or horizontal for 'always', straight up for 'alone'. 'Something' is the indefinite; 'some things' is signed as two signs: B<sub>a</sub> B<sub>x</sub><sup>T</sup> B<sub>a</sub><sup>v</sup>··.

— # Y<sub>D</sub><sup>⊥</sup>  
<sub>x</sub> *eternal*; <sub>N</sub> *eternity*.

See also Ø A<sup>†</sup> A<sup>⊥</sup>

$\sqrt{G}_{\perp}' \sqrt{G}_{\perp}^{\wedge \sim}$   $\sqrt{X}_{\perp}' \sqrt{X}_{\perp}^{\square \sim}$  [G]  
<sub>N</sub> *stars*.

G<sub>D</sub><sup>II</sup> G<sub>D</sub><sup>^</sup> G<sub>D</sub> G<sub>D</sub><sup>II</sup>  
<sub>v</sub> *suspend*.

G<sub>D</sub><sup>†</sup> G<sub>D</sub><sup>v</sup>  
<sub>v</sub> *depend*.

G<sub>v</sub> G<sub>v</sub><sup>vTV</sup> — # B<sub>D</sub><sup>I</sup> B<sub>D</sub><sup>÷</sup>  
 (imit., the index fingers represent the four legs; second element also imit.: the top surface) <sub>N</sub> *table*. Also signed  $\sqrt{B}_D \sqrt{B}_D^x$ .



$G_v G_v^{N\sim}$

(an imitative sign allowing much modification of basic concept 'walk': e.g. crooked fingers or bent arms, a bow-legged walk; slow motion in sig, walking in snow or sand or uphill; one dez moving faster, limping; with pronounced upward tilt of dez, tip toe or stealthy walking; as with many motion signs the meaning may include 'out' or 'away')  $\vee$  *walk*.

See also Ø  $B_D B_D^{I\sim}$

$\sqrt{G_D} \sqrt{G_D}^{N\sim}$

$\vee$  *vary, fluctuate*.

$G_D G_D^\perp$

$\times$  *while, during; parallel*. For the sense 'during' the sig may be a downward arc as the double dez move out, but for 'parallel' a conscious effort is made to keep the dez and sig straight, parallel, and horizontal.

$G_T G_L^i$

(dez fingertips opposed, slightly apart)  $\vee$   $N$  *struggle*.

$G^\dagger G_X^{I\sim}$

(imit., individual variations allowed; sig may be twisting, instead of sliding, and one G may be tab while the other as dez moves)  $\vee$  *knit*.

$G_D' G_D X^{I\sim}$

(possibly a derivative of 'knit' above)  $N$  *stockings, socks*.

Some signers use this sign for both, others for 'stockings' only and  $\mathcal{D} B_D X^{T a \times}$  or  $\bar{B}_D > C_D \frac{x}{<}$  for 'socks'.

$G_a G_a^D$

$\vee$  *agree*. An older usage, still occasionally seen especially in platform signing, is to use a compound:  $\wedge G_T^\times \parallel G_D' G_D^\times$  'think alike'. The single sign preserves, as it were, the necessary descent of the dez and compensates for the lost first element in pronating the double dez. Thus it has become cheremically identical with the sign translated 'happen'. Signers may consciously distinguish 'agree' and 'happen' by making the sig quicker and smaller for the latter, even with a recoil of the crest of the wrist or forearm; but their distribution keeps these two homonyms distinct enough.

$G_a G_a \dot{v}$

$v$  happen;  $N$  incident;  $x$  accidentally. This sign is not used unmodified for 'accident' as the English word may be, but needs immediate specification. Thus  $(\square G_T^x G_a G_a \dot{v} \bar{B}_a V_v^{a\dot{x}})$  may be translated as 'I had an accident; I fell.' or 'I fell accidentally.'

It is interesting to note the cheric identities and polar oppositions in this sign and the preceding.

$\sqrt{G_T} \sqrt{G_T} \overset{p}{\wedge}$

(sig, often once or twice repeated for 'successes' or 'successful')  $N$  success, successful. The sign alone can be used as equivalent of "Hooray!" or "Success at last!" Or, with a questioning stance, "Did you make it?"

See also  $\cup G_{>} G_{<} \overset{p}{\perp}$

$G_v G_v \dot{\omega} \quad \bar{B}_a V_v \dot{\omega}$

(imit., knees trembling)  $v$  shake, tremble.

$G_{>} G_{<} \omega$

$v$  quarrel;  $N$  quarrel.

See also  $B_a G_{<}^x$ .

$GG \overset{\omega\sim}{N}$

(imit.: index fingers represent legs of a swimmer doing the scissors kick)  $v$  kick. The transitive verbal concept to kick or kick out is signed  $\underline{B} B_{\ddagger}^x$ .

See also  $\emptyset B_o B_o \overset{I\sim}{\perp}$

$GG \overset{\omega\sim}{x}$

(imit.: foils engaged)  $v$  fence.

$GG \overset{\eta}{<}$

(sig may be in any direction)  $v$  go, come. Used as a synonym for  $\emptyset G_{>} G_{<} \overset{p}{\perp} \sim$ , this sign also denotes direction of movement and implies 'there' or 'here' without the need for an explicit complement.

$G_{>} G_{<} \overset{\delta}{\div}$

(sig: the index fingers from near each other make small wiggling motions as the double dez diverge)  $v$  various. Also with L-dez; see  $\emptyset L_{\perp} L_{\perp} \overset{\delta}{\div}$ .

$G^{\dagger}G_{\frac{\dot{\cdot}}{\cdot}}$ 

(imit.)  $\vee$  *crochet*.

 $\sqrt{G^{\dagger}G_{\frac{\dot{\cdot}}{\cdot}}} \# \square BB^{\vee}$ 

(sig contact is at wrists)  $N$  *shoemaker*.

 $\overline{G}_{\wedge}G_{\vee}^{\circ}$ 

(imit.; the double-dez index fingers revolve around each other--axis vertical--in a short or a full circle or two)  $\vee$  *turn* (arc), *revolve* (full circle).

Note that the gloss 'turn' is no safe guide to sign usage. For example:  $B^{\perp <}$  'left turn',  $L^{ap}$  'take turns',  $C_{\perp}^a$  or  $\overset{'''}{L}^a$  'turn the dial',  $5_{\perp}5_{\perp}^{\#}$   $\vee$  'turn off the lights'.

 $\sqrt{G}_{\vee}\sqrt{G}_{\vee}^{\circ}$ 

(imit.; usually made to one side of center of signer's body)  $N$  *running*. With  $\vee\vee\vee$  double dez may be applied to animals running. This sign often has humorous overtones, especially with pantomimed panting.

 $\sqrt{\overline{G}}_{\wedge}\sqrt{G}_{\vee}^{\circ}$ 

(index fingers circle each other as whole sign moves to side or outward)  $\vee$  *travel*.

See also  $\emptyset \sqrt{N}_a \sqrt{N}_a^{\circ \sim}$   
 $\emptyset \overset{'''}{V}^{\vee}_{\perp}$

 $G_{\vee}G_{\vee}^{\circ \times} \quad \overset{'''}{L}\overset{'''}{L}^{\vee} \quad \overset{'''}{B}\overset{'''}{B}^{\circ \times}$ 

(imit.; double dez draws periphery)  $N$  *plate, dish*.

 $\sqrt{G}\sqrt{G}^{\circ \sim}_{\top}$ 

$N$  *sign*;  $\vee$  *sign*, i.e., 'communicate using sign language'.

 $\text{---} \# F'F^{\dot{\cdot}}$ 

$N$  *sign language*.

 $G_{>}G_{<}^{\circ \sim}_{\perp} \quad \text{---}^{\circ \sim}_{\top}$ 

(double-dez index fingers are held parallel and close together as sig is made)  $\vee$  *go, come*. This sign with more visible action in its sig than its synonym,  $\emptyset GG^{\eta}_{\perp}$ , seems to be selected more often when action is emphasized (as in the English verbal fields with *going* or *coming* as main verb) in contradis-

inction to the more definite constructions (such as: *Come!*, *must go*, *went*).

When outward sig is made faster and upper part of signer's body is inclined forward:  $\vee$  *roll, tumble*.

$G_{>}G_{<}''$      $\cup \dot{A}_X^\omega$      $\emptyset A_{>}A_{<}^{\circ\sim}$      $\bar{A} \times \frac{1}{X}$      $\mathcal{D} \vee A_X^T$

$\mathcal{N}$  *pain, hurt, injury*;  $\vee$  *hurt, suffer*.

1.  $G_{>}G_{<}''$  (double dez may twist alternately as they approach each other). Chiefly physical pain or discomfort, and may be made near the region (tab) of the pain, as  $\wedge G_{>}G_{<}''$  *headache*,  $\} G_{>}G_{<}''$  *toothache*.

2a.  $\cup A_X^\omega$  (thumbnail of dez is twisted into chin)  $\vee$  *suffer, endure, bear, undergo [pain]*. Either physical or other kinds of suffering are denoted by this sign.

2b.  $\cup A_X^\vee$  (thumbnail of dez drawn down the chin)  $\times$  *patient*;  $\mathcal{N}$  *patience*;  $\vee$  *be patient, act against one's will, put up with*.

3.  $A_{>}A_{<}^{\circ\sim}$  (panto.; dez tense, motion slow, head may be bowed)  $\vee$  *suffer, endure*;  $\mathcal{N}$  *suffering*;  $\times$  *sore, hurt*. Sometimes occurs as second element of a compound sign with similar meaning:  $\cup A^{\times \#} \text{---}$ . Singly or compounded its usage is difficult to classify. Some consider it oratorical, archaic or dialectal. Among Gallaudet students and signers in the Washington area this sign with s-allocher of dez is commonly used in the sense of the adjective 'sore' or 'painful'.

4.  $\bar{A} \times \frac{1}{X}$      $\emptyset \bar{X} \times \frac{1}{X}''$      $\vee$  *hurt, harm, tease, kid, haze, torture, torment*. Usually does not refer directly to bodily injury, but many signers use this sign whenever the English word 'hurt' would be the appropriate choice. The meaning 'torture' or 'torment' is often signalled by a pronounced change in facial expression.

5.  $\mathcal{D} \vee A_X^T$  (the forearm makes a curve so that the dez slides across top of tab arm directly toward signer)  $\vee$  *injure, hurt*; in some dialects  $\mathcal{N}$  *danger*;  $\times$  *dangerous*. Used in some ASL versions of the Lord's Prayer:  $\left[ B_a B_b^{\>} \quad \vee B_{\perp}^{\>} \quad \cup G_T^{\circ} \right]$   $\mathcal{D} \vee A_X^T$   $B^{\perp} \mid B_{<}^{\times}$   $\left[ \cup G_T^{\times \times \times} \right]$  'Forgive those who trespass against us.'

$\sqrt{G}_> \sqrt{G}_< \overset{x}{\circ}$ 

$\text{N}$  *sin, evil*;  $\vee$  *sin, trespass*.

 $GG^x$ 

(imit.; dez index fingers meet in angle)  $\text{N}$  *corner*.

 $G_\Lambda^! G_\Lambda^x$ 

(sig: knuckles touch)  $\vee$  *meet*.

 $G_\Lambda^! G_\Lambda^{x\omega}$ 

(sig: knuckles touch and hands twist oppositely, small arcs)  
 $\vee$  *mingle, associate with*.

See also  $\emptyset \bar{A} \dot{A}_\vee^{\circ\sim}$

 $G_D^! G_D^x \quad \text{---} \quad x > x$ 

$x$  *same, like, as, also, too*. Like its English equivalents this sign has adjective, adverbial, prepositional, and conjunctive uses. The variant with rightward (or leftward) movement in the sig is the form more likely to be used for 'too', 'also', and 'as'. Neither form is equivalent to 'as' in the senses 'because', 'while', or 'when'. Some signers use the first form for 'like' and the second for 'as'.

Although this sign is used in almost any context where the words 'same' or 'like' are appropriate, another sign,  $\emptyset Y_D^z$ , 'same', 'similar' may be preferred when the concepts equated are explicit or visibly realizable. Ex.:  $(B^x \vee_z^\omega \ 5_{<}^\# \ \checkmark \ \vee_{<}^{\dot{x}} Y_D^z)$  'Cheating and stealing are the same [equally bad or equally treated in a rule-book].'

See also  $\emptyset \ddot{B}_D > \ddot{B}_D^x$

 $G_D G_D^{\dagger x\tau} \quad \text{---} \quad \frac{x\tau}{x}$ 

(imit.; crossing the legs or feet; with or without movement of trunk backward)  $\vee$  *relax, sit back, rest*.

 $GG_x^\dagger$ 

(sig: as dez approach, right index finger grazes across left)  
 $\vee$  *cross, intersect*;  $\text{N}$  *intersection; conflict* [in the sense 'intersection in time'].

See also  $G \ G_x^\dagger$

 $\bar{G} G_x^\dagger$ 

(sig contact is wrist to wrist)  $\text{N}$  *geometry*.

See also  $\emptyset \bar{W}_> W_{<}^\dagger$

 $G_{>} G_{<}^\dagger$ 

$x$  *opposite, opposed*;  $\vee$  *disagree*. The compound,  $\wedge G_T^x \parallel \text{---}$  is also used for 'disagree'.

$G_{>} G_{<} \ddagger \llbracket \rrbracket B B^{\vee}$

$N$  *enemy, opponent.*

$G_D^{\ddagger} G_D^{\ddagger}$

$x$  *but; different.* When the conjunctive and adjective or adverbial senses occur in the same stretch of sign language a signer will often give one sign a larger sig movement or use a repeated sig for 'different'.

$G_D^{\ddagger} G_D^{\ddagger} \ddagger \cdot$

$N$  *different things, variations.* Differs from preceding sign only by repetition of sig which may be displaced in any direction. Note that the inflection of repetition or reduplication adds, as often, the idea of plurality but here also the substantive notion.

See also  $\emptyset L_{\perp} L_{\perp} \ddagger$

$G' G_D^{\ddagger}$

(initial dez, d-allocher) One of the variants of  $\emptyset C C \text{II}^{\ddagger}$   
*divorce.*

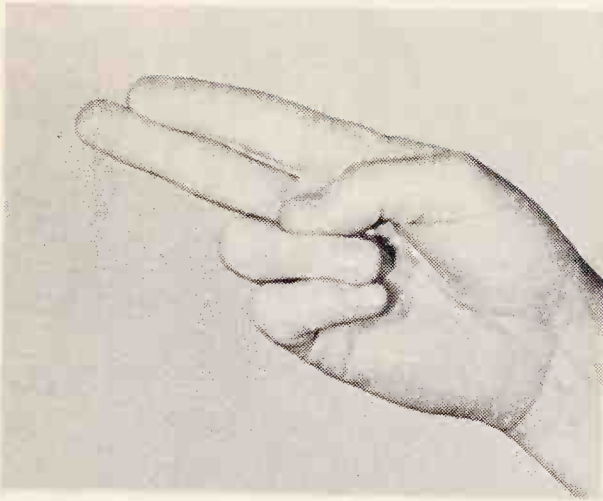
$\mathcal{G}_{\wedge}^{\prime} \mathcal{G}_{\wedge}^{\ddagger \vee \wedge}$

(sig outlines a square in vertical plane)  $N$  *sign, notice; square.*  
Some signers make 'notice' as a compound:  $\text{---} \ddagger G_{\wedge} V^{\text{II}}$ ,  
also  $\vee$  *post.* 'Square' more often signed:  $B B^{\vee} \ddagger B_{> \circ} B_{<}^{\vee}$   
 $N$  *box, room, square.*

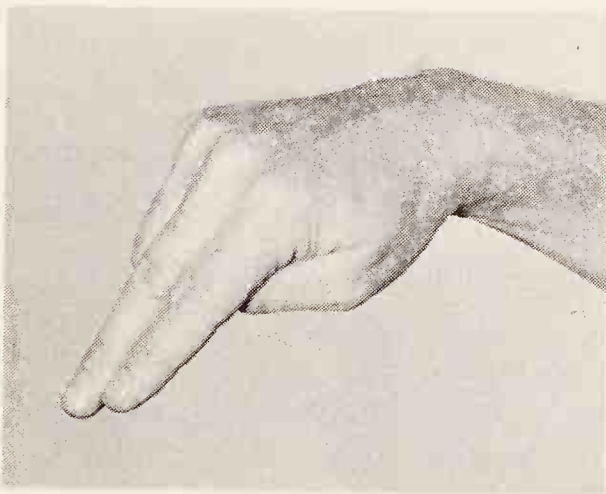
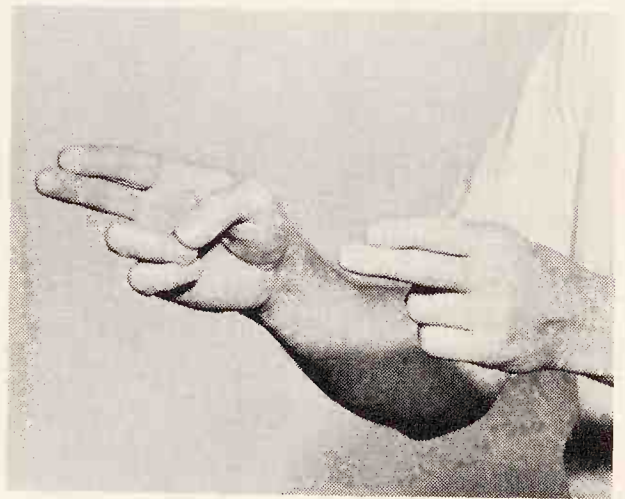
$G_{\wedge} L^{\text{II}^{\wedge}} \quad G_{\wedge} F^{\text{II}^{\wedge}} \quad G_{\wedge} O^{\text{II}^{\wedge}}$

$x$  *except; exceptional;  $\vee$  except.*

ØH



H

 $H^{\wedge}$  (u) $H_v$  (n)

HH

The configuration illustrated, used as dez in many signs (and as tab in some). With interaction sig, contact is made with the sides, front, back, or tips of the extended fingers. Without sig the only contrast is in position, as shown; but this gives three alphabetical symbols of the one hand manual alphabet.

 $H^{\wedge}$ (initial dez, 'h')  $\times$  *high*.See also Ø  $\ddot{B}_D > \ddot{B}_D^{\wedge}$  $H_D^{\wedge}$ (initial dez, 'n')  $\times$   $N$  *north*.

H<sup>∨</sup>(initial dez, 'h'; sig may be repeated) <sub>N</sub> *history*.H<sub>TΛ</sub><sup>∨</sup><sub>X</sub> *every Thursday, Thursdays.*H<sup>∨·</sup>(initial dez, 'h') <sub>N</sub> *Hartford, Conn.*--site of the American School for the Deaf, founded 1817, where the manual alphabet and the *signes naturelles* and *signes méthodiques* of Épée and Sicard were first used as a medium of instruction in America.H<sup>∨>∨</sup>(initial dez, 'h') <sub>X</sub> *hard of hearing.*H<sup>></sup> H<sub>D</sub><sup>></sup>(initial dez, 'h'; in low Ø-tab; sig more rapid and violent than normal for an utterance or exchange) <sub>N</sub> *hell; Go to hell!* Use of the sign is often mildly profane, shocking, or insulting.H<sub>Λ</sub><sup>⊙</sup>(also may be a rapid change from 't' to 'h' alphabetic configurations) <sub>N</sub> *Thursday.*H<sub>Λ</sub><sup>⊙</sup> :: B<sub>a</sub> B<sub>D</sub><sup>></sup>(initial dez, 'h') <sub>X</sub> *holy.*H<sub>⊥</sub><sup>⊙·</sup>(initial dez, 'u') <sub>∨</sub> *use*; <sub>N</sub> *university*. Apparently true homonyms, but 'university' may be given a larger sig to distinguish it, or may be compounded: H<sub>⊥</sub><sup>⊙</sup> :: B<sub>a</sub> B<sub>D</sub><sup>X⊙</sup><sub>Λ</sub> literally, *university college*. 'Use' may also be signed <sub>D</sub> H<sub>⊥</sub><sup>⊙</sup><sub>X</sub>.H<sup>†</sup> H<sub>∨</sub><sup>⊥</sup><sub>X</sub> *named, called.*See also H H<sub>‡</sub><sup>X·</sup>H<sub>⊥</sub><sup>⋮</sup> H<sub>⊥</sub><sup>⋮</sup> a<sub>⊥</sub>      V<sub>⊥</sub><sup>⋮</sup> V<sub>⊥</sub><sup>⋮</sup> a<sub>⊥</sub>(imit.) <sub>∨</sub> *sit in a circle.*H H<sub>⊥</sub><sup>⋈·</sup>(initial dez; fingers edgewise pointing away) <sub>∨</sub> *hurry.*



$H^{\dagger}H^{\eta}$ .

(imit., rabbit ears; knuckles of one hand rest on the heel of the other, palms toward signer)  $_N$  *rabbit*. This sign is the zero-tab variant of  $\wedge H_T H_T^{\eta}$ .

$H^{\dagger}H^{\ddagger}_D$        $HH^{\times}_{\ddagger}_D$

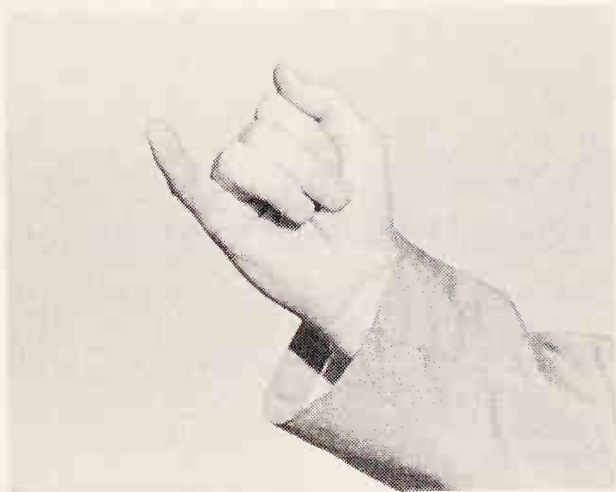
(imit., breaking and separating egg shells; contact at middle joint of fingers)  $_N$  *egg, eggs*--may use repeated sig for plural.

—  $\parallel A_D X^{\circ}$

(imit.)  $_N$  *eggbeater*.

$H^{\mathbb{Z}}3^{\top}$

(dez, first two fingers and thumb of right hand clasped around fingers of H-hand)  $_V$  *borrow*--with no intention of repaying; hence, *mooch, sponge*.



I



I&gt;I&lt;

The little finger or pinkie configuration used as dez in many signs (and as tab in a few). There is little variety in this configuration as a chereme of American sign language, but allo-  
 cheric variation may be seen in the orientation of the hand. Without a sig this configuration, held in the way shown in the illustration on the left, symbolizes the ninth letter in the manual alphabet. It also serves for the tenth letter; but, curiously, that is represented not by configuration alone but by a sign. See I<sup>a</sup> below.

I<sup>z</sup>.

(initial dez)  $\times_N$  *independent*--possibly local in use: in the Gallaudet sign language community it is commonly used to refer to those who are not members of any sorority or fraternity.

I<sup>z</sup> I<sup>o</sup>

(initial dez)  $N \times$  *insurance*.

I<sup>a</sup>

(while this is clearly a sign, with tab, dez, and sig, its symbolism puts it in the manual alphabet, not in the American sign language) 'j' in finger spelling.

$I_{>}I_{<} \ddagger$

(imit., double-dez fingers tip to tip)  $N$  *thread, string*.

$I_{>} I_{\wedge}^{\vee}$  (inflected form of above)  $N$  'a dangling thread or strand'.

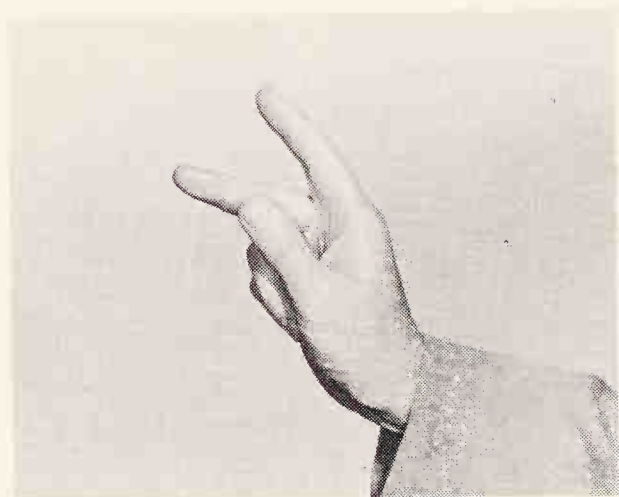
See also  $\emptyset R_{>}R_{<} \ddagger$

$I_{>}I_{<} \ddagger$

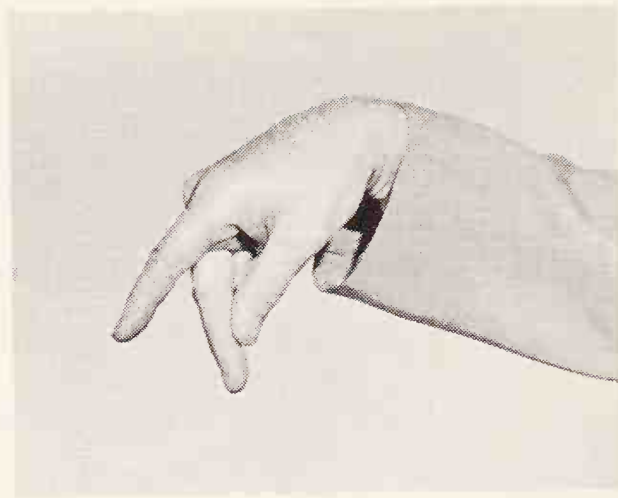
(imit.)  $N$  *spaghetti*. Also signed (humorously):  $B_a 5_p \overset{\circ}{\wedge} \overset{\#}{\wedge} [O]$ .

$I' I \ddagger^{\times}$

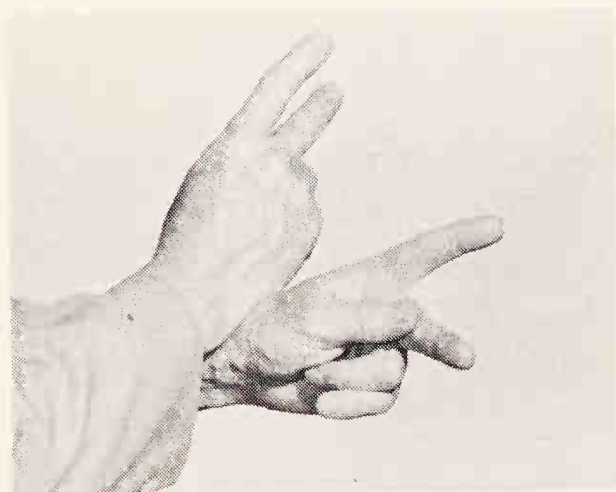
(meton., fingers describe a small closed area by separating, curving in, and rejoining) Variant of  $\mathcal{D} I_{\times}^{\circ}$  *island*.



K



K<sub>v</sub> (p)



K̄K



KK

The configuration shown used as dez. When the sig calls for contact the tip of the middle finger, the base, or the thumb end of the hand make the contact. Without a sig the configuration as shown in two of the illustrations represents two letters of the manual alphabet.

This configuration is much like another, symbolized 'V'. Often it is easy to determine to which of these two the dez of a sign belongs; however some signs may be listed under K that a user of the dictionary supposes (quite rightly) to be made with V, and vice versa.

$K^{>v}$ (initial dez)  $_N$  *Philadelphia*. $K^z$ (initial dez, 'k')  $_N$  *kitchen*.See also  $B_a B_a^{x\text{D}x}$  $K_{>}^{p\cdot}$ (initial dez and imit.)  $_N$  *ping pong, table tennis*. $K_v^\omega$ (initial dez, 'p')  $_x$  *purple*. $KK^v$  $_N$  *person*. See discussion of related signs under  $\emptyset BB^v$ . $K_v K_v^{N\sim}$ (initial dez, 'p')  $_N$  *people*. $K_v K_v^{v>v}$ (initial dez, 'p')  $_x$  *proportional, in proportion to*. $\bar{K}K^T$      $\text{---}\overset{T}{\underset{v}{\text{---}}}$     also     $\text{---}\overset{\perp}{\text{---}}$      $\text{---}\overset{\perp}{\underset{\wedge}{\text{---}}}$ (one of the reversible-sig verb signs in ASL)  $_v$  with sig toward signer: *borrow, lend me*; with sig away from signer: *lend someone, loan*.See also  $\emptyset H^x 3^T$  $K_v K_v^{\eta}_{\wedge}$ (initial dez, 'p')  $_N$  *permission*;  $_v$  *permit, let*.See also  $\emptyset BB^{\eta}_{\wedge}$  $\bar{K}K^{\circ}_z$  $_v$  *supervise*. $\text{---} \# [ ] BB^v$  $_N$  *supervisor*. This sign and the preceding are often made with V-dez.

$K^1 K^x$ 

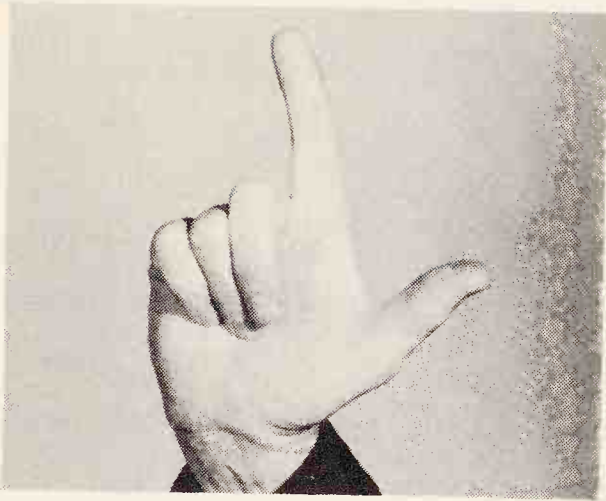
(contact is tips of middle fingers) See  $K_{a\phi}$   $K^x$   $\times$  *perfect*.

 $K^1 K_{\dot{T}}^x \quad \text{---} \quad \dot{\text{I}}^x$ 

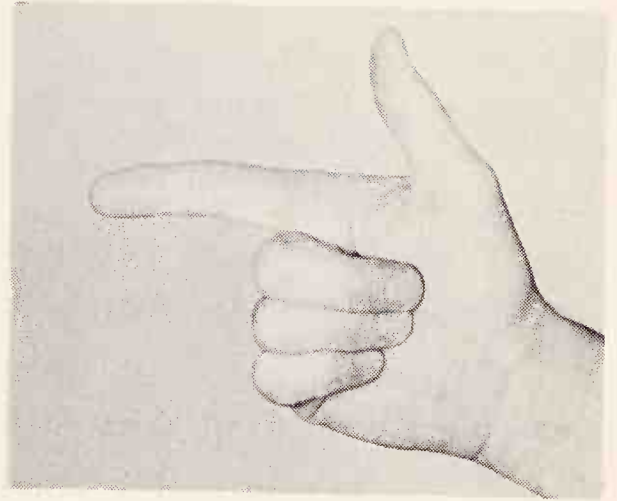
(sig, tips of second fingers touching, separate and make halves of horizontal circle in or out and touch again to close circle)

$\text{N}$  *place*.

ØL



L



L

The right-angle configuration used as dez. As long as the thumb and index finger make an appreciable angle, the essential feature of the configuration is present. The other fingers may be tensely folded into palm or only slightly bent. Contact is made by tip of thumb or index finger or by the palmar surface of the whole hand. When this configuration is tab, the contact may be on the thumb or finger tip, in the angle they make, or in the web of flesh between them. When this configuration as dez has the sig *close*, the angle between thumb and index finger rapidly becomes zero; thus some signs with L-dez may never show the hand in full right angle configuration. See also article on X as dez. Without sig, the letter 'l' in the manual alphabet is represented by this configuration.

L&lt;

X<sub>N</sub> *left.*

L<sup>av</sup>.

√ *take turns*; × *in order*. Each sig movement indicates a person or a turn in a series. When the persons waiting a turn are present the index finger of the dez is pointed at each in order; however, each turn of the dez may represent the person or turn with none present. See sign below.

L<sub>T</sub><sup>η</sup>    [ ] L<sub>T</sub><sup>η</sup> ×

√ *I'm next*. Suppose the situation to be several people waiting to read the Sunday paper. One might ask of the room in general (Ø A<sub>φ</sub> A<sup>⊥</sup> ∪ G<sub>T</sub><sup>⊙</sup> [ 'Who do I follow?' Someone may answer [ [ ] L<sub>T</sub><sup>η</sup> × L<sub>⊥</sub><sup>a</sup> ] 'You follow me.' Or he may sign [ L<sup>⊥</sup> L<sub>></sub><sup>a</sup> L<sub><</sub><sup>η</sup> ] By turning his hand alternately in supination and pronation and pointing, he can indicate the order of succession, ending with the last one, the questioner.

L<sub>⊥</sub><sup>η</sup>

√ *I second the motion* -- in parliamentary procedure.

L<sup>#</sup>

× *N twenty*. 'Twenty-two' is signed Ø V<sub>D</sub><sup>>>v</sup> but all the other numbers in the decade are signed as a compound of this sign with the appropriate units, for example: Ø L # Ø 5 'twenty-five'. NOTE: The thumb and index finger do not close in the compound, for the change to the new configuration becomes the sig. See Appendix B.

L<sup>#</sup>

A very interesting sign used colloquially and requiring a visible reference in context. As dez points at referent -- a cigarette, cup, glass -- the fingers close to a pinch. Then the same sig is made as dez moves to right or left. An alternative for the second part is the sign for 'and' with outward sig. Thus the sign would need to be translated as 'When I finish my cigarette (drink, or coffee), we'll leave.' The two fingers of the dez measure the diminishing object, then become the symbol of the persons leaving.

See also  $\bar{B}_a$  5<sub>⊥</sub> #



$L^{\dot{\imath}}$ 

(imit., sig: thumb or index or both contract once or repeatedly)  
 $N$  *gun*.

This sign is the basis of several imitative and sometimes pantomimic signs with both semantic and cheremic similarities:

$\emptyset L^{\dot{\imath}}_{\perp}$  (sig: single contraction as dez moves outward)  $\vee$  *shoot*.

$\emptyset L L^{\dot{\imath}}$   $N \vee$  *hold up*.

$\emptyset \mathcal{L}_{\phi} \mathcal{L}^{\dot{\imath}}$  —  $\dot{\imath}$   $N$  *hunting*;  $\vee$  *hunt*.

$\wedge L_T^x$   $\vee$  *shoot oneself*.

 $L^{\circ}$ 

(initial dez)  $N$  *library*.

— # [ ]  $B B^{\vee}$

$N$  *librarian*.

$L'' L^{\dot{\vee}}$   $G_{\vee} G_{\vee}^{\circ x}$   $B' B_T^{\circ x}$

(imit.; double dez draws periphery)  $N$  *plate, dish*.

 $L L^{\eta}_{\perp}$ 

(imit.: double dez as rockers pivot at wrist or elbow)  $N$  *rocking chair*;  $\vee$  *rock*.

 $L_{\phi} L^{\dot{\imath}}_T$ 

(sig: fingers contract as hands are jerked back sharply)  $x$  *fast, rapid*.

 $L_{\phi} L^{\dot{\imath} \dots}_{\perp}$ 

(sig: fingers retract and extend rapidly as hands are moved outward)  $\vee$  *get going, do it quickly*. Both this sign and the one preceding are variants of  $\emptyset A A^{\square}_{\wedge} [A A]$  *fast* and  $\emptyset L^{\pi} L^{\dot{\imath}}_{\perp}$  *run* and are nearly homonymous with  $\emptyset L^{\dot{\imath}}$  *gun*.

 $L^{\pi} L^{\dot{\imath}}_{\perp}$ 

(double dez: the index finger of one hand is crooked round the thumb of the other, leaving the contracting and straightening to be done by the leading index finger and the thumb of the trailing hand)  $\vee$  *run*. Synonym:  $B' B_{\vee} \frac{1}{x} \dots$ .

$L_{\perp}L_{\perp}^{\circ}$        $G_{\circ}G_{\circ}^{\circ}$        $G_{>}G_{<}^{\circ}$

(sig: the index fingers bend and straighten slightly or contract and extend)  $\times$  *various, and so forth*;  $\mathbb{N}$  *variety*. Synonym:

5  $G^{\times} \checkmark$  (dez touches each fingertip of tab).

$LL^{\#}$

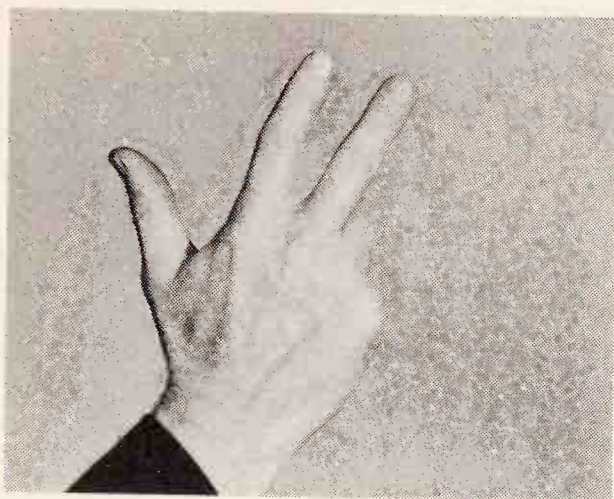
$\checkmark$  *talk, tell a story*. See article on related signs under  $\cup G_{<}^{\circ}$  *talk*.

$LL^{\dagger}$

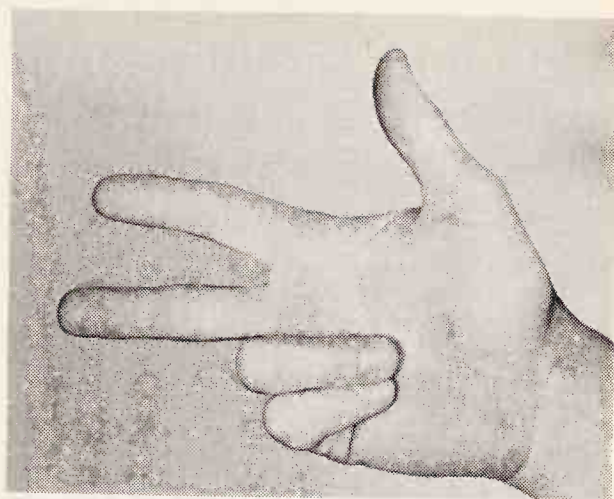
$\times$  *large, big, extensive* -- not used for English 'great' which may be signed  $\emptyset B' \dot{A}_{\circ}^{\perp}$  lit. 'impressive' or  $\emptyset B_{\perp} B_{\perp}^{\perp}$  'wonderful'.

Variations in the sig affect meaning in this sign. Changes in tenseness, tempo, and size of sig allows the one sign to cover continuously the range from 'largish' to 'huge' or 'tremendous'. The hands may also gyrate briefly before separating ( $LL^{\circ\dagger}$ ) for emphasis. Facial expression too may modify the sign. Specialized meanings come from letting the sign approach other tab regions:  $\wedge$  — 'bigheaded', 'conceited', 'fresh', 'impudent';  $[]$  — (hands in front of respective shoulders) 'broad shouldered', 'imposing';  $[]$  — (hands near heart) 'large hearted', 'generous'.

Ø 3



3



3

The three-hand configuration used as dez. Without sig the numeral 'three' in manual numeration.

 $3^\perp \quad E_a \quad 3\frac{1}{x}$ 

(dez: the right hand edgewise putting thumb and fingers in vertical plane)  $N$  car. But sign usually refers to a car and its motion.

From an older sign 'ship', with a rocking motion in the sig, otherwise identical. As the right dez indicates the vehicle itself, and the left if used the surface, imitative movements can indicate several maneuvers: 'park', 'back up', 'skid', 'stop', 'overturn', etc. One car following another is signed like 'follow' but with double 3-dez:  $\emptyset 3_\circ 3^\perp$ . Cars backed up in a queue:  $3_\circ 3^{\vee}_{\text{T T}}$ .

See also  $\emptyset AA^{N\sim}$

3#

(sig: the three fingers come together at the tips making a small 'o')  $x_N$  thirty. Other numbers in the decade are signed by opening or closing the 3-dez to the configuration for the units digit. See Appendix B.

3<sup>#</sup> · 3<sub>⊥</sub><sup>#</sup> √A<sup>ω</sup>

(sig: thumb and fingertips come together) × *no*. This differs from finger spelled *no* in that the 'n' is not fully formed. As a rule the finger spelled *no* is the more emphatic. This sign is homonymous with the sign for 'duck' when made in zero-tab and with the sign for 'thirty' in rapid signing.

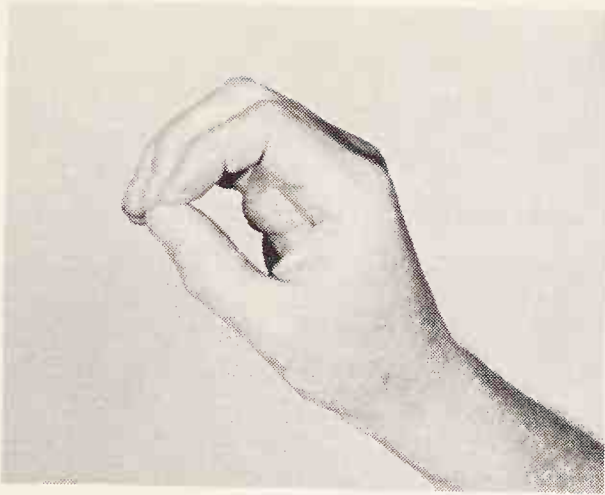
An emphatic form of the sign--3<sub>⊥</sub><sup>#</sup>, ⊃ 3<sub>⊥</sub><sup>#</sup> √ *say no*--has true verbal force, the sig direction going from the one who denies toward the one refused.

√A<sup>ω</sup>, 'no' in certain contexts. Although its counterpart in signs, A<sub>⊥</sub><sup>n</sup> 'yes', is appropriate at all levels of signing, this imitation of the kinesic head shake is primarily an indication of the actual gesture; for example ( [ ] G<sub>⊥</sub><sup>x</sup> G<sub>⊥</sub><sup>z</sup> ^ 5<sub>⊥</sub><sup>#</sup> )  
 FF<sup>N~</sup> G<sub>⊥</sub><sup>⊥</sup> A<sub>⊥</sub>A<sub>⊥</sub><sup>v</sup> ∪ G<sub>⊥</sub><sup>⊙</sup> G<sup>†</sup>G<sup>‡</sup> G<sub>⊥</sub><sup>⊥</sup> √A<sup>ω</sup> ]  
 'I asked the man if he could speak, but he shook his head vigorously.'

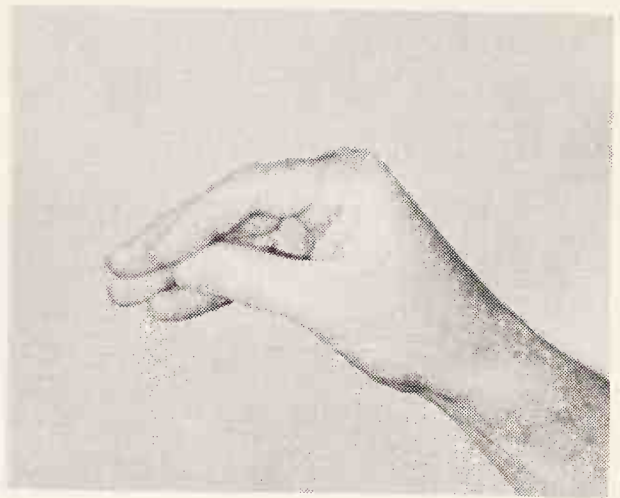
3<sub>⊥</sub>3<sub>⊥</sub><sup>N~</sup> — I~

(may be imitation of duck's webs waddling) × *awkward, clumsy*;  
 √ *look awkward*.

∅∅



∅



∅

The circle or tapered hand configuration used as dez. Without sig used to represent 'o' in the manual alphabet and zero in manual numeration.

 $O_D^{\vee \cdot \cdot \cdot} \quad F_D^{\vee \cdot \cdot \cdot}$ 

(imit.)  $N$  pepper-- may be used for salt or other condiment in a shaker.

See also  $V_D \quad V_D^x$ .

 $O^{>\vee}$ 

(imit., %)  $N$  per cent, percentage.

 $O_a^\perp$ 

(panto.)  $\vee$  hand over, pass. See  $\emptyset \quad O_T \quad O_T^a \quad \perp$  give.

 $O_a^{\perp \cdot \cdot \cdot}$ 

(panto.; dez: thumb touching middle fingers, palm side)  $\vee$  pass around, hand out.

 $\sqrt{O}^\square \quad \text{---}^\square$ 

(imit.; sig: fingers forcibly extend but are checked so tips point forward like rays)  $N$  light;  $\vee$  shine, light. As an imitative sign

this has many significant variations:

$\emptyset O_{\perp}^{\square \cdot \cdot}$  *blink* or *blinking lights*.

$\emptyset O_{\perp} O_{\perp} \square_{\perp}$  *headlights*.

$\bigcirc O_T^{\square \cdot \cdot}$  *flash* [in signer's face].

$O_{\perp}^{\square} [\square_{\uparrow}, \square_{\leftarrow}, \square_{\rightarrow}]$

$\vee$  *send*. As the alternative sigs indicate, this sign is performed in the direction required by the sign language context.

See also  $\bar{B}_D \ddot{B}_V \uparrow$

$O_V^{\frac{x}{>}}$

(panto.: hand moves as if rubbing fine seed between thumb and fingers)  $\vee$  *plant, sow*. 'To sow broadcast' often with figurative sense:  $O_a^{\square \cdot \cdot}$ , also 'scatter'.

$O_X^{\frac{x}{x}}$

(panto.: feeling paper money)  $N$  *money*. In more formal usage replaced by this two-hand sign:  $B_a O_a^{x \cdot \cdot}$ .

$\sqrt{O}^{\circ} \parallel \bigcirc \sqrt{O}^{\square}_{\uparrow} \quad \sqrt{G}^{\circ} \parallel \sqrt{O}^{\square}_{\leftarrow}$

See  $\wedge C^{x \cdot \cdot}$  *sun, moon*.

$\sqrt{O}_V \sqrt{O}_V^N$

(panto.)  $\vee$  *develop* [photographs].

$OO^{\perp} \cup O^{\dagger} O^{\ddagger}_{\square} \quad B_a O^x \quad \sqrt{F} \sqrt{F}^z \quad * \cup B_a$

$N$  *nothing*.

American sign language has several signs for general negation in addition to  $\cup A^{\perp}$  'not' and  $B_V^a$  'never'. They are often translatable by 'no' in adjectival use or 'nothing', sometimes by 'none', 'no one', 'nobody', but in many instances translation cannot be effected by word glosses because of the differences in English and sign language phrase structure. With this caution, the following list is offered:

1.  $\emptyset OO^{\perp}$  *no, none, nobody, no one, nothing, zero*.

2.  $\cup O^{\dagger} O^{\ddagger}_{\square} \quad \cup OO^{\square}_{\perp} \quad \emptyset OO^{\square}_{\perp} \quad \emptyset A_D A_D^{\square}_{\perp}$  as above.

3.  $B_a O^x \quad \text{---} \frac{\circ}{x} \quad \text{---} \frac{\perp}{x}$  (little finger end of dez on palm; Colloquial) *nothing, zero*.

4.  $\emptyset \mathcal{F} \mathcal{F}^z$   $\emptyset \mathcal{J} \mathcal{J}^z$  (Standard to Colloquial) *nothing, immaterial.*

5.  $^* \cup B_a$  (this is not really a sign because the action is blowing across the palm; Colloquial, Humorous) *no, none, nothing.*

The range of usage of these five may be suggested by the following examples:

- a) 1., 2., 3. There was *nothing* in the box.  
They *didn't* tell me *anything* (told me *nothing*).
- b) 1., 3., 5. He has *no* imagination.  
How many fish did you catch? *None*.
- c) 1. *None* could speak English.  
*No one* came.
- d) 3. or  $\emptyset O^\perp$  The score was five to *nothing* (to zero).
- e) 4. *Nothing to it!*  
*That's nothing.*

When one of these signs is used with a nominal sign as in 'no people', 'no money', 'no water' it may precede or follow. Generally the same order as in English will be used when simultaneous utterance in English may be appropriate, in an academic environment, between signers of a relatively high educational level. The nominal sign first is usually indicative of less formal situations, an older signer, or a highly educated signer who is consciously opposing the influence of English and simultaneous utterance on the syntax of sign language.

When  $\emptyset OO^\perp$  or  $B_a O^x$  are used adverbially their placement is directly opposite that of  $\cup \dot{A}^\perp$  'not'. Thus:  $(G^\perp \cup \dot{A}^\perp \bar{\mathcal{J}} B^{xTx})$  or  $(\bar{\mathcal{J}} B^{xTx} OO^\perp G^\perp)$  Both translate 'You have not improved' but the second is literally: \*'improved nothing you'. With these two signs also belongs  $\cup O^\dagger O_{\square}^\ddagger$ . Like them it translates 'nothing', but all three placed after a verbal sign require such translations as 'not at all' or 'definitely not'.

When the purpose is derogatory or deprecative the sign  $\sqrt{F} \sqrt{F}^z$  is used. It follows a nominal sign:  $(B_a Y_p \frac{I}{X} \sqrt{F} \sqrt{F}^z)$  'The Yankees aren't so hot.' It precedes a demonstrative sign:  $(\sqrt{F} \sqrt{F}^z G_1^\perp)$  'He's nothing much.' Or, 'I'm not afraid of him.'

$O_v O_v^\perp$

(panto.)  $\vee$  *move*. This pantomimic sign allows a number of modifications:

$O^\perp$  *put*.

$O_v O_v \frac{1}{x}$  (sig with pronounced arc) *move* [residence].

$O_v O_v^{\vee \sim}$  *pack*.

$\overset{||}{V}_v^{\vee \perp \vee}$  or  $V_{\#}^{\vee \square} \perp$  (Colloquial) *move* [oneself].

$\sqrt{O} \sqrt{O}^\perp \cdot \text{---} \square^\perp$

Single sign variant of compound  $\wedge O O^x \# \text{---} \vee$  *teach*.

$\sqrt{O} \sqrt{O}^\top \cdot \vee$  *taught me, I was taught*.

$\text{---} \# [ ] B B^\vee$   
 $N$  *teacher*.

$O_{a\phi} O_a^\perp \cdot \cup O_T^x \# \text{---}$   
 $\vee$  *feed*.

$O_a O_a \frac{1}{x} \cup O_a O_a \frac{1}{x}$   
 (sig, thumbs slide across the inner surfaces of the fingers as the hands move outward)  $\times$  *smooth*;  $\vee$  *go smoothly*.

See also  $\cup 8 \frac{1}{x}$

$O_T O_T \frac{a}{\perp} \quad O_b O_b \frac{aa}{\top \perp} \quad O_a^\perp \quad \times \times \frac{\eta}{\perp}$  also  $O_a O_a \frac{\eta}{\top} \quad \times \times \frac{\eta}{\top}$

(panto.)  $\vee$  *give, present*; also *give me*.

The variants are more or less equivalent in meaning. For example, any of the double-dez forms could be used in 'His father gave him a bicycle'; but  $\times \times \frac{\eta}{\perp}$  is more frequently used when the generosity of the giver is stressed.

The one hand sign is used in the sense of 'hand in' or 'deliver', e.g., 'Hand in your report Monday.'



In formal circumstances, as when 'grant', 'present', 'donate', 'bestow', 'confer' would be appropriate, one of the double-dez signs is used in high zero-tab --  $\sqrt{O_T} \sqrt{O_T} \overset{a}{\perp}$  -- that is, the hands are held higher and the sig is correspondingly larger.

Note that 'give up', i. e. 'surrender' and 'give over', i. e. 'stop' would never use one of these signs as gloss. Also that these signs are usually verbal. For nominal use of the idea, the signer usually spells 'gift' or 'present'.

$O' O \overset{\omega}{\times}$

(sig: fingertips in contact, dez rotate in opposite directions and repeat)  $\vee$  *fix, tinker, fiddle around.*

$Q_{\vee} Q_{\vee} \overset{\eta}{\perp}$

(sig, from wrist)  $\vee$  *sell.*

—  $\# \wedge 5_D \# [O]$

$\vee$  *salesman.*

$Q_{\vee} Q_{\vee} \overset{\eta}{\perp} \dots$

$\vee$  *store, shopping; shop.*

$O_{\perp} O_{\perp} \overset{\square}{\wedge}$

(sig: opening hands spread up and apart)  $\times$  *clear, bright.*

$O_{\perp} O_{\perp} \overset{\square}{\perp}$

(sig: opening hands spread outward, or to left or right)  $\vee$  *spread, multiply.*

Although there is considerable similarity in this sign and the preceding, the slight change in direction sig and the marked difference in tempo -- 'spread' slow, 'bright' fast -- as well as the syntactic difference keep them quite distinct.

$O_a O_a \overset{\square}{\wedge} \dots$

(panto.)  $\vee$  *unwrap, unpack* -- more vigorous and larger sig changes meaning to the helter skelter removal and discarding of things.

$O_{>} O_{<} \overset{\square}{\vee}$

$B_{a>} B_{a<} \overset{\eta}{\vee}$

$\vee$  *lose.*

$O' O_x^{\circ}$      $\text{---} \frac{\circ}{x}$      $\text{---} \frac{\circ I}{x}$

✓ *be busy*. No gloss is adequate. The rapid small finger movements against each other as the hands move in and out or in a circle convey activity, confusion, movement, and some comment on the significance of the whole matter.

$O_a O_a^{\circ}$

(double dez slightly apart; sig, thumbs graze fingertips from index to little finger) <sub>N</sub> *soil, earth*.

$\text{---} \parallel B_o^{\circ}$

<sub>N</sub> *land, acreage*.

$\sqrt{O} \sqrt{O}^{\circ \sim}$

(panto.: hands move as if moving curtains or pictures on walls)  
 ✓ *decorate, fix up* [a room].

$\bar{O}_a O_a^{\circ \sim}$

✓ *trade*. But this sign has no exact gloss: 'the money ( $B_a O^x$ ) in each hand is exchanged for goods'. With appropriate facial expression, tempo, etc. this sign might mean 'be careful spending' or 'have difficulty making ends meet'.

$O_{>} O_{<} \frac{x}{\square}$      $\text{---} \frac{x \sim}{\square}$      $\sqrt{X} \sqrt{X} \frac{x}{\square}$

✓ *correspond*; <sub>N</sub> *correspondence*.

$O_{>} O_{<} \frac{x \dot{\square} [B^1 B]}{x}$      $AA \frac{x \dot{\square}}{x}$      $Y_{>} Y_{<} \dot{x}$

<sub>N</sub> *clash* -- a coming to a head of individual wills or of factions long at odds.

$O' O^x$

<sub>x</sub> *more*. 'More and more and more' may be signed:  $O' O^x \begin{smallmatrix} \cdot \cdot \\ \perp \perp \end{smallmatrix}$  or  $O' O^x \begin{smallmatrix} \cdot \cdot \\ \wedge \wedge \end{smallmatrix}$ .

$O' O^x \omega$

(sig: fingertips touch, hands twist in opposite direction, touch again) <sub>N</sub> *number*.

$O_T O_L^x$

<sub>N</sub> ✓ *kiss*.

See also }  $B_T^{xTx}$

OO<sup>†</sup>v *reverse* [two objects, physically].See also Ø V<sub>a</sub><sup>p</sup>O<sup>o</sup> V<sup>⊥</sup>      O<sup>o</sup> H<sup>⊥</sup>v *ride* [in a car].

ØR



R



RR

The "fingers crossed" configuration used as dez in several signs. Very likely a relatively recent addition to the inventory of American sign language cheremes, for nearly all signs with R as dez are initial-dez signs. However, it appears in 18th - 19th century French sign language -- 'rouge' -- in the group of initial-dez color signs.

Without sig, and held vertically only, it represents the letter 'r' of the manual alphabet.

 $R^{v>v}$ 

$N$  railroad; reading room; rest room.

 $R^{>}$ 

$x$  right [the direction].

 $R^{>v}$ 

$N$  Rochester, N. Y., more exactly the state school for the deaf at Rochester.

 $R^z$ 

$x N$  Republican.

$R_T^D$ .

x *brown, gray*. Which of these meanings is intended seems to depend on the signer's region. See also the two single-gloss color signs: }  $B_{\wedge}^{\vee}$  'brown' and Ø  $5_{>}5_{<}^{\circ}$  'gray'.

$RR^{\vee} \parallel R_{>} R_{<}^{\vee}$

See  $BB^{\vee} \parallel B_{>} B_{<}^{\vee}$  *room*.

$RR^{>} \quad RR^z \quad RR^{\dagger} \quad R^{\dagger} R^{\dagger}$

x *ready*.

$R'R^{ax}$

(double dez in contact lengthwise as hands supinate) <sub>N</sub> *roll, doughnut*.

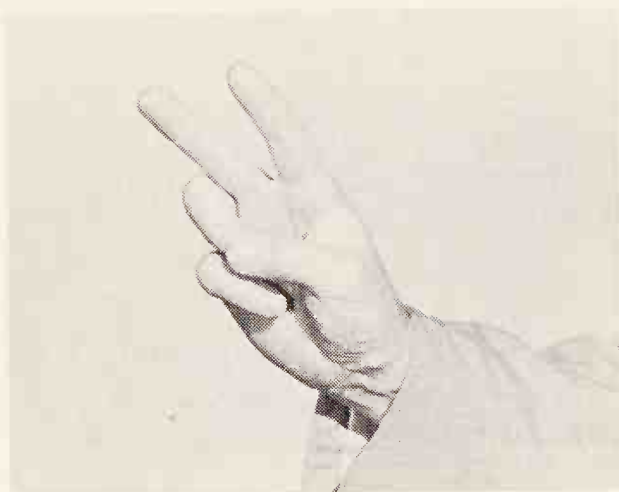
$RR^{\square \cdot \cdot}$

(imit., fingers open and close again to R-configuration) <sub>N</sub> *lobster, crab*.

$R_{>} R_{<}^{\dagger}$

<sub>N</sub> *rope*.

ØV



V



Ṿ̣̣

The open two-finger configuration used as dez (also has tab use) in many signs. With interaction sigs the tip of either finger or the back or front of the hand may make contact. (As tab, contact may be in the apex of the angle the fingers form.)

Without sig, and held as shown, this configuration serves as 'v' in the manual alphabet and 'two' in manual numeration.

While its "meaning" is purely arbitrary in many signs, this configuration also may have some significance in itself:

- 1) as 'v' in initial-dez sigs;
- 2) as 'two' in many signs expressing duality: 'double', 'pair', 'twice', etc.;
- 3) as light rays reaching the eyes in 'see', 'look', 'survey';
- 4) as the legs in many signs: 'stand', 'dance', 'jump', 'sit', etc.

Ṿ̣̣<sub>⊥</sub> · ·

⊥ *move*--the sig limits this meaning to moving from one place to another, but see below:

Ṿ̣̣<sub>></sub> · · ⊥ *travel*--with short stopovers.

$\overset{iii}{V} \overset{v}{\perp} \overset{\cdot}{\cdot} \overset{\cdot}{\cdot}$  x *flighty, fickle*; v *change interests*.

$\overset{iii}{V} \overset{v}{\perp} \overset{v}{\perp}$   $V_{\#} \overset{v}{\perp}$  v *move [oneself]*.

$\overset{iii}{V} \overset{i}{\wedge}$  v *climb--socially; advance--professionally or vocationally*.

See also ø  $\overline{G}_{\wedge} \overline{G}_v \overset{\circ}{\perp}$ .

ø  $Q_v Q_v \overset{\perp}{\perp}$

ø  $N_a N_a \overset{\circ}{\perp}$

$V_{\perp} \overset{N}{\perp}$ .

N *two people walking together*. May also be double dez:  $G_{\wedge} G_{\wedge} \overset{N}{\perp}$ .

See also ø  $V_{\perp} \overset{\circ}{\perp} V_{\perp} \overset{N}{\perp}$ .

$V_T \overset{z}{\perp}$  — I

N *the two of you; we two*. If the signer is included the middle finger points at him as the horizontally held fingers move. With 3-dez, three persons can be included, with circular sig. 'All of you' is more formally two signs:  $\overline{B}_a \sqrt{B} \overset{\circ}{\times}$   $\sqrt{B}_a \overset{>}{}$ .

$V_a \overset{p}{\perp}$   $V_p \overset{a}{\perp}$

(imit.) v *reverse, transpose*. If the referents are visible the points of the dez, in zero-tab, will be toward them; otherwise the sign may have a V-tab:  $V_T V_{\perp} \overset{\times a \times}{\perp}$ .

$V_{\perp} \overset{\#}{\perp}$ .

N *scissors; v cut*. Same dez and sig near hair--  $\bigcirc V_{\wedge} \overset{\#}{\perp}$  'cut the hair', 'haircut'; on forearm --  $\overline{V} V_a \overset{\#}{\perp}$  'shear sheep'; hence 'sheep' or 'lamb'.

$V_v \overset{z}{\perp}$

See ø  $B_p B_p \overset{I \sim}{\perp}$  *walk*.

$V_{\perp} \overset{\circ}{\perp}$  }  $V_{\perp} \overset{v}{\times}$

x *virgin*.

$\overset{iii}{N}_p \overset{\circ}{\perp}$

See  $\cup \overset{iii}{V}_p \overset{\circ}{\perp}$  *snake, serpent*.

$V_{\perp\phi} V_{\perp\perp}^N$   
 (sig, advancing stepwise)  $N$  *funeral*.

$\checkmark\checkmark\checkmark^N$   
 $N$  *tournament*.

$\checkmark_{>} \checkmark_{<}^N$   
 (sig: knuckles of bent dez may rub or strike together)  $X$  *hard, difficult*;  $N$  *problem*. Some signers use a different sig for 'problem':  $X\omega$ .

$\checkmark_T \checkmark_{\perp}^z$   
 (imit., chattering teeth; sig rapid shaking motion, fingertips touching; tab may be high neuter near mouth)  $V$  *shiver*-- with cold. See also Ø AA  $\checkmark$ .

$\checkmark_a \checkmark_a^z$   
 (imit.; bent fingers for wheels)  $N$  *roller-skating*;  $V$  *skate*. Ice skating may be signed with  $X$ -dez--single blade.

$V_T^+ V_T^-$   
 See  $A_{\phi} V_T^X$  *save*.

$V_{DT} V_{D\perp}^I$   
 $N$  *dual highway*.

$\checkmark\checkmark\checkmark^a$   
 (imit., " ")  $N$  *quotation*;  $V$  *quote*. Both a genuine sign and visible punctuation, this sign allows precise indication of the beginning and end of a quoted passage in ordinary utterances. It is also used after a sign or finger spelled word to indicate irony.  
 $\checkmark\checkmark\checkmark^T$   $V$  *quote*-- in the sense of lifting or taking a passage.

$\checkmark_{\perp} \checkmark_{\perp}^a$        $\checkmark_{\perp} \checkmark_{\perp}^a$   
 (imit.)  $V$  *sit in a circle*.

$\checkmark_a \checkmark_a^p$        $A_a A_a^p$   
 $V$  *twist, sprain*.

See also Ø  $X_{>} X_{<}^p$

$\checkmark_{>} \checkmark_{<}^{\ddot{h}}$   
 $X$  *unconscious, dead*. The symbolism is of an animal or insect legs upward in sudden death, but often used with a humorous intent of persons:  $X$  *passed out*;  $V$  *died, bit the dust*.



$V_D V_D \dot{\uparrow}$        $3_D 3_D \dot{\uparrow}$   
 x *selfish*.

$N_a N_a \textcircled{\uparrow}$   
 v *visit*. When one is visited by others, opposite sig:  $\text{---} \textcircled{\uparrow}$   
 v *be visited*; but see Appendix A.

See also  $\emptyset \sqrt{G} \wedge \sqrt{G} \textcircled{\uparrow}$   
 $\emptyset \ddot{V}^v \dot{\downarrow}$

$\ddot{V}_> \ddot{V}_< \times \omega$   
 N *problem*.

See also  $\emptyset \ddot{V}_> \ddot{V}_< \overset{N}{\times}$

$\ddot{V}_> \ddot{V}_< \times$   
 (sig, second joints of bent fingers meet sharply) v *be checked--*  
 to have a problem that cannot be solved; to reach an impasse.

$\ddot{V}_> \ddot{V}_< \times \dots$   
 See  $\sqcup \ddot{V}_> \ddot{V}_< \times \dots$  *squirrel*.

$N_T N_T \dagger$   
 x *worse, worst*; v *multiply*. Difference between comparative  
 and superlative is the relative intensity of the sig movement  
 which may cause the crossing wrists to touch.

$N_T N_T \dagger \dagger$   
 N *arithmetic*; v *figure, calculate*. Differs from the preceding  
 sign only by repetition. 'Figure' or 'calculate' may also be  
 signed:  $\text{---} \dagger \dot{\downarrow} \dot{\downarrow}$  (hands move down slightly for each repetition).

$V_> \dagger V_< \dagger$   
 x *very*. Although the English word 'very' and this sign are  
 mutually translatable in most contexts, many signs are intensi-  
 fied by modification of their own sigs and not by prefixing an  
 intensifier.

$V_> \dagger V_< \dagger \dagger$   
 (dez fingertips together, pointing up, at beginning of sign)  
 N *tent, camp*.

$\ddot{V}_D \ddot{V}_a \dagger$        $\ddot{V}_D \ddot{V}_a \dot{\downarrow}$   
 (humorous imit., the bent v's representing the jaws opening in  
 amazement) x *amazed*.

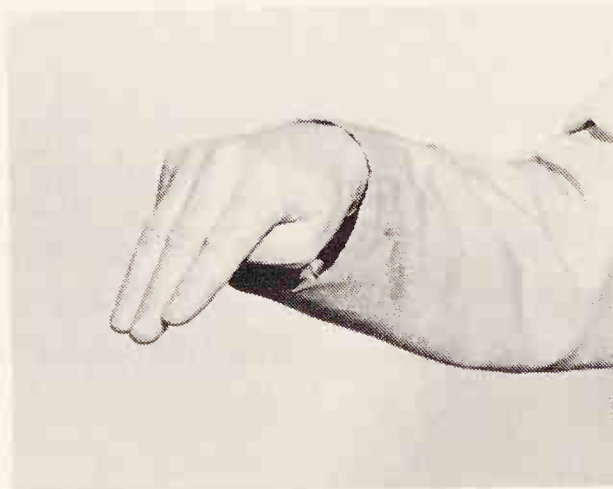
ØW



W



W



$W_v(m)$

The w-hand, used as dez in many signs. With interaction sigs contact may be made by the index finger, the tips of the extended fingers, or the lower part of the hand. Without sig, as the illustrations show, this configuration serves for the letters 'm' and 'w' of the manual alphabet and 'six' in manual numeration.

$W_v^\vee$

(initial dez, 'm') × *every Monday, Mondays.*

$W_T^\vee$

(initial dez, 'w') × *every Wednesday, Wednesdays.*

$W^<$

(initial dez, 'w')  $N_X$  *west, western.*

$W_{\vee}^{\circ}$

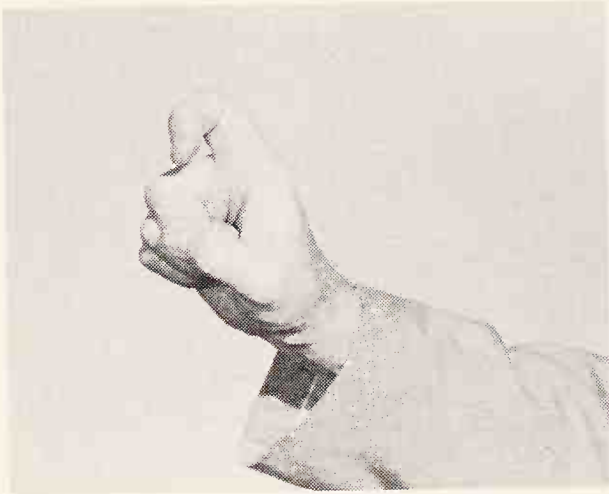
(initial dez, 'm')  $N$  *Monday.*

$W^{\circ}$

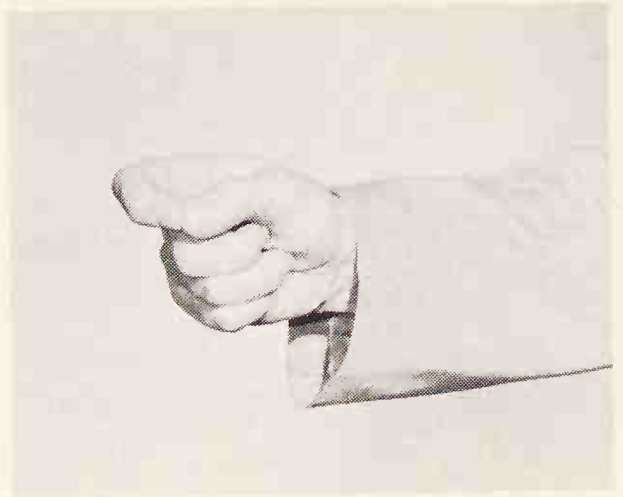
(initial dez, 'w')  $N$  *Wednesday.*

$\overline{W}_{>} W_{<}^{\dagger}$

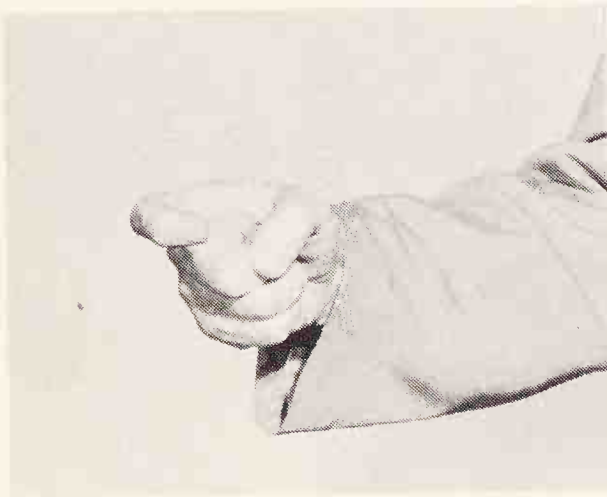
(fingers touching in m-allocher; also signed with left hand as tab)  $N$  *mathematics.* At Gallaudet College and in other sign language environments this sign is model for a series distinguished by contrasting dez: A 'algebra',  $A_t$  'trigonometry', C 'calculus', G 'geometry'.



X



X



X



X<sub>□</sub>

The x-hand configuration as dez. This configuration has several allocheric forms most of which are automatically selected by the tab and sig with which the dez is associated in a particular sign. One of its allochers is a "bent-G" (compare the relation of the phonemes /d/ with voicing and /t/ without voicing). But a change in state, for instance /d/ to /t/, has no significance or cannot occur in languages with vocal symbols as elements. In sign language, which is aspectual rather than segmental or sequential, a change in state involves significant action, a sig. Hence a change from one dez chereme to another (in zero-tab) can be and often is a sign; for example  $\emptyset G_1^{\dot{x}}$  'ask' is simply

the bending of the index finger making the hand at the conclusion of the sig into X. Or, X may change to  $\dot{A}$ , as in  $\emptyset X X_{\wedge}^{\square}$  'quick'.

Without a sig this configuration represents the letter 'x' in the manual alphabet.

$X_{\emptyset}^{\vee \dots}$

aux.  $\vee$  *should* (see Appendix A);  $x$  *necessary*.

$X_{\emptyset}^{\dot{\vee}}$

aux.  $\vee$  *must*. The contrast between this sign and the one above is signalled primarily by the difference between a sharp single motion and repeated, small, less staccato motion; but facial expression and attitude is often contrastive as well and may even carry the contrast alone.

$X^z$

(regional)  $N$  *Phoenix, Arizona*.

$X^i \cup X^x \parallel \text{---}$

$N$  *period*-- both the mark of punctuation (recall that finger spelling usually combined with sign language has clear relation to a writing system) and the notion 'the end', 'that's it'.

$X^{i \vee i}$

$N$  *colon*.

$X^{i \begin{smallmatrix} i \\ < \\ i \end{smallmatrix} \begin{smallmatrix} i \\ > \\ i \end{smallmatrix}}$

$N$  *therefore*-- literally  $\therefore$ .

$X^{i \begin{smallmatrix} a \\ \vee \end{smallmatrix}}$

$N$  *semi-colon*.

$X^a$

$N$  *comma*.

$X_{\square}^a$

(imit.)  $\vee$  *turn on*.

See also  $\emptyset C_{\perp}^a$

$X_{\square}^{\vee}$

(imit.)  $\vee$  *turn off*.

X  $\square_{\wedge} \cdot \cdot$

(sig, the thumbnail rubs the extreme tip of the index finger)

X *little, tiny; N a little bit.*

See also Ø BB<sup>o</sup>.

X<sub>a</sub>  $\square_{\wedge} \cdot [G]$

(sig, dez changes to G) X [coffee] *percolating.*

X  $\square_{>}$

(sig, thumb flips from under index finger, hand moving up and right; may be double dez, left hand moving up and left)  $\vee$  *eliminate* -- a weeding out process, removing things or persons from an actual or imaginary list. If a definite order is to be conveyed, left hand is tab, and the X-dez is touched to each of the tab fingertips before making the sig. Or, any one of five items may be eliminated alone by starting from the appropriate finger of the tab -- 5 X $\square_{>}$ .

$\sqrt{X_{a\Box} \# \cdot}$

See Ø  $\sqrt{C_a \# \cdot}$  *subscribe.*

X<sub>></sub>  $\# X_{<} >$

(imit.)  $\vee$  *tow.*

X<sub>o</sub> X<sup>⊥</sup> ·

$\vee$  *urge, persuade.*

See also Ø B<sub><</sub>B<sub>></sub><sup>⊥</sup> · ·

$\bar{X} X \frac{\perp}{X}$ ''

$\vee$  *torment, haze; N hazing, probation.* This sign carries an indication of prolonged or malicious teasing not in the similar

$\bar{X} X \frac{\perp}{X}$  · 'tease'.

See also Ø G<sub>></sub> G<sub><</sub><sup>o</sup> ·

XX<sup>I~</sup>

$\vee$  *govern, rule, control, manage, direct.*

—  $\# [ ] BB^{\vee}$

N *manager, ruler, director.* For 'governor' --  $\wedge G_{<}^{\circ X} \# [ ] BB^{\vee}$  ·

$X_{>} X_{<} \overset{\dot{p}}{a}$ 

(double dez held a few inches apart twist in opposite direction)  
 √ *twist, distort*. Related to sign 'change', this usually has figurative meaning as 'to twist facts'.

 $\bar{X} X \overset{p}{\top} \cdot \quad \bar{A} A \overset{p}{\top} \cdot$ 

(imit.) √ *fish, go fishing*.

 $XX \overset{p}{\perp}$ 

See Ø O<sub>T</sub> O<sub>T</sub>  $\overset{a}{\perp}$  √ *give*.

 $XX \overset{\square}{\wedge} [\overset{\cdot}{A}\overset{\cdot}{A}] \quad X \overset{\square}{\wedge}$ 

See Ø AA<sub>∧</sub>  $\overset{\cdot}{A}\overset{\cdot}{A}$  *quick, fast*.

 $\sqrt{X}_{\perp} \prime \sqrt{X}_{\perp} \overset{\square}{\wedge} \sim [G]$ 

See Ø JG<sub>⊥</sub>  $\prime$  JG<sub>⊥</sub>  $\overset{\wedge}{X} \sim$  *stars*.

 $\sqrt{X} \sqrt{X} \overset{\circ}{\cdot}$ 

√ *celebrate; win; N victory*.

See also  $\bar{A} 5_{<}^{\#}$

 $X_{>} X_{<} \overset{\circ}{\div}$ 

(imit.) √ *tie*.

 $\sqrt{X} \sqrt{X} \overset{\times}{\square} \cdot [GG] \quad \text{---} \overset{\times}{\square} \sim \cdot \quad O_{>} O_{<} \overset{\times}{\square} \cdot$ 

√ *correspond*.

 $X' X^x$ 

See X<sub>T</sub>  $\overset{\circ}{\rho}$  X<sup>x</sup> *exact, accurate*.

 $X_{>} \prime X_{<} x \cdot$ 

(double dez make contact at second joint of index fingers)  
 N *electricity; physics*.

 $\text{---} \parallel [ ] BB^v$ 

N *electrician*.

 $XX \overset{\text{II}'}{\cdot}$ 

N *friend*.

$\bar{X} X''$       $\bar{F} F''$

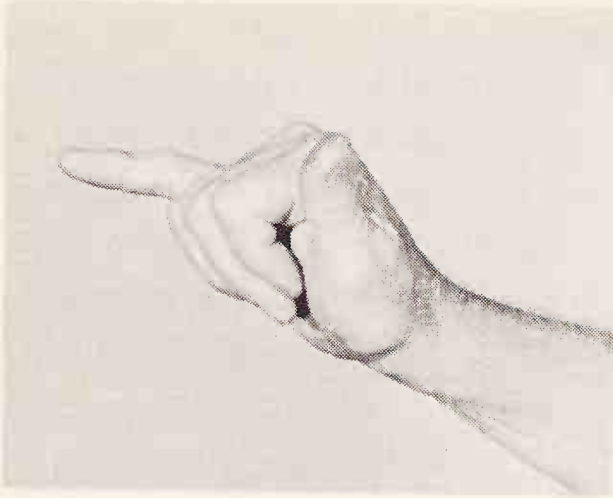
(double dez, one hand above and slightly ahead of the other, exchanges position)  $\vee$  *exchange, substitute; x instead.*

$\bar{X}_a X_p''$

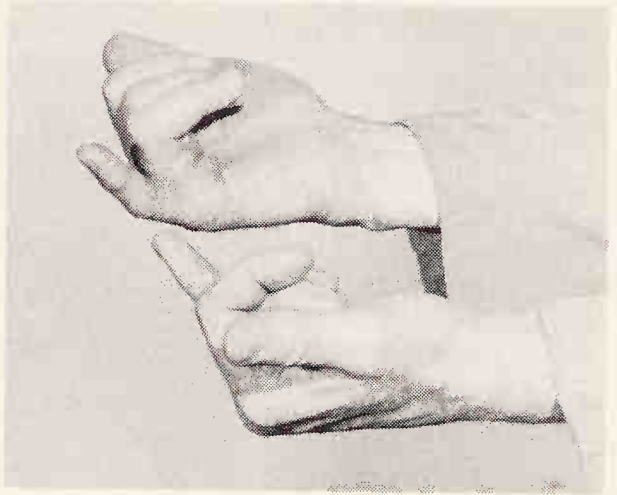
$N \vee$  *change.* Slow or deliberate sig for gradual change; repeated sig, many changes. In platform use may be used instead of  $D O \square$  for 'influence', but like all platform signs enlargement is requisite: the double dez will be separated a foot or so and arms as well as hands make the sig.



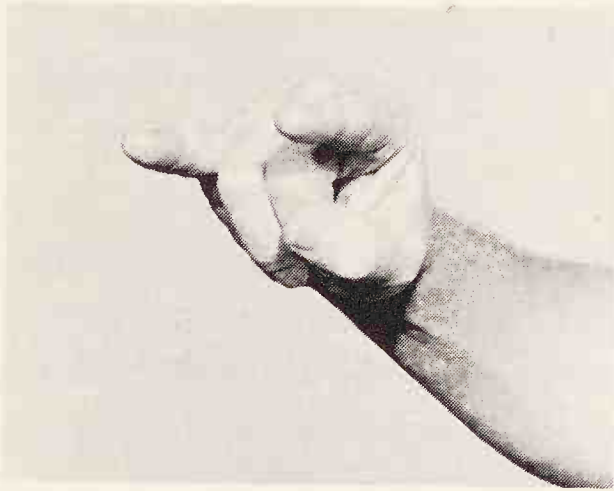
ØY



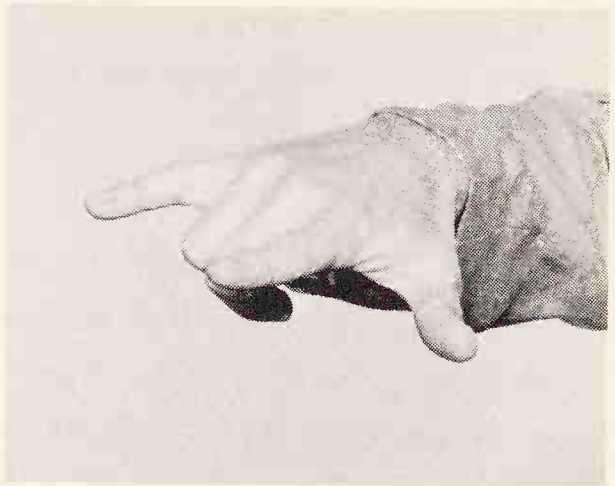
Y



Ya Ya



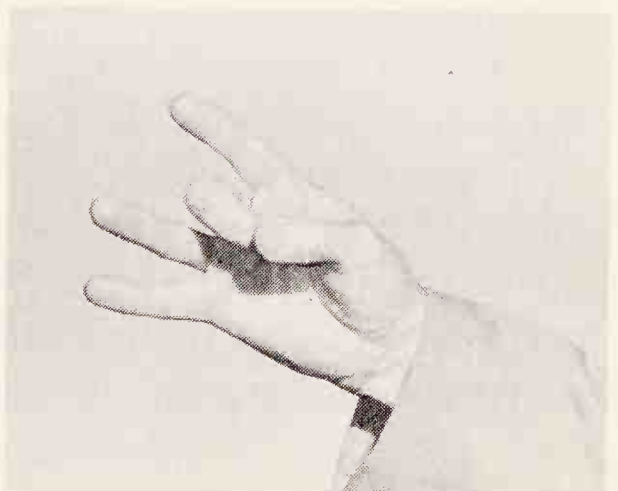
Y



Y



Y (7)



Y (8)

ØY

The extended hand configuration used as dez in a great many signs. The essential feature of the chereme Y is the spreading apart of the thumb and little finger. The other fingers may curl in tightly or loosely to the palm. Or the middle finger may extend at right angles to the palm. It is even possible for the thumb to catch the nail of the middle finger under its tip. All these differences are treated as allocheric, as variant forms of the configuration which by themselves do not change the significance of signing activity as long as the other elements -- tab and sig -- of a sign remain unchanged.

Without sig the typical configuration in the position illustrated represents 'y' in the manual alphabet. One of the allochers is 'eight' and another 'seven' in manual numeration.

Y<sub>D</sub><sup>∨</sup>

See Ø Ä<sup>†</sup> Ä<sup>∨</sup> stay.

Y<sub>D</sub><sup>></sup>      Y<sub>D</sub>Y<sub>D</sub><sup>></sup>      —<sup><</sup>      —<sup>⊙</sup>

x same, alike. The single-action sig omits the dual indication of the sign below. This sign may be used to impute similarity to a group. With circular sig, the signer too is included. Either this or the sign below -- with very small sig movement -- may be used for general similarity without direct indication.

Y<sub>D</sub><sup>z</sup> [I, ∨>∨]      YY<sup>z</sup>      YY<sup>⊙</sup>      Y<sub>></sub>Y<sub><</sub><sup>I</sup>      Y<sub>⊙</sub>Y<sup>I</sup>      Y<sub>T</sub>Y<sub>⊥</sub><sup>z</sup>

(variable sig, direction determined by referent) ∨ be alike;

x identical, alike. The sign has four significant elements: the two points of the dez, the demonstrative power of the 'that' sign, the concept of sameness, and the sig which unites the two persons or things indicated. The sig also can indicate by the first part of its movement which referent is likened to which. Movement toward signer includes the signer as one of the equated persons.

√Y<sub>D</sub><sup>⊥</sup>

(imit.) N airplane; ∨ fly. Dez allows much variation: normal 'Y', 'Y' with index finger also extended, or index finger and

little finger only extended from fist.

Use of left hand as tab ( $\bar{B}_a$ ) allows such particular derivations as 'taking off', 'landing', 'crashing'.

$Y^\omega$

(initial dez; a direct adaptation from French 19th century sign language [Sicard] which used same tab and sig with 'j' for 'jaune')  $\times$   $N$  *yellow*.

See also }F<sup>II</sup>||  $Y^\omega$

$Y_{Dv\perp}^\omega$

(humor., imit.: thumb and little finger projecting down from hand like duck's legs from body; may have flat hand as tab,  $\bar{B}_a$ )  
 $\vee$  *waddle*.

$\sqrt{Y}^\eta$

$\times$  *yes*. This sign may be a variant of  $A_{\perp}^\eta$  'yes'; or it may be used only for reluctant agreement, affirmation after doubt or disagreement, or for acknowledging arguments without accepting them.

$Y_a Y_a^\vee$

(the double-dez configuration admits much variation; the sign might be said really to be the downward sig, in zero-tab of the forearms in supination)  $\times$  *now*;  $N$  *the present*.

$Y_D Y_D^\vee$

See  $\emptyset \dot{A}^\dagger \dot{A}^\perp$   $\times$  *still, continuing*.

$Y_D Y_D^{\dot{i}}$

(may be made at low face level; dez may be Irish 'h', index and little finger extended parallel from the closed hand; sig, short, sharp thrusts)  $\vee$  *ridicule*. This sign chereimically and semantically relates to ancient European evil-averting and incantatory gestures. The survival of the configuration using index and little fingers is particularly remarkable.

$Y^{\text{II}} Y^{\text{II}}$

(little fingers linked, thumbs bend and straighten as in variant  $\emptyset \dot{A}_{>} \dot{A}_{<}^{\text{II}}$ )  $N$  *sweetheart, sweethearts*.

$Y_D Y_D^{\circ}$

(sig, horizontal circles) See  $\emptyset \dot{A}^+ \dot{A}^\perp$  *still*.

$Y_D Y_D^x \cdot$  —  $\frac{\omega \sim}{x}$

(thumb tips make contact; repetition may also be displaced to right or left; for variant, double dez twist alternately, thumbs in contact)  $\vee$  *measure*.

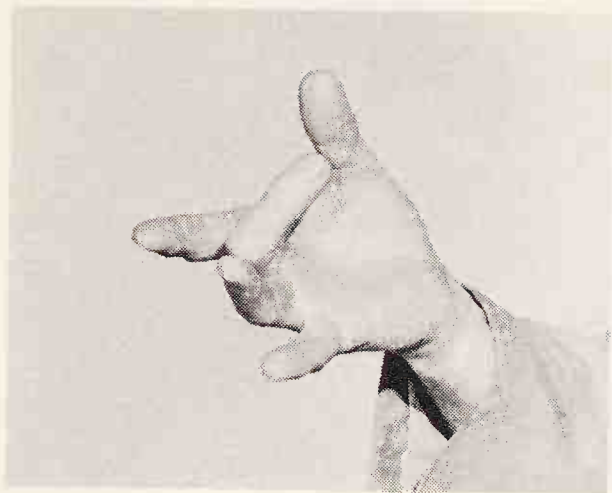
$Y_{>} Y_{<}^{\dot{x}}$

See  $\emptyset O_{>} O_{<} \text{ ) } \left( \frac{\dot{\square}}{x} \right)$  *clash*.

$YY^\omega \cdot$   $Y_{>} Y_{<} \frac{\eta}{\perp} \cdot$

$\vee$  *play*.

08



8



8

The hand configuration pictured, used as dez mainly with sigs that require touching tab, but also used with a very few zero-tab signs which probably are contractions of older compounds with the touch sig. It is treated in the analysis as an allocher of the Y-dez and selected automatically when point-contact is required.

88<sub>1</sub><sup>□</sup>

(double dez, thumb under middle fingertip; sig, snap open to 5) √ *hate, despise, detest*. The precise meaning-- in English a matter of word choice -- is controlled by the size and vigor of the sig and, or exclusively, by facial expression. Some signers may begin from near or in contact with heart region. More formally as in platform signing, [ ] B<sub>1</sub> B<sub>1</sub><sup>⊥</sup>, pantomimed rejection.

8<sub>□</sub> 8<sub>□</sub><sup>⊙</sup> B<sub>1</sub><sup>⊙</sup>

(dez, middle finger projects outward from spread hand, or flat hand; sig, small circles in vertical plane parallel to front of signer's body) √ *pity*; N *sympathy, pity, mercy*. The older, more formal, usage is to use a compound: [ ] 8<sub>□</sub> 8<sub>□</sub><sup>x</sup> # — , literally 'feel others' feeling'.



⊙  $\sqrt{B_T} \sqrt{B_T}$



⊙  $\sqrt{B_T}$

The symbol for the general region of the face as tab, significant location, of a sign. Because there are specific parts of the face selected by signs which make contact sigs, most of the signs with face tab are made in front of, around, or near the signer's face without any more specific part of the body being indicated.

⊙  $AA^{\vee} \quad \text{---}^{\vee}_x$   
 (initial dez, t-allocher; sig may or may not make contact with face below eyes)  $_N$  *tragedy*. One of several recent coinages at Gallaudet College.

⊙  $A_T A_T^N$     ⊙  $B_T B_T^{\circ}$   
 (panto.)  $\vee$  *wash* [the face]. As with most pantomimic signs the precise form of dez and sig is not material -- either of the dez shown may be used with either sig.

⊙  $B_x^{\vee}$     ⊙  $B_T^{\vee}$   
 $x$  *in front of*.

⊙  $B_x^{\vee\#}[A]$     ⊙  $B_x^{\times\#}[A]$   
 $x$  *because*.

⊙  $\sqrt{B_T}^<$     ⊙  $\sqrt{B_x}^{\vee}$   
 $\vee$  *overlook, miss, not notice*.

- $\bigcirc B_{\lambda T} <$   
 (panto.; Colloquial)  $\times$  *secretly, on the sly.*
- $\bigcirc \sqrt{B_T}^\omega$   
 (panto.: looking into hand glass)  $N$  *mirror.*
- $\bigcirc B^{\times}$   
 (panto.; sig, patting hair or grasping lock of it)  $N$  *hair.* Using the head as tab, various signs connected with the hair can be made:
- $\bigcirc A^T$  'haircut [with electric clippers]'
- $\bigcirc A_D A_D \square_V$  'hair that has lost its curl from dampness'
- $\bigcirc B_V^\omega$  or  $\omega_T$  'wavy or curly hair'
- $\bigcirc B_{DT} B_{DT} \wedge$  'short hair'
- $\bigcirc B_{DT} B_{DT} \vee$  'long hair'
- $\bigcirc B_{DT} \eta$  (dez in 4-allocher, fingers pointing outward; wrist twists backward) 'hair standing on end [from fright]'
- $\bigcirc 5_V 5_V^\omega$  (back of palms at each side of cheek) 'lanky or loose hanging hair'
- $\bigcirc C^\#_T$  (dez closes into 's' or 'o') 'permanent wave'
- $\bigcirc C C^I$  'shampooing hair'
- $\bigcirc \sqrt{F}^i$  "'by a hair'", "'a close shave'"
- $\bigcirc G G^\circ_\lambda$  or  $\circ_T$  (double dez on one side of head) 'curling hair'
- $\bigcirc L^T$  'crew cut'
- $\bigcirc L^\#$  'pinning hair'; also, 'hair pins'
- $\bigcirc R R^\vee$  (down both sides of head)
- $\bigcirc \sqrt{R} \sqrt{R}^\vee \sim$  (down one side of head)  $\bigcup$  - 'pigtails'
- $\bigcirc V^\#_\lambda$  'haircut', 'barber', 'barber shop' [men]
- $\bigcirc V V^\#_\lambda$  'haircut', 'trim' [women]
- $\bigcirc X^\vee$  (also C-dez) 'combing the hair'; 'a comb'
- $\bigcirc 8^\circ$  'bald'; this can also have a variant using the fist tab to represent the head:  $\bigcirc 8^\circ_X$

⊖ B<sub>D</sub><sup>x</sup>.

(sig: dez pats top of head) <sub>N</sub> *hat, cap*. Also: <sup>^</sup>X<sup>v</sup> usually for 'man's cap'.

⊖ B<sub>D<</sub><sup>x^x</sup>      ⊖ B<sub>DT</sub> B<sub>DT</sub><sup>^</sup>X

(dez or double dez touch cheek lightly and again touch near temples, or slide up side of face) <sub>Nv</sub> *blush*. Also signed as a compound: ∪ G<sub>T</sub><sup>v</sup>X # ⊖ 5<sub>T</sub><sup>^</sup>.

⊖ B<sub>^</sub>B<sub>^</sub><sup>^</sup> # ⊖ B<sub>D</sub>B<sub>D</sub><sup>z</sup>

(double dez circumscribe the face) <sub>N</sub> *blockhead, fool, ass*. The sign is pejorative and often jocular, usually colloquial. An observed variant is <sup>^</sup>X<sub>T</sub><sup>x<sup>dx</sup></sup>; by turning the X-dez a small square is represented on the forehead.

⊖ √B √B<sup>x</sup><sub>^</sub><sup>^</sup>

(sig: the double dez converge and touch above the head in a peak, twice repeating perhaps a little higher -- the triple tiara; Roman Catholic) <sub>N</sub> *pope*.

⊖ √B<sup>†</sup> √B<sup>z</sup>      ∅ √B √B<sup>z~</sup>  
<sub>x</sub> *trouble*.

⊖ BB<sup>⊥</sup>      —<sup>v</sup>

(head may be slightly bowed for variant) <sub>N</sub> *attention, concentration*; <sub>v</sub> *pay attention, concentrate*. Colloquially 'pay attention to me' may be signed ∪ V<sub>DT</sub><sup>†</sup> 'look at me'; or ∪ V<sub>T</sub><sup>⊥</sup> 'look!'.

⊖ B<sub>T</sub><sup>'''</sup> B<sub>T</sub><sup>'''</sup> a<sub>⊥</sub>

(sig: backs of hands on cheeks graze outwards) <sub>x</sub> *ashamed*; (with emphatic sig) <sub>x</sub> *for shame, shame on you*. A single-dez variant is frequent, and since it is made on one cheek is shown with cheek tab: } B<sub>T</sub><sup>'''</sup> a<sub>⊥</sub>.

⊖ B<sub>T</sub><sup>'''</sup> B<sub>T</sub><sup>'''</sup> a<sub>x</sub>      } B<sub>T</sub><sup>'''</sup> a<sub>x</sub>

(backs of fingers rub cheeks) <sub>x</sub> *shy*. See also ⊖ 5<sub>T</sub> 5<sub>T</sub><sup>@~</sup><sub>⊥</sub>

⊖ B<sub>AT</sub> B<sub>AT</sub><sup>η</sup><sub>T</sub>      ⊖ 5<sub>T</sub> 5<sub>T</sub><sup>ξ</sup><sub>T</sub>

<sub>x</sub> *pleasant*.



O BB<sub>1</sub><sup>η</sup>.

(imit., 'coming out of my ears'; dez, 4-allocher; sig starts with index fingertips at ears; Colloquial) × *full, fed up.*

See also Π B<sub>D</sub><sup>^</sup><sub>X</sub>

O B<sub>D</sub>B<sub>D</sub><sup>X</sup> || [ ] B<sub>D</sub>B<sub>D</sub><sup>X</sup>      O √B<sub>D</sub>>√B<sub>D</sub><<sub>v</sub><sup>÷</sup># [OO]

(sig: fingertips touch temples then touch shoulders; for variant, fingertips touch above head, descending hands close to 'O')

N *nun.*

O √B<sub>T</sub> √B<sub>T</sub><sup>†</sup>

N *darkness*; × *dark.* Close similarity to pantomime and ballet make this sign, with prolonged sig especially, a translation for such phrases as "shadows fall" or "light fading." See also 'dark' below.

O BG<sup>î</sup>      O BĀ<sup>î</sup>

(panto.; left dez at left side of face steadies, right at right side presses release of imaginary camera) N *camera*; √ *photograph, take pictures.* Depending on kind of camera, hands may be at waist; and sig may be rotation, for movie camera.

O 5<sub>T</sub><sup>#</sup> [O]      —<sub>v</sub>      —<sub>X</sub>      —<sub>v</sub><sup>η</sup>      —<sup>η</sup>.

∨ N *sleep*; × *sleepy.* The last two sig variants, fingers nodding, permit only the meaning 'sleepy'. Colloquial use has compounds using this sign first:

— # A<sub>a</sub> A<sub>D</sub><sup>X</sup> 'fall asleep', 'sleep soundly'

— # B<sub>D</sub> B<sub>X</sub><sup>I</sup> 'saw wood'

There is also a single sign with the same meaning:

O B<sub>></sub>B<sub><</sub><sup>X</sup> or <sup>a</sup>. (imit., closing eyelids) 'sleepy'.

O 5<sub>T</sub><sup>î</sup><sub>v</sub>

(sig: dez contracts sharply to C-configuration) × *dark* [in color]. See 'darkness' above.

O 5<sub>T</sub><sup>⊙</sup> [O]

(sig: dez circles the face as it closes into 'O') × *beautiful, pretty.* The sign and these English glosses are not completely interchangeable. For example, 'pretty good' is signed ∪ B<sub>T</sub><sup>±</sup>.

O 5<sub>T</sub> 5<sub>T</sub><sup>∨</sup>

× *sad.*

0 5<sub>T</sub>5<sub>T</sub><sup>2</sup> —<sup>2</sup> 0 B<sub>T</sub>B<sub>T</sub><sup>η</sup><sub>T</sub>  
 x *pleasant, cheerful, cool* [in warm climates].

0 5<sub>T</sub>5<sub>T</sub><sup>0</sup><sub>1</sub> —<sup>^</sup> —<sup>^~</sup> —<sup>0</sup><sub>1</sub>  
 N *embarrassment*; v *embarrass*; x *embarrassed, embarrassing*.  
 See also 0 B̈<sub>T</sub>B̈<sub>T</sub><sup>a</sup><sub>1</sub>

0 55<sup>xω</sup><sub>1</sub>  
 (sig: index fingers touch ears or sides of the head then shake vigorously outward or forward) N *noise*; x *noisy*.  
 See also 0 √5√5<sup>p</sup><sub>1</sub>  
 } G<sup>x</sup> :: 0 √A√A<sup>z~</sup>

0 √C<sub>D</sub><sup>T</sup> —<sup>2</sup><sub>T</sub>  
 (sig: dez moving back over and behind head indicates mane)  
 N *lion*. This sign, even in circumstances that make the mention of 'a lion' perfectly congruent, seems to excite laughter. Possibly its sig takes it too far out of the usual range of signs somewhat as a shouted, screamed, or sobbed word in otherwise unemotional speech would be startlingly incongruent.

0 C<sub>T</sub><sup>2</sup>  
 (sig: dez contracts sharply into claw-like form) x *cross, cranky*.  
 See also [] C<sub>v</sub> C<sub>v</sub><sup>a</sup><sub>λ</sub>

0 C<sup>0</sup>  
 (panto.: groping in the dark) v *search, look for*.

0 C<sub>T</sub><sup>0</sup>  
 x *dizzy; tipsy*. For the latter meaning see also ∪ A<sub>1</sub><sup><</sup>  
 'drunk'.

0 C<sub>a</sub> C<sub>a</sub><sup>∨</sup>  
 (sig, double dez near eyes drop abruptly in a checked motion; Humorous) x *weary; 'bags under the eyes'*.

0 C<sub>T</sub> C<sub>T</sub><sup>⊥</sup> —<sup>x</sup> [] C<sub>T</sub> C<sub>T</sub><sup>⊥</sup>  
 (sig: dez move outward from sides of face, or touch cheeks, or move outward from chest) x *fat*. Variation in sig size and intensity and in dez size may indicate degree. Thus a well curved 'c' close to cheeks for 'plump', a spread hand slightly curved with a sharp, large movement for 'obese'.

○ CC<sup>x</sup>      ○ L̄L̄<sup>x</sup>

(sig: dez surround each eye; Colloquial) <sub>x</sub> *wakeful*, [*wide*]  
*awake*.

See also B<sub>a</sub> V̄<sub>a</sub><sup>ω</sup>

○ √C√C<sup>x</sup>

(imit.; sig: dez cover ears) <sub>N</sub> *radio*; may also refer to old fashioned hearing aid or group hearing aids using headsets.

○ CC<sup>x</sup>

(sig contact at jaw) <sub>N</sub> *mumps*. May also be signed with single dez.

○ C<sub>T</sub>C<sub>T</sub><sup>x</sup>· ·      [ ] C<sub>T</sub>C<sub>T</sub><sup>x</sup>· · ·      } C<sup>x</sup>· · ·

(imit.) <sub>N</sub> *measles*.

○ FF<sup>x</sup>      ○ XX<sup>x</sup>      ○ AA<sup>x</sup>

(sig: thumb and forefinger grasp ear lobes or grasp and shake)  
<sub>N</sub> *earrings*. Single-dez variant is used as first element in 'gold' and 'California': } F<sup>x</sup> :: Ø Y<sup>ω</sup>.

○ G<sub>T</sub><sup>⊙</sup>

<sub>v</sub> *look* (intransitive only); <sub>N</sub> *looks*; *face*.

○ H<sub>Λ</sub><sup>v></sup>      ^ H<sub>Λ</sub><sup>v></sup>

(dez draws cross in front of face or on forehead) <sub>x</sub> <sub>N</sub> *Catholic*.

○ I<sup>v></sup>      ^ I<sup>v></sup>

(dez draws cross in front of face or on forehead) <sub>x</sub> *Italian*;  
<sub>N</sub> *Italy*, *Italian*.

○ L̄<sub>T</sub><sup>^</sup>      ○ C<sub>T</sub><sup>^</sup>      — <sup>^</sup>X

<sub>x</sub> *thick*; applied to liquids, paint, soup, etc. See also single-dez variant of 'fat', } C<sub>T</sub><sup>x</sup>, and 'thick' for solid objects, B<sub>a</sub> L̄<sub>⊥</sub><sup>^</sup> X̄.

○ L̄<sub>T</sub><sup>v</sup>      ○ C<sub>T</sub><sup>v</sup>

(see above) <sub>x</sub> *thin*. For a tall, thin person a single sign is often used humorously: Ī<sub>Λ</sub> I<sub>v</sub><sup>^</sup>.

○  $\overset{\cdot}{L} \overset{\cdot}{L} \overset{\cdot}{L} \overset{\cdot}{\div}$

$\times$  *conceited*; 'swelled head', 'cheeky', 'presumptive'. Also exclam., 'The nerve!'

See also }  $\overset{\cdot}{V} \overset{\cdot}{\times}$

○  $\overset{\cdot}{J} \overset{\cdot}{\beta} \overset{\cdot}{\dot{\vee}}$        $\bar{G}_\wedge$      $\overset{\cdot}{\beta} \overset{\cdot}{\times}$

(imit., crowning)  $\text{N}$  *championship*.

○  $\overset{\cdot}{\beta} \times$

(imit.)  $\text{N}$  *cock, rooster*.

○  $\vee \text{O}^\square \cdot$

$\vee$   $\text{N}$  *shower; baptism*. Usually the latter is signed as a compound:  $\cup \text{W}^\times \text{||} \text{---}$ .

○  $\text{O O}^\eta \cdot$

(dez in front of eyes)  $\text{N}$  *owl*.

○  $\vee < \overset{\cdot}{\times} \overset{\cdot}{\times}$

(index finger draws edge of veil or wimple on brow and cheek)

$\text{N}$  *Virgin Mary, nun, virgin*.

A few signs used in religious ceremonies are standard; but many churches serving the deaf have their own variants:  $\cup \text{W}_\text{p} \overset{\cdot}{\alpha}$  Cath., the proper name sign with dez in form of manual alphabet 'm'; }  $\vee \perp \overset{\cdot}{\times}$  Luth., for 'virgin'.

See also  $\emptyset \vee \perp^\circ$

○  $\times_\top \times_\top \overset{\cdot}{\times}$

$\vee$  *weep, cry*. Considerable variation is seen in the dez and sig of this imitative sign; the G dez is common, and this A dez form:  $\cup \text{A}_\text{p} \text{A}_\text{p} \overset{\cdot}{\square} \overset{\cdot}{\vee}$  'sudden copious weeping'. There is also a compound:  $\cup \times_\top \times_\top \overset{\cdot}{\times} \text{||} \emptyset \times \times \overset{\cdot}{\dot{\vee}}$ .

○  $\times \times \perp^\square$  [LLL]

$\vee$  *surprise, be surprised; wake up; N surprise*.

○  $\times \times^\pi$       }  $\times^\pi$

$\text{N}$  *ears, ear*.

○ Y<sub>T</sub><sup>n</sup>.

Variant of  $\hat{B}_T \# \checkmark$  why.

○ 8<sup>o</sup>

x *bald*. Also made with the fist tab representing the head:

○ 8<sub>x</sub><sup>o</sup>.


 $\hat{\cap} 5_D$ 

 $\hat{\cap} G_T$ 

The symbol for head, forehead, or brow as tab. Many, if not all, the signs with this tab have sigs requiring contact or motion so close to tab as to appear to contact it. This feature of these signs as well as their normally being made with single dez serves to distinguish them from the double-dez signs with face tab. The forehead tab may be thought of as extending from the brow line up to or beyond the hair line and from temple to temple. Below it in front is the mid-face tab ( $\Delta$ ) and on the side the cheek tab ( $\})$ .

 $\hat{\cap} \sqrt{A_T}^D$ 

(dez is s-allocher tightly clenched)  $\vee$  *rebel, disobey*. Also made with  $\emptyset$  tab.

 $\hat{\cap} A^\circ$ 

(initial dez, s-allocher)  $\vee \times$  *Sweden, Swedish, Swede*.

∧  $\dot{A}^x$  ::  $\dot{A}$   $\dot{A}^x$

∨ *remember*; N *memory*.

This sign, a compound, stands between two more formal or oratorical and two less formal or colloquial synonyms:

∧  $B_T^x$  ::  $\dot{A}$   $\dot{A}^x$  lit., 'know' plus 'stay'

∧  $G^x$  ::  $\dot{A}$   $\dot{A}^x$  lit., 'think' plus 'stay'

In any of the above signs a repeated sig, thumb tip touching other thumbnail, will denote plural, 'memories'.

$\dot{A}$   $\sqrt{A}^x$  In this contraction of the compound the sweeping downward movement before the touch is all that remains of the first element. The first element is entirely absent in  $\dot{A}$   $\dot{A}^x$ , but both elements are seen in  $\wedge \dot{A}^x$ , 'keep in mind'.

∧  $O_T^x$  ::  $\wedge B_T^x$  is often used when what is remembered is a former mistake or unfortunate experience.

There is still another sign for 'memorize':  $\wedge 5_T \# [A]$  (dez may touch forehead before closing into a fist) lit., 'know' plus 'seize'.

∧  $A_T^x$        $\wedge V_{\perp}^x$

x *stupid, dumb, ignorant*.

Zero-tab variations of these signs are often seen:  $\emptyset A_a \overset{\cdot}{\wedge}$ ,  $\emptyset V_D \overset{\cdot}{\wedge}$ . In these the sig movement is sharp and short and only indicates the head.

There are also two related signs in which the head tab is replaced by a hand:  $A_{\perp \phi} A_T^x$ ,  $\underline{V}_D V_D^x$ . These signs are not only more emphatic but also have a substantive, nominal sense not in the head sign: 'that stupid jerk', 'that ignoramus'.

When derision is part of the intention the sign may be made with Y-dez:  $\wedge Y_{\perp}^x$ . 'country bumpkin' -- this configuration being anciently associated with imprecations, mockery and the like.

∧ JA<sub>φ</sub> JA<sub>□</sub><sup>•</sup>

(sig: fists at the forehead spring into open curved hands and separate) <sub>N</sub> 'idea', 'sudden recollection'. No gloss can adequately render this sign which is symbolically akin to the light-bulb in the comic strip balloon over the character who suddenly thinks of something. Furthermore the sign may be followed by an appositive, a word spelled out by one hand still near the forehead--the contents of the idea, as it were.

∧ B<sub>X</sub><sup>∧</sup> — <sup>∧</sup><sub>X</sub><sup>i</sup>      ∧ BB<sub>X</sub><sup>∧</sup>~

(dez in all, 4-allocher, fingers spread; edge of index finger grazes forehead; sig is often checked making the fingers point away) <sub>N</sub> invention; <sub>V</sub> invent, conceive, improvise, make up.

∧ B<sub>I</sub><sup>η</sup>•

(dez in 4-allocher; strong facial expression commonly accompanies sign) <sub>X</sub> ridiculous!, nuts! Allowable in situations where the interjection 'nuts' would be considered unsuitable, this sign expresses reaction to something or some idea that could be characterized as absurd, fantastic, incredible. Often made alone toward the person who has just expressed that kind of idea, it may also precede or follow a sign stating it. Related to ∧ B<sub>X</sub><sup>∧</sup> above.

∧ B<sub>T</sub><sub>V</sub><sup>#</sup> [Y]

<sub>X</sub> why. Two common variants of this are ∧ 8<sub>V</sub><sup>#</sup> or ∧ 8<sub>X</sub><sup>⊥</sup> and ∪ Y<sub>T</sub><sup>η</sup>• (the fingers between spread thumb and pinkie nod or wiggle).

∧ B<sub><</sub><sub>></sub><sup>#</sup> [A]

<sub>V</sub> forget.

∧ B<sub>p</sub><sub><</sub><sup>⊗</sup>

(panto.; dez in 4-allocher) <sub>N</sub> perspiration, sweat; <sub>V</sub> perspire, sweat. May also be signed with hand vertically going down:

∧ B<sub>V</sub><sub>V</sub><sup>∨</sup>•

See also ∧ X<sub>X</sub><sub>></sub><sup>⊗</sup> ∥ 0 5<sub>I</sub><sup>⊙</sup>



$\cap B^x$

$\vee$  *bump* [the head against something]. The contact is made with index edge of dez and has a general significance. Bringing this edge of the B-dez against any part of the body will indicate that part got bumped.

$\cap B_{\wedge}^x$

(sig, the knuckle of the index finger strikes sharply against the forehead)  $\mathcal{N}$  *bastard*. That this sign has the popular rather than the technical meaning of the gloss is shown by its feminine counterpart,  $\cup B_{\wedge}^x$  *bitch*.

$\cap B_T^x$

$\vee$  *know*;  $\mathcal{N}$  *knowledge*.

$\cap B_T^{x\eta}$

$\vee$  *don't know*.

$\cap B_T^x \parallel \emptyset \vee B_{T\wedge} \vee B_{\perp\wedge}^{\eta}$

(second element: one dez close to signer palm out, other opposite palm in, wave at each other)  $\vee$  *hope, expect*. This is also signed with the first element = 'think' instead of 'know'.

Frequently only the second element is used. Another shortening of the compound in colloquial use is brushing downward on forehead with fingertips of one hand while the other hand is held out a little distance facing the first.

$\cap B_{\lt}^{x\#}[A]$

$\times$  *because*. Also made with full face tab, in which case sign begins with downward sig instead of contact:  $\cup B_{\lt}^{\vee\#}$ ; and as a compound:  $\cap G_T^x \parallel \emptyset \vee A^{\wedge}$ . Both these may be signed with L-dez instead of B or G.

$\cap \ddot{B}_T^x$

(sig, heel of dez touches side of head)  $\mathcal{N}$  *cabbage, lettuce*. May be made with double dez.

$\cap B_{\perp} B_{\perp}^{\eta}$        $\cap \dot{5}_{\perp} \dot{5}_{\perp}^{\eta}$

(sig, with thumb tip or back of palm against head fingers bend forward)  $\mathcal{N}$  *mule*. See next sign.

$\wedge \dot{5}^{\dot{a}}$       $\wedge B_{\perp}^{\dot{\eta}}$

(single-dez form of preceding sign.)  $\times$  *stubborn, determined.*

This sign enters sign language constructions which make its commonest gloss 'stubborn' unsuitable for translation: e.g.

( $\wedge B_{\perp}^{\dot{\eta}}$   $\bar{B}_a$   $5_p^{\#}$   $\emptyset H^{\vee}$ ) Those who wish to deride sign language or its users translate this \*'stubborn learn history'. Really what the signer has said is 'I am determined to learn history.'

$\wedge 5_T^{\eta}$

(sig, fingers bend while keeping contact with forehead)  $\times$  *feeble minded.* Derived from sign for 'weak',  $B_a$   $5_v^{\eta}$  and common use of head tab for signs dealing with mind or mental processes.

$\wedge 5_{\#}^{\cdot}[O]$

(tab, temple; but may be as low as cheek)  $N$  *experience.*

$\wedge 5_T^{\#}[A]$

$\vee$  *memorize.*

See also  $\wedge \dot{A}^{\times} \# \dot{A} \dot{A}^{\times}$

$\wedge 5_p^{\#}[O]$

$N$  *male person, man, boy.*

In the formal or theatrical usage of (especially older) signers, this sign is the first (bound) element of compounds in which it signifies only maleness and humanity, the second element completing the reference:

|   |                    |   |
|---|--------------------|---|
| — $\# \emptyset \sqrt{B_p}^{\hat{}}$              | <i>man</i>         | $\wedge 5_p^{\#}$   |
| — $\# [\ ] \dot{5}^{\times}$ or $\eta$            | <i>gentleman</i>   | $\wedge \dot{5}^{\times} \# [\ ] \dot{5}^{\times}$  |
| — $\# \emptyset \sqrt{B_p}^{\dot{\vee}}$          | <i>boy</i>         | $\wedge 5_p^{\#\cdot\cdot}$   |
| — $\# \emptyset \sqrt{B_a} \sqrt{B_a}^{\lessdot}$ | <i>father</i>      | $\wedge \dot{5}^{\times}$ , $\wedge \dot{5}^{\times}$ , $\wedge \dot{A}^{\square}$ , $\wedge A_a^{\square}$ |
| — $\# \emptyset \sqrt{B_a} \sqrt{B_a}^{\lessdot}$ | <i>grandfather</i> | $\wedge A_a^{\square \lessdot}$ , $\wedge A_{\phi} A_{\lessdot}^{\square}$                                  |
| — $\# \emptyset C C^{\times}$                     | <i>husband</i>     | $\wedge \dot{5}^{\times} \# \emptyset C C^{\times}$ , $\wedge G^{\times} \# \emptyset C C^{\times}$         |
| — $\# \sqrt{B_a} > \sqrt{B_a}^{\times}$           | <i>son</i>         | $\wedge \dot{A}^{\times} \# \sqrt{B_a} > B_v^a$ , $\wedge B_{\lessdot}^{\times a}$                          |
| — $\# \emptyset G_p' G_p^{\times}$                | <i>brother</i>     | $\wedge G^{\times} \# \emptyset G_p' G_p^{\times}$ , $\wedge L^{\times} \# \text{---}$                      |

In familiar usage single signs with a one-hand dez are used, or if a compound is unavoidable, the first element is much modified as the familiar forms to the right of the glosses show.

When the reference is a male person, the tab of this sign seems to keep some of its general meaning, hence these signs:

$\wedge H^\omega$ ,  $\text{---}^{\vee}$ ,  $\text{---}^{\times}$ ,  $\text{---}^{\circ}$       *uncle*  
 $\wedge H_V^\omega$ ,  $\text{---}^{\circ}$       *nephew*  
 $\wedge C^\omega$       *cousin*

But note that for 'cousin'  $\} C^\omega$  is more often used without specification of sex, or the general sign  $\wedge 5_{\perp}^{\#}$  'male' or  $\} \dot{A}_{\times}^{\perp}$  'female' used with it. If this tendency of the sign language to make 'cousin' a morpheme without male-female specification is widespread, it strongly suggests that American sign language is influenced semantically and grammatically by its English environment. The older sign language, imported from France by T.H. Gallaudet and L. Clerc in 1817 retained for some time--in fact in the usage of some signers still does--the distinction between (Fr.) *cousin* and *cousine*.

For discussion of similar formations, see  $\} \dot{A}_{\times}^{\perp}$  *woman*.

$\wedge \dot{5}_{\perp} \dot{5}_{\perp}^{\times}$

(imit., spread hands as antlers)  $_N$  *deer*. May be used for any of the family Cervidae.

$\wedge C_{\times}^{\>} \parallel \emptyset 5_{\perp}^{\dot{\circ}}$        $\wedge X_{\times}^{\>} \parallel \text{---}$   
 $_X$  *hot*.

$\wedge C^\omega$

$_N$  *cousin*.

See also  $\wedge 5_{\perp}^{\#}$

$\wedge C^{\#}$

$_V$  *guess*. Both this and the sign  $\cup C^{\#}$  *miss* are often made across the middle of the signer's face. Context apparently keeps them from confusion. "I guess so" is often rendered by the sign for 'imagine'.

$\wedge C^{\times}$

(sig, curve of dez encircles the right eye)  $_N$  *sun, moon*. A variant is  $\sqrt{G}^{\circ} \parallel \sqrt{O}^{\square}$  (the dez draws a circle and then O-dez opens toward signer's face)--this variant also 'sunlight', 'moonlight'. An interesting individual variant combines all three:  $\wedge C^{\times} \parallel \sqrt{G}^{\circ} \parallel \sqrt{O}^{\square}$  *sunlight*.

$\wedge C^x \parallel \emptyset \vee \circ \square$

$\wedge$  *sunshine, moonlight.* See previous sign.

—  $\parallel B^1 C_1^x$

$\wedge$  *picture, portrait.* The second element with repeated sig may be used alone.

—  $\parallel$  —  $\parallel$  [ ]  $BB^v$

$\wedge$  *photographer.* Signers who use  $B^1 C_1^x$  for 'picture' use only the last two elements for 'photographer'.

$\wedge \vee \vee \#$

$\wedge$  *president.*

$\wedge F^\circ$

$\wedge$  *Finland, Finn; x Finnish.*

$\wedge FF \perp$

See  $\wedge \# \# \perp$  *awful.*

$\wedge G_\wedge \hat{x}$  —  $\omega_\wedge$

$\wedge$  *brilliant, intelligent.* A colloquial variant  $\wedge C_<^x$  (back of thumb touching forehead) may be humorously extended by both hands in tandem, or even one hand moving out in front of other.

See also  $\wedge \#_T \hat{v}$

$\wedge G_< \hat{x}$

$\wedge$  *black.*

$\wedge G_T \hat{x}$

(sig, dez traces curve on brow)  $\wedge$  *forehead, brow.*

$\wedge G_x^a$  —  $\hat{x}$

(contact at outer corner of eye or just below eyebrow)  $\wedge$  *China, Chinese; x Chinese.* May be made with double dez. The same sign with I-dez, 'Japan'.

$\wedge G_T \perp$  —  $\frac{x \vee}{v \perp}$

(usually begins with index finger touching head, but in rapid informal usage may be with  $\emptyset$ -tab)  $\wedge$  *for.* This sign is one of very few which have a certain etymology, being invented and so recorded by the Abbé de l'Épée (1776) to render the French *pour.*

In formal signing, as in interpretation of a lecture, the sign is used to translate 'to', 'in order to' in a manner reminiscent of French constructions to show purpose.

$\wedge G_{T\perp}^{\text{p}\cdot\cdot}$

(rapidly repeated twisting motion of preceding sign)  $\times$  *what for?*

$\wedge G_{\wedge}^{\dot{i}}$

(base of dez may rest on tab; sig, a sharp contraction of index to X)  $\times$  *puzzled, astonished, uncomprehending...* The precise meaning appears only in actual use from the context. The English glosses are inadequate but suggestive.

$\wedge G_{T\text{X}}^{\dot{i}\cdot\cdot}$

(sig may begin with index touching tab, may actually be a light scratching at temple, or may be wiggling of finger near tab; see also  $\wedge X_{T\text{X}}^{\vee}$  -- actually another way of transcribing the same sign)  $\vee$  *suspect*;  $\times$  *suspicious*.

$\wedge G_{T\wedge}^{\dot{i}}$

(sig often begins with a light upward grazing of tab by index finger tip)  $\vee$   $N$  *dream*;  $\times$  *dreamy*.

$\wedge G^{\circ}$

(dez in d-allocher moves in front of tab center)  $N$  *Denmark, Dane*;  $\times$  *Danish*.

$\wedge G_{\times}^{\circ}$        $\wedge X^{\circ}$

(the gesture widely used outside ASL also)  $\times$  *crazy*.

$\wedge G_{\times}^{\circ X}$

(sig, small circle near temple ending with a touch)  $N$  *government*. The reference may be to local, or state, but is more often to national, government. Whether the cheric similarity to the preceding sign is more than coincidence has not been established.

— #[]BB $\vee$

$N$  *governor*.

See also  $\emptyset XX^{\text{I}\sim} \#[]BB^{\vee}$

^ G<sub>T</sub><sup>x</sup>

√ *think*; <sub>N</sub> *thought*; *mind*.

Many signs referring to mental operations use the brow-tab which gives the chereme alone the general meaning of 'the mind' or 'the seat of knowledge' -- cf. ^ B<sub>T</sub><sup>x</sup> *know*. Frequent use of the 'think' sign has resulted in variants some of which seem to have become distinguishable synonyms:

^ G<sub>T</sub><sup>o</sup><sub>x</sub> 'thinking', 'think it over'

^ √G<sub>T</sub>√G<sub>T</sub><sup>o~</sup> 'think', 'wonder', 'ponder'

^ G<sub>T</sub><sup>(x)</sup> 'think of something suddenly'; 'sudden thought'

[Closely following are several compounds with ^ G<sub>T</sub><sup>x</sup> as the first element. The compounds may still be used in formal, platform signing, but more frequently only the second element is used, occasionally with sig beginning high as a token indication of the first.]

— || ∅ A<sub>D</sub> A<sub>D</sub><sup>□</sup><sub>v</sub>

√ *faint*. The second element alone with right dez starting near head is also used.

— || ∅ √B<sub>TΛ</sub>√B<sub>Λ</sub><sup>η</sup>

√ *hope*, *expect*. May also have ^ B<sub>T</sub><sup>x</sup> as first element.

— || ∅ 5<sub>Tv</sub> 5<sub>Tv</sub><sup>∨</sup>

x *shocked*, *stunned*; √ *shocked*. Second element may be ∅ 5<sub>D</sub> 5<sub>D</sub><sup>∩</sup> lit., 'frozen', or ∅ √A√A<sup>I~</sup> 'thunderstruck'. The concept may be physical immobility or helplessness or both.

— || ∅ √5 √5<sup>#</sup><sub>⊥</sub>

(sig may be √<sup>#</sup>) <sub>N</sub> *faith*, *trust*; √ *trust*. May also in formal, i. e., religious context, be made with three elements:

^ G<sub>T</sub><sup>x</sup> || ∅ CC<sup>π</sup> || ∅ √5 √5<sup>#</sup><sub>⊥</sub> .

— || ∅ CC<sup>π</sup>

√ *believe*; <sub>N</sub> *belief*.

— || ∅ FF<sup>∨</sup>

√ *decide*; x *determined*. Except for platform use, usually the second element only, which allows large scope for emphasis, as deliberate, sudden, irrevocable decision, etc.

∧ G<sub>T</sub><sup>x</sup> ∥ ∅ G<sub>D</sub><sup>!</sup> G<sub>D</sub><sup>x</sup>

(double dez touch along sides of index fingers) ∨ *agree*. Second element (the sign for 'same' or 'alike') may also be ∅ G<sub>a</sub> G<sub>a</sub><sup>D</sup> and in this form it may be signed alone.

—— ∥ ∅ G<sub>></sub> G<sub><</sub><sup>‡</sup>

∨ *disagree*.

See also ∅ G<sub>></sub> G<sub><</sub><sup>‡</sup>

—— ∥ G<sub>></sub> G<sub>T</sub><sup>x⊥</sup> ∨ *oppose* -- usually in parliamentary procedure.

—— ∥ ∅ V<sub>a</sub> V<sub>D</sub><sup>“</sup>

∨ *twist* [the truth], *misrepresent*. Second element may be ∅ X<sub>></sub> X<sub><</sub><sup>ḡ</sup> (dez hands an inch or so apart).

—— ∥ ∧ B B<sub>I</sub><sup>x x</sup>

(dez hands converge palm to palm as they move outward; may be high zero-tab) × *narrow-minded*. Other glosses are *prudish*, *old maidish*, *bigoted*, *intolerant*, *illiberal*, *narrowly conservative*.

—— ∥ ∧ B B<sub>I</sub><sup>‡</sup>

× *broad-minded*, *tolerant*. The direct antithesis of sign above.

—— ∥ C 5<sub>a</sub><sup>#</sup>

(second element: dez in curve of tab palm, fingers up; sig, slides down while closing) × *absent-minded*, *forgetful*; N *forgetfulness*.

—— ∥ √ G<sub>Λ</sub> G<sup>⋈</sup>

N *goal*, *aim*; ∨ *aim*.

NOTE: This sign has only the figurative meanings of gloss; not used for aim in shooting.

—— ∥ G<sup>⊥</sup> L<sub>I</sub><sup>ḡ</sup>

(second element: thumb and forefinger of dez shake tab vigorously) × *gullible*, 'easily fooled or led'.

∧ G<sub>T</sub><sup>x⊥</sup>

N *penny*, *one cent*. Two cents to five cents may be signed similarly with appropriate dez (V, 3, 4, 5)--index finger touches tab. In free variation with a compound sign ∧ G<sub>T</sub><sup>x</sup> ∥ ∅ G<sub>Λ</sub><sup>⊥</sup>. In this form, with appropriate numerical sign as second element amounts of one cent to ten cents and twenty-five cents, 'a quarter' are often signed.

^ G>G<''.

N *headache*; V *have a headache*. Used in both literal and derived, even slang, senses of gloss. The dez and sig denote pain or ache and are used with any easily reached tab to be more specific.

See also Ø G>G<''.

^ H<sub>λ</sub> ⊥

(dez may be at or near tab and may dip and rise as it moves outward) V N *honor*.

See also ^ R ⊥

^ H<sub>λ</sub> ω — X<sup>v</sup>.

N *uncle*.

See also ^ 5<sub>v</sub> ⊥<sup>#</sup>

^ H<sub>v</sub> ω

N *nephew*.

See also ^ 5<sub>v</sub> ⊥<sup>#</sup>

^ H<sub>⊥</sub> η. ^ 3 η.

(back of H-dez rests on temple; 3-dez thumb touches temple, fingers bend forward) N *horse*. Sometimes double H-dez.

^ H<sub>v</sub> ⊙

N X *Norway, Norwegian*.

^ H<sub>T</sub>H<sub>T</sub> η. Ø H<sup>†</sup>H η.

N *rabbit*.

^ I ^

(dez tip may start in contact with tab; sig up, or up and outward, and may move in stages) N *idea, concept*; V *imagine, suppose*. Emphatic sig and appropriate expression: 'what's the idea?'

^ I<sub>X</sub><sup>a</sup> — X<sup>^</sup>

(initial dez --j, same formation as 'China') N V *Japan, Japanese*. May use double dez.

^ I I ⊙~.

N *imagination*; X *imaginary*. Often used in derogatory sense, as in 'groundless fears'.



^ K<sub>v</sub><sup>o</sup>

N x *Poland, Pole, Polish*. Sometimes signed with humorous intent:  $\underline{\Delta} Y \frac{1}{x}$ , but this is regarded by many signers as an impolite sign.

^ L<sub>></sub><sup>#</sup>

N *Thomas Hopkins Gallaudet; Gallaudet College; eyeglasses*. T.H. Gallaudet introduced the *signes méthodique* of l'Épée and Sicard to the U.S. for the instruction of the deaf in 1817. Because he wore glasses, this became his "name sign." Later it was used to refer to the college named for him, and of which his son, E.M. Gallaudet was first president. See *Gallaudet College: Its First One Hundred Years* by Albert W. Atwood.

^ L<sup>x</sup>·

(thumb touches forehead) N *Abraham Lincoln; a Lincoln car; Lincoln, Neb.* Another sign beginning as a "name sign" which has become the sign equivalent of the name in any of its uses.

^ L<sub>T</sub><sup>x#</sup><sub>^</sub>

A variant of ^ B<sub><</sub><sup>x#</sup><sub>^</sub>[A] because.

^ 3<sup>è</sup>      ^ L<sup>è</sup>

(thumb may rest on forehead as index and middle fingers contract; or thumb and fingers may contract near the temple; repeated sig usually with the second and third meanings) N *devil; mischief; x mischievous*.

^ O<sub>T</sub><sup>è</sup><sub>x</sub>

(fingertips drum on brow, or flutter toward it; may be double dez with fingertips opposed in front of tab: ^ O' O<sub>x</sub><sup>è</sup>) x *pre-occupied*. Actually this sign alone would often translate 'I have a lot on my mind.'

See also Ø O' O<sub>x</sub><sup>è</sup>

^ O<sub>T</sub><sup>x</sup> :: ^ B<sub>T</sub><sup>x</sup>

(fingertips touch tab, then flat hand slaps it) See ^ A<sup>x</sup> :: A<sup>x</sup> *remember*.

^ O<sub>T</sub> O<sub>T</sub>  $\square$

(formal obeisance; head often bows along with sig)  $\vee$  *obey*, *I will obey*. Essential in this sign is the final position of hands, palm up, level, spread '5'. There are many variants, some of which appear in  $\emptyset$ -tab rather than  $\wedge$ . One, probably dialectal, uses G-dez, or thumb of A-dez to touch the forehead while A is held on left hand, then  $\emptyset$  A<sub>d</sub> A<sub>d</sub>  $\square$ .

^ 00  $\square$

See  $\wedge$  8<sub>#</sub> 8<sub>#</sub>  $\square$  *awful*.

^  $\vee$ O<sub>T</sub>  $\vee$ O<sub>T</sub>  $\square$

$\vee$  *inform*; <sub>N</sub> *information*. Apparently synonymous with  $\cup$  G<sub>></sub> G<sub><</sub>  $\perp$  which may stress the dissemination more than the possession of the information. The O-dez allows more variation in signing and may be preferred.

^ 00  $\times$   $\parallel$   $\emptyset$   $\vee$ O  $\vee$ O  $\perp$ .

$\vee$  *teach*. As the largest group of persons using ASL is in schools it is understandable that this sign has many variants. Two of the common ones are:  $\wedge$  O <sub>$\square$ ></sub> O <sub>$\square$ <</sub>  $\perp$   $\#$  and  $\emptyset$   $\vee$ O  $\vee$ O  $\perp$ . In the variants as in the second element the dez are held so that the backs of the fingers make a horizontal plane.

^ R  $\perp$

<sub>N</sub>  $\vee$  *respect*. Related to  $\wedge$  H <sub>$\lambda$</sub>   $\perp$  *honor*, and used only in this sense.

^ R  $\circ$ .

<sub>N</sub> *reason, reasoning, cause*;  $\vee$  *reason*.

^  $\vee$   $\zeta$   $\cdot\cdot$   $\sqcup$   $\vee$   $\zeta$   $\cdot\cdot$

$\times$  *careless*; <sub>N</sub> *carelessness*.

^  $\vee$   $\perp$   $\times$

Variant of  $\wedge$  A<sub>T</sub>  $\times$  *stupid, ignorant*.

^  $\vee$   $\times$   $\alpha$   $\times$   $\text{---}$   $\times$   $\nu$   $\times$

(sig, one fingertip then the other of the dez touch tab)  $\vee$  *mis-understand*.

See also  $\wedge$  X<sub>T</sub>  $\square$

^ X  $\vee$

Variant of  $\cup$  B<sub>D</sub>  $\times$   $\cdot$  *hat, cap*.

∧ X<sup>v</sup> · — η ·

(dez nods from wrist) X *wise*; N *wisdom, philosophy*. For 'philosophy' see also [ ] A<sub>T</sub> A<sub>T</sub> † X † † ∧ X<sup>v</sup> · .

∧ X<sub>T</sub> X<sup>v</sup> ·     ∧ G<sub>T</sub> X<sup>·</sup> · ·

(sig: dez forefinger scratches forehead) V *suspect*; X *suspicious*.

∧ X<sub>X</sub><sup>></sup>

N *summer*.

— † † ∅ 5 †<sub>⊥</sub>

'Whew! it's hot.'

See also ∧ B<sub>D</sub> †<sub><</sub>

∧ X<sub>T</sub> □ [G]     — □<sub>⊥</sub>

(dez finger flicks upward from under thumb, grazing tab) V *understand*; N *understanding*.

See also ∧ V<sup>xax</sup>

∧ X<sub>T</sub> X<sub>T</sub> □ ~

(double-dez variant of above) V *sympathetic, tolerant, indulgent*. Facial expression reinforces this meaning.

∧ X<sup>o</sup>

(also with G or 5 dez) X *crazy, insane*. But 'crazy about something' is Δ B<sub>DT</sub> ω · .

∧ Y<sup>η</sup> ·

(sig: dez thumb on forehead nods from wrist) N *cow, cattle*.

∧ Y<sub>⊥</sub> X ·

Variant of ∧ A<sub>T</sub> X · *stupid*.

∧ g<sub>X</sub><sup>></sup>

'have no idea', 'mental blank' -- used to indicate one is unable to think of anything pertinent to a request or query.

∧ g<sub>X</sub><sup>a</sup>

(dez middle finger pressing into tab) X *sick*. Colloq., both literal and figurative as in 'sick of it', 'hate to have to do it'.

See also [ ∧ g<sub>X</sub><sup>x</sup> ]  
[ [ ] g<sub>X</sub><sup>x</sup> ]

∩ 8 <sup>∩</sup> — ω

x *smart, clever, intelligent.*

See also ∩ G<sub>∧</sub> <sup>∧</sup> X

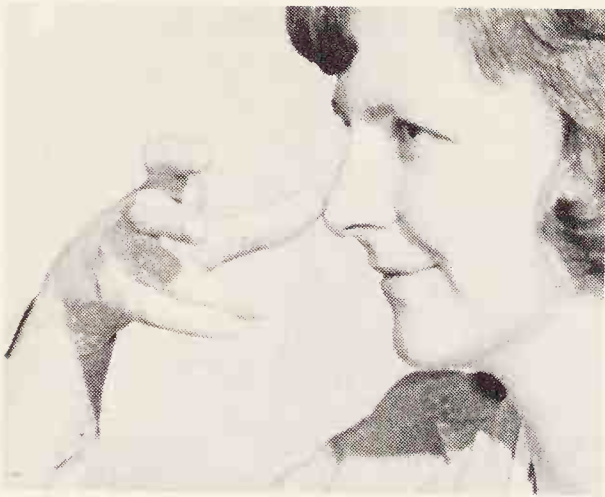
[ ∩ 8<sup>x</sup> ]  
[ [ ] 8<sup>x</sup> ]

(panto.; really a double sign, made simultaneously with right and left hands; lower tab is solar plexus) x *sick, ill*; N *sickness, nausea, disease.* May also be made with B-dez.

∩ 8<sub>#</sub> 8<sub>#</sub> <sup>□</sup> 1

(dez hands at each temple; also made with O or F dez)  
x *awful, horrible*; N *horror.*

Δ



Δ 3

Δ G<sub>T</sub>

The symbol used to indicate the mid-face region used as tab in a number of signs. When sig calls for contact it may be on the bridge of the nose, alongside, or just below. When sig brings the dez near but not into contact this tab region is defined only by contrast with the others which bound it: the brow above, the lowerface (∪) below, and the cheek (}) tab to the sides.

Δ A<sup>á</sup>

(dez in s-allocher, index finger surrounds tip of nose) A mild profanity indicating disgust, rejection, or disbelief; often glossed by signers speaking simultaneously as 'birdshit'.

See also A<sup>o</sup> 5<sup>v</sup>

Δ B<sub>λ</sub> <sup>^</sup>x<sup>·</sup>

(sig: edge of dez index finger rubs upward the tip of the nose)  
 √ *be snooty*; x *stuck up*. Refers to intentional snubbing. Near synonyms are ΔG<sup>^</sup>x and ∪G<sup>^</sup>x which refer to habitual haughtiness.

ΔB<sub>T</sub><sup>^</sup>.

(panto.: dez lifts scent to tab) √<sub>N</sub> *smell*.

See also ΔF<sub>T</sub><sup>π</sup>

ΔB<sub>T</sub><sup><</sup> X<sup><</sup>      ΔH<sub>T</sub><sup><</sup> X<sup><</sup>.

<sub>N</sub> X *Negro*.

ΔB<sub>D</sub><sup>a</sup> T<sup>—</sup> ↓

(imit.: dez moving from contact with tab, back of wrist to nose, describes incurving or outcurving trunk) <sub>N</sub> *elephant*.

ΔB<sub>D</sub>T<sup>ω</sup>.

(sig: fingers shake in front of eyes; dez may be 5 or 4 configuration; expressive face important; lips often pursed) X *crazy about, wild over*. With stronger sig may be synonymous with <sup>∧</sup>X<sup>⊙</sup> 'crazy'.

ΔB<sub>↓</sub><sup>η</sup>

(dez in 4-allocher) √ *ignore, neglect, disregard*.

See also ΔO<sub>D</sub><sup>□</sup>

Δ5<sub>T</sub><sup>#</sup> [O]<sub>↓</sub>

(imit., the animal's muzzle) <sub>N</sub> *wolf*.

Δ5<sup>s</sup>.

(common sign of derision; thumb on nose, fingers wiggle or extend tensely) Operates under the same social restrictions among signers as among speakers of English. A humorous variant is Δ5<sup>s</sup> ∥ ∅ X<sub>↓</sub><sup>η</sup> 'I give you Δ5<sup>s</sup>.'

ΔC<sup>ñ</sup>

(sig requires wrist to bend acutely) X *odd, queer, strange*.

There seems to be no sign for 'stranger', as this sign does not compound; followed by the sign for person ∅ KK<sup>v</sup> it would be translated 'odd person' or 'queer person'.

ΔC<sub>T</sub><sup>x...</sup>

(touch may begin on nose and repeat to any part of face freckles are prominent) <sub>N</sub> *freckles*. Similar sign with cheek tab is one-hand variant of 'measles'.

Δ C<sub>o</sub> C<sub>⊥</sub><sup>#</sup>

(panto.: the signer's attention is pulled toward something)

x *absorbing, interesting.*

See also [ ]  $\bar{5}_>5_<$  <sub>⊥</sub><sup>#</sup>

Δ F<sup>o</sup>.

(initial dez; thumb and forefinger rest on or encircle nose tip)

N *fox.*

Δ F<sub>T</sub>  $\overset{x\dot{v}}{\underset{v}{\downarrow}}$

'small' in a derogatory sense -- see article on 'small' Ø BB<sup>o</sup>.

Δ F<sup>XTX</sup> } F<sup>XTX</sup>

(sig: tips of dez thumb and index touch face twice, first on or near nose or on cheekbone, second on side of cheek or close to ear; the part of the referent selected for symbolization is presumably a streak of warpaint ) N [ *American* ] *Indian*; *Pontiac* [ *automobile* ].

Δ F<sub>T</sub> <sup>II</sup> Δ X<sub>T</sub> <sup>II</sup>

(panto.; for emphatic use head shakes as nose is grasped)

v N *stink.*

See also Δ B<sub>T</sub> <sup>^</sup>.

Δ F<sub>></sub> F<sub><</sub> <sup>‡</sup>

(tab is upper lip as reference is literally to cat's whiskers; dez may open and close slightly as sig is made ) N *cat.*

Single dez is also common: Δ F <sup>></sup>.

Δ G<sub>X</sub> <sup>^</sup>

x *haughty.*

See also Δ B<sub>^</sub> <sub>X</sub> <sup>^</sup>.

Δ G<sub>^</sub> <sup>v</sup>

(dez, g-allocher, thumb and index finger extended parallel pointing upward) N *Greece, Greek*; x *Greek.*

Δ G<sub>^</sub> <sub>X</sub> <sup><</sup>.

N *mouse.* Same sign with R-dez for 'rat'.

Δ G<sub>⊥</sub> <sup>o</sup> Δ O<sub>o</sub> <sup>o</sup> Δ Y<sub>⊥</sub> <sup>o</sup>

v *don't care*; x *indifferent.*

ΔG<sub>X</sub><sup>a</sup>

(dez keeps contact with tab as it turns) √ *be reluctant, feel lazy*. In colloquial use this sign has a wider range of meaning than the glosses suggest. It can render 'I don't feel like it'; 'I hate to'; 'I'm not interested'.

See also ∪ X<sub>D</sub><sup>></sup>

ΔG<sub><</sub><sup>ω</sup>

(dez index across nostrils) N *kid, kids*. Not in polite usage as sign is imitative of runny noses.

ΔG<sup>x</sup>

N *nose*.

ΔG<sub>T</sub><sup>x</sup>

(sig may be merely pointing at eye or may make contact just below eye; plural made by doubling sig or dez) N *eye*.

[ ΔG<sup>x</sup>  
∅ A<sub>D</sub><sup>o</sup> ]

(panto., nose to grindstone) √ *study, cram*.

ΔG<sup>x</sup> :: B<sub>a</sub> G<sub>D</sub><sup>x</sup>

√ *fall for, fall in love with*.

See also [ ] A<sub>T</sub> A<sub>T</sub> X<sup>†</sup>

ΔG<sup>†</sup> G<sub>‡</sub> [XX]

(sig: dez forefingers crossed in front of nose separate bending into X configuration) X *ugly*. Also signed ΔX<sup>n</sup>, a contraction of the full sign.

ΔH<sub>T</sub><sup>v</sup>

X *funny*.

— :: ∅ H<sub>D</sub>> H<sub>D</sub>< <sup>N</sup>X

(second element: ends of dez hands brush downward over each other alternately) N *fun*.

ΔH<sub>T</sub><sup>v</sup> X :: ∅ H<sub>D</sub>> H<sub>D</sub>< <sup>N</sup>X ∅ O O<sup>⊥</sup> 'no fun'; 'it's not funny', 'it's not a laughing matter'.



Δ  $H_T \overset{<}{X} \cdot \quad \text{---} \overset{\omega}{X}$

(dez may be 8 or B)  $N$  *Negro; Africa*. Some signers distinguish 'Africa' by circle sig followed by touch: Δ  $8^{\circ X}$ .

Δ  $H_T^{X \vee X}$

(sig: dez tip touches nose near bridge then near tip; dez may be R)  $N X$  *Roman, Rome, Latin*.

Δ  $I_T^X \# \emptyset I_T' I_T^X$

See  $\cup G_A \overset{V}{X}$  *lonely*.

Δ  $K_T^X \cdot$

(sig: tip of dez second finger touches nose)  $\vee$  *urinate*;  $N$  *urine*. Socially restricted but commonly used when children or pets are the subject.

Δ  $\overset{''}{L}_V^{\omega}$

Variant of  $\cup \overset{''}{L}_V^X \# [\ ] \overset{''}{L}_V^X$  *turkey, Thanksgiving*.

Δ  $\overline{L}_T L_T \# [AA]$

Variant of Δ  $C_{\phi} C_{\perp}^{\#}$  *interesting*.

Δ  $3_{\vee}^{\dot{}}$

$X$  *lousy*. This sign has approximately the same status as the gloss in colloquial English as the gloss in such phrases as 'he felt lousy', 'a lousy friend you are!' It does not refer to lice literally although a similar sign translates 'bug' both in literal and figurative senses: Δ  $3^{\dot{}}$ . Some consider the sign vulgar, but it would be inoffensive in most informal sign situations and is more properly classified as colloquial.

Δ  $3^{\dot{}}$

(dez thumb on nose, second and index fingers contract sharply)  $N$  *bug* (lit. and fig. senses). Some signers use this sign for 'insect' generally; others use  $\emptyset 5_p^+ 5_p^{\dot{}}$  (hands crossed, little fingers linked), 'spider' for any crawling insect. A third sign is  $\} F^X \# \} B_{\perp} \frac{1}{X}$  (peck then slap off the cheek) for 'mosquito', 'bee', or other biting insect.

4 O  $\square$ <sub>D</sub>

(also with Y or G dez and  $\square$ <sub>D</sub> sig)  $\vee$  *don't care*. Meaning may range from casual unconcern to reluctance, regret or anger. Sig intensity and facial expression will indicate which.

See also 4 B  $\eta$ <sub>I</sub>

4 O  $\times > \times$        $\text{---}$   $\times < \times$

(sig: dez fingertips touch face on either side of nose) <sub>N</sub> *flower*. 'Blossoms' and 'bloom' are signed as compound:  $\text{---} \parallel \emptyset \text{O}' \text{O} \square_{\Lambda}$

4 R  $\leq$ <sub>X</sub>

<sub>N</sub> *rat*. In addition to the literal and figurative senses of the gloss, this sign designates preparatory (pre-college) students on the Gallaudet campus. 'Skunk' is the humorous or sophomore designation of 'freshman'.

4 V<sub>T</sub>  $\perp$

$\vee$  *see*.

1. This sign has the same literal, as well as figurative senses as 'see'. Together with others related to it in form and meaning, it is among the most widely used in the sign language. The tab, dez and sig carry meaning elements that are common to all of the signs in this group. The midface tab refers to the eyes, i.e., the organs of vision; the V-dez, or, more exactly, the tips of the V-fingers, and the sig refer both to the eyes and to the dual line of vision that extends from the eyes in one of many possible directions. In many of the variants the midface tab is not used since the V-dez, which is common to all of these signs, retains the idea of 'two eyes' and 'line of vision'.

2. 4 V<sub>TD</sub>  $\times$  *blind*. Probably imitative of sticking something in both eyes as if to gouge them out. But the tips of the fingers stop short of the eyes and usually only straddle the ridge of the nose. The sig, being inward, also indicates that there is no outward line of vision, i.e., no sight.

3. 4 V<sub>T</sub>  $\times$   $\vee$  *let's see, we'll see, let me see, wait and see*. (Usually, index finger touches near right eye; because one side

of face is selected, dez may be G-- 'let me see [with this eye]'.) This variant means that the signer expects to see or know something in the near future. The sign is usually used as a one sign utterance, in response to a statement by another person. A husband coming home from town may tell his wife that he has a new television set in the car, and his wife may respond with this sign, meaning that she is eager to see it. Or a person may be asked whether he will or will not do something, and if he responds with this sign, it will mean that he will see what happens before he can commit himself.

4.  $\cup \vee_{\text{D}}^{\perp} [\uparrow, <, >] \vee$  *look, look at, watch*. Neutral tab is common; repeat sig will indicate continued looking. The fingertips will point in the direction of the actual or supposed object.

5.  $\emptyset \vee_{\text{D}}^{\text{N}} \vee$  *look at* [in a leisurely way]. Applies to walking around and looking at various things more or less at random, as in a store, art gallery, or museum, or while sightseeing. The sign may also mean simply 'sightseeing'. The up-and-down and rightward sig reflects the way one's eyes range under the circumstances referred to above.

6.  $\emptyset \vee_{\text{D}}^{\text{N}\cdot} \vee$  *look* [at a person with disapproval or contempt, implying that his behavior is contrary to common decency or reason]. The position of the dez hand varies with the direction of the object, in the manner of other verbs with variable sig direction. This colloquial sign does not necessarily imply actual *looking* at the person. Accompanied by an appropriate facial expression, its up-and-down sig imitates the contemptuous head to toe survey.

7.  $\emptyset \vee_{\text{D}} \vee_{\text{D}}^{\perp}$ ,  $\emptyset \text{B}_{\text{D}} \text{B}_{\text{D}}^{\perp} \vee$  *watch, observe*. When the sig is relatively intense, the reference is to close or vigilant watching. Single dez is frequent, in which case the facial expression (interest, intentness) and context distinguishes it from the sign for 'look'. The 4-allocher of B-dez may be used to indicate plural object--not just two, but a group of people.

When either of the forms has an inward and intense sig the sign is a command: 'watch me closely!', 'pay attention to me!'

8.  $\emptyset \vee_{\text{D}} \vee_{\text{D}} \frac{1}{\wedge}$   $\vee$  *look forward to, anticipate, wait for* [something pleasant].

9.  $\emptyset \vee_{\text{D}} \vee_{\text{D}} \frac{\vee}{\perp}$   $\vee$  *look down on, feel contempt for.*

10.  $\emptyset \vee_{\text{D}} \vee_{\text{D}} \frac{\wedge}{\perp}$   $\vee$  *look up to, regard highly.*

11.  $\underline{\text{B}}_{\text{D}} \vee_{\text{D}} \frac{1}{\wedge}$   $\vee$  *foresee, foretell, prophesy.* The addition of the body sign,  $[\ ] \text{BB}^{\vee}$ , add an agentive sense:  $\text{N}$  *prophet, seer, augur.*

12.  $[\ ] \vee_{\text{D}} \vee_{\text{D}}^{\text{T}}$  (over the shoulder)  $\vee$  *look back, reminisce.*

13. The sign for 'to look' (4. above) can be made to incorporate information about the way one is looking at an object, and about the nature and location in space of the object. A slow upward sig, for example, indicates that the object (e.g., a skyscraper) extends vertically and that the signer is scanning this vertical object from the bottom up. In actual signing, the sig may also distinguish, by its beginning point and terminal, whether the signer is looking up from the floor to an object at eyelevel, e.g., the face of a person, or from eyelevel to an object high in the air, an airplane for example. Very frequently the signer reinforces the meaning of the sign by moving his head and eyes in imitation of the particular kind of 'looking' he wishes to express. In the example of the skyscraper he will look up slowly as if actually scanning such a building from the ground up.

There are many more aspects of upward movement of the eyes that can be indicated accurately by the dez and sig in the zero-tab space. But it would be both difficult and unnecessary to record all such gradations. It will be sufficient to keep in mind that the sig of the sign for 'to look' is very flexible and that good signers constantly exploit this flexibility to express by a single sign and accompanying kinetic activity, behavior that in English would require a verb and a lot more: '...scanned the [building] slowly from the ground up'.

The following is a list of the most common forms expressing various ways of 'looking'. Each of these forms is capable of

many variations in the sig (slow, fast, short, long, jerky, etc.) and hence in contextual meaning. The glosses indicate only possible meanings.

$\emptyset V_p > \text{---} <$  to look at a horizontal object from left to right or right to left; to look around.

$\emptyset V_p \wedge$  to scan an object from the bottom up; to look up; to look at a point high above eyelevel.

$\emptyset V_p \vee$  to scan an object from the top down; to look down; to look at a point far below eyelevel.

$\emptyset V_T^D$  to look rapidly in a new direction; to shift one's eyes rapidly from one direction to another; to look away. B-dez (4-allocher) would indicate that several people do this simultaneously.

$\emptyset V_{\perp} \dot{\uparrow}$  to have eyes turned on you. With 5-dez, or double dez, people turning to stare at you.

$\Delta V_p \vee_{\perp}$  to look over (a wall, a fence, a precipice).

$\emptyset V_{\perp} z \cdot \text{---} \circ \cdot$  (the sig is an irregular and erratic movement) to look around inattentively (during a dull lecture, while waiting for someone, etc.).

$\emptyset V_{p>} V_{p<} \circ \sim$  to look one another over; to gaze at each other (like lovers do).

$\emptyset V_{p>} V_{p<} \eta$  to look up and find each other eye to eye; a meeting of eyes; to look at each other (in surprise, consternation, amazement, etc.).

NOTE: The sign  $\Delta V_p \perp$  'to look' cannot be used indiscriminately to translate all senses of the English word, for example when it is part of compounds and phrases other than like those given above. There are other signs that are the equivalent of the total meaning of such compounds and phrases:  $\bigcirc G_T \circ$  'to look [good, fresh, happy]';  $\emptyset \sqrt{B} \dot{\alpha}$  'to seem to be', 'to look like';  $\Delta C \circ$  'to search', 'to look for';  $B_a G_X \perp$  'to investigate', 'to look into';  $B_a \dot{A}_p \leq_X$  'to look for something in a reference book', 'to look up something'.

C.G.C.

$\Delta V \zeta \eta \cdot$

Mid-face tab variant of  $\cap V \zeta \eta \cdot$  *careless*.

∪ V<sub>T</sub><sub>I</sub><sup>đ</sup> — đ.

(sig: fingers of dez bend, and flex and may retreat, in front of eyes) √ *doubt*. Degrees of doubt are expressed by different signs:

∅ B<sub>a</sub> B<sub>a</sub><sup>N~</sup> 'maybe' -- ex. 'I *may* get the job.'

∅ A<sub>D</sub> A<sub>D</sub><sup>N~</sup> 'doubtful' -- ex. 'I *don't think* I'll get the job.'

∪ V<sub>T</sub><sub>I</sub><sup>đ</sup> 'strong doubt' -- ex. 'I'm *sure* I won't get the job.'

As a response may equal 'yeah?'

∪ V̄<sup>'''</sup> x̄

(edge of dez index sharply touches bridge of nose or checks short of contact) x *stern, strict*.

∪ V̄<sub>></sub><sup>'''</sup> V̄<sub><</sub><sup>'''</sup> x̄.

(imit.: the incisors of a rodent; double-dez tips meet) N *squirrel*. May be also in zero-tab.

∪ X<sub>X</sub><sup>v</sup> — x̄

(sig: edge of dez index grazes downward on tab as head nods) √ *fool*.

— ∥ ∅ √B<sub>a</sub> √B<sub>a</sub><sup>z</sup>

N *doll*. Literally 'mock-baby'. Also a single sign, ∪ V̄<sub><</sub><sup>'''</sup> x̄.

∪ X<sub>T</sub><sub>X</sub><sup>v</sup> — x̄<sup>#</sup>.

(imit.: blowing nose; head may nod and fingers open and close) √ *have a cold*; N *cold; handkerchief, tissues*.

∪ X<sub>X</sub><sup>ω</sup>.

(sig: dez knuckles rub corner of eye) N *onion*. Same dez and sig lower on the cheek will be 'apple'.

∪ X<sub>X</sub><sup>đ</sup>

Variant of ∪ G<sup>†</sup> G<sup>đ</sup> *ugly*.

∪ X<sub>T</sub><sup>x</sup> ∥ O X<sub>D</sub><sup>o</sup>.

(tab of second element may be formed and held during the signing of the first) √ *pry, snoop*; x *snoopy, curious* [disagreeably]. Another sign is ∪ L<sub>T</sub><sub>I</sub><sup>#</sup> (sig outlines a long, pointed nose).

See also ∏ F<sub>N</sub><sup>x</sup>

$\Delta X_T^x \parallel \bar{X}_a X_p^x$ .

(index fingertips touch in second element)  $N$  *old maid, spinster.*

'Bachelor' is chemically unrelated, signed  $\cup B^{x>x}$

$\Delta Y_{\perp}^p$

Variant of  $\Delta O_p^p$  *don't care.*

$\Delta Y_{\angle}^n \quad \text{---}^z \quad \text{---}^x$

(tab may also be  $\wedge$  or  $\cup$ )  $x$  *silly, foolish.*

$\Delta 8_x^{\leq}$

Variant of  $\Delta H_T^{\leq}$  *Negro.*



∪ G<sub>T</sub>



∪ Y<sub>T</sub>

The symbol for chin or lower-face region used as tab in many signs. Bounded by the nose, the neck and the cheeks, this region takes in lips, mouth and chin. Some signs call for contact with some part of this region of the face. Others merely move the dez in proximity to it.

∪ A<sup>v</sup>    ∪ C<sup>#</sup><sub>v</sub>    ∪ A<sup>I</sup><sub>v</sub>  
 (also with double dez; sig with wavering in and out motion intensifies meaning) x *old*; N *age*.

Ex.: [ ∪ A<sup>v</sup>    ∅ G<sup>±</sup> [ 'How old are you?'

[ [ ] B<sub>T</sub><sup>x</sup>    ∪ A<sub>d</sub><sup>□</sup>    ∪ A<sub>v</sub><sup>I</sup> ] 'My mother is very old.'

∪ A<sub>D</sub><sup>v</sup>.

(panto.: eating an ice cream cone; tongue may be used; dez is in s-allocher) N *ice cream*. In some local dialects 'lollipop' or 'sucker'. 'Ice cream' is also signed B<sub>d</sub> H<sub>d</sub> <sup>^</sup>x.



∪ A<sub>X</sub><sup>∨</sup>

(sig: thumbnail of dez grazes down front of chin) × *patient*.

Note slight but significant relationship with 'suffer' ∪ A<sub>X</sub><sup>ω</sup>.

See article on related signs under ∅ G<sub>></sub> G<sub><</sub> " ; and [ ] C<sub>T</sub> C<sub>T</sub><sup>#</sup> or ∏ C<sub>T</sub><sup>#</sup> 'exert self control'.

∪ A<sub>L</sub><sup><</sup>

(panto.: probably uncoordinated effort of drinking from bottle; tab may also be full face, ∪, and dez may be Y or double-dez A or Y with appropriate sig 'pouring it in from both sides')

× *drunk, intoxicated*. In colloquial use for extreme intoxication: ∪ B<sub>D</sub><sup>z</sup> ; also B<sub>a</sub> V<sub>a</sub><sup>T</sup> 'pass out'.

∪ A<sup>⊥</sup> ∅ B<sub>D</sub><sup>†</sup> B<sub>D</sub><sup>‡</sup>

× *not*. In general these two signs are freely interchangeable and identical in meaning, used where syntax requires a separable element to indicate negation (but see Section 2.12 in Appendix A). Some authorities call the chin tab sign slang or vulgar, probably because of the old tradition that "signs on the face" are not refined. Our observation is that the chin tab sign is far more frequent than the other in familiar and formal situations, even in lectures, debates, and classroom discussions. The zero-tab sign is as "correct" as *whom* in "Whom did you see?" but has the same overtones of formality and artificiality.

Some signers hold that the double-dez, zero-tab sign represents *don't, didn't*, etc., but this on the invalid assumption that the grammatical forms of one language have exact equivalents in another. English *don't* is a combination of negative particle and auxiliary verb, but ASL has no auxiliary verb in the translation of a sentence with *do*: 'He did not come.' (∅ G<sub>L</sub><sup>⊥</sup> ∅ B<sub>D</sub><sup>†</sup> B<sub>D</sub><sup>‡</sup> ∅ G G<sub>T</sub><sup>∇</sup> ) There is no evidence that the zero-tab sign is used more frequently than the chin tab sign to render the negative and English auxiliary.

As a negative imperative the zero-tab sign is more usual, probably because of its larger spatial extension and possibly because it is cheremically related to ∅ √C<sub>D</sub>√C<sub>D</sub><sup>z</sup> 'do', 'act'. Symbolically the arms set up a wall of prohibition in the space

before the signer. Signers who use the chin-tab sign most of the time often use the double-dez sign for a more emphatic negation.

∪  $\dot{A}_X^\perp$

(sig, thumbnail taps teeth) <sub>N</sub> *nuts*. To distinguish among the varieties of edible nuts finger spelling is used.

∪  $A_X^\omega$

∨ *suffer*. See article on  $\emptyset G_\triangleright G_\triangleleft^x$  *pain*.

∪  $\dot{A}_a^\square [5]$

<sub>N</sub> *mother*. See article on  $\} \dot{A}_X^\perp$  *woman*.

∪  $A_D^\square$

See ∪  $5_D^2$  *dirty*.

∪  $A^x$

(panto.; the full length of the dez thumb bars the lips) <sub>X</sub> *secret, private*. Translates all the uses of 'secret' but does not have any of the legal ("private property") meanings of 'private'.

∪  $A^x \parallel \underline{B}_D A_X^\perp$

∨ *hide*; <sub>X</sub> *hidden*.

∪  $\dot{A}^x$

(sig touch is made with tip of extended thumb) <sub>N</sub> *beer*; also *bar, tavern* which may be signed as a compound  $\text{---} \parallel \emptyset K'K \frac{\dot{\perp}}{T}^x$ .

∪  $A_T^x$

See article on ∪  $Y_T^x$  *wrong*.

∪  $A_T^{x\cdot}$

(dez contact with tab is usually a little to right of center of chin; Socially Restricted) <sub>N</sub> *menstruation*.

∪  $\dot{A}_T^x \parallel \cup G_{TX}^\vee$

(sigs, pad of thumb then of index finger touch lips; Regional--southern) <sub>N</sub> *strawberry*. Signers who use  $G_\wedge^{\text{II}} O^\omega$  for 'cherry' may sign 'strawberry'  $\cup G_{TX}^\vee \parallel G_\wedge^{\text{II}} O^\omega$ .

∪  $\dot{A}_T^x \parallel B_a \dot{A}_D^x$

(second sig into palm of tab hand)  $_N$  *letter*--only in the sense of 'written message' (see  $\emptyset 5_D^2$ ). Commonly signed with second element of compound only and repeated sig.

∪  $A_{D\perp}^x$

(imit.; ring finger touches lips; Roman Catholic)  $_N$  *bishop*.

∪  $A_D^x \parallel \} A_D^x$

See  $\} Y_T^x$  *telephone*.

∪  $A_D A_D \perp$

See article on  $\emptyset O O^\perp$  *nothing*.

∪  $\bar{A} A_{\square}^{\dot{}}$

(sig, hands move downward as they separate and open)  $_N$  *blessing*;  $\vee$  *bless*.

∪  $B_a$

(extra-linguistic sign; "sig" is blowing across palm) See article on  $\emptyset O O^\perp$  *nothing*.

∪  $B_{\vee X}^{\wedge}$

See  $\cup G_X^{\succ}$  *smile*.

∪  $B_T X^{\vee \cdot}$

$_X$  *sweet*;  $_N$  *sugar*; *sweet or gentle disposition*.

See also  $\cup H_T X^{\vee \cdot}$

∪  $B_X^{\vee}$

(dez in 4-allocher; sig, index of dez draws line down from corner of the mouth)  $\vee$  *drool*.

∪  $B_D X^{\dot{\succ}}$

(back of dez in contact with lower edge of chin tab)  $_X$  *drunk*.

See also  $\cup \dot{A}_1 <$

∪  $B_D X^{\dot{<}}$       ∪  $G_{<} X^{\dot{<}}$

(sig, dez grazes chin forcefully right to left, or passes in front of mouth with no contact)  $\vee_N$  *lie*;  $_X$  *false*. The B-dez form seems to be preferred in use to the G-dez, possibly because of the greater size of the former. Another variant,  $\cup G_{\wedge} X^{\dot{\eta}}$  is still weaker: 'fib' or 'imitation' in 'imitation leather' and the like.

∪ B<sup>⊥</sup>••

(dez in 4-allocher) See ∪ G<sub><</sub><sup>⊙</sup>• *talk*.

∪ B<sub>∇</sub><sup>i</sup> ∪ X<sub>⊥</sub><sup>□</sup>[G]

(B-dez is in tensely spread 4-allocher) ∪ *spit*.

∪ √B<sub>T</sub><sup>⊥</sup> —  $\frac{⊥}{a}$  ∪ √B<sub>T</sub>√B<sub>T</sub><sup>⊥</sup>

(sig may be straight away or curve centered in elbow) × *thank you; good*. 'Thank you' is often double-dez form especially in sense of profuse thanks, and almost always in platform signing. 'Good' signed thus is one contracted form of the compound ∪ B<sub>T</sub><sup>x</sup> ∥ B<sub>a</sub> B<sub>a</sub><sup>x</sup>.

∪ B<sub>T</sub><sup>⊥</sup>•

× *pretty good*. Facial expression will indicate approximate degree of approval or satisfaction. The initial-dez sign for 'fair' ∪ F<sup>x</sup>• is practically synonymous.

∪ B<sub><</sub><sup>⊥</sup><sup>⊙</sup>

Variant of B̄<sub><</sub> B̄<sub>∇</sub><sup>⊙</sup> *send*.

∪ B<sub><</sub><sup>⊙</sup>•

(sig, dez in contact with chin, waves down and up) N *pig, hog*-- both literal and common figurative senses of gloss.

∪ B<sub><</sub><sup>#</sup>[A]

(sig: fingers may touch chin as movement begins) × *better, best*. Some signers may make the sig more sharply for 'best', but the constructions used with comparative and superlative degrees are distinct. See 'good' below; and other comparatives under ∅ ∥ A<sup>^</sup>.

∪ B<sub>T</sub><sup>⊙</sup>

(imit.: with the fingertips wipe the mouth) N *napkin*. Dez may also be A.

∪ B<sup>x</sup>

(panto.; dez may be curved or cupped) ∪ N *whisper*.

∪ B<sup>×</sup>

(initial dez; sig: index edge of dez strikes point of chin; Socially restricted) N *bitch*. See also ∩ B<sub>∧</sub><sup>×</sup>

∪ B<sup>x</sup>.

(dez in 4-allocher) See ∪ G<sub><</sub> <sup>0</sup> talk.

∪ B<sup>x>x</sup>

<sub>N</sub> *bachelor*. Unique in that no other sign directly referring to a man uses chin or cheek tab otherwise associated with 'woman', 'lady', etc. The symbolism may be "beardlessness." Although —# } A<sub>X</sub><sup>⊥</sup> is possible the usual equivalent is 'young' 'lady'. 'Old maid' may be used humorously; it is also the name of a popular card game among youngsters and signed ∪ X<sub>T</sub><sup>x</sup> # X<sub>a</sub> X<sub>D</sub><sup>x</sup>. (formerly 'witch' (?)).

∪ B<sub>T</sub><sup>x</sup> # } B<sub>T</sub><sup>x</sup> } B<sub>T</sub><sup>xTx</sup>

(sig contact, tips of fingers) <sub>N</sub> ∪ *kiss*. For general reference.

The sign ∅ O<sub>T</sub> O<sub>L</sub><sup>x</sup> is more specific, with its indication of both parties.

∪ B<sub>T</sub><sup>x</sup> # B<sub>a</sub> B<sub>a</sub><sup>x</sup> ∪ √B<sub>T</sub><sup>⊥</sup>

<sub>x</sub> *good*. The single sign is seen more frequently than the compound, which seems to be assuming the function of a very emphatic form.

∪ B<sub>T</sub><sup>xD</sup> ∅ √B<sub>T</sub><sup>D</sup>

<sub>x</sub> *bad*. Note the extremely close cheremic relationship of this sign to that for 'good'. The negative is expressed simply by the addition of a turning motion to the sig which presents the dez at the end of the (very rapid) sig 180° reversed from its display at the end of 'good'. See also Section 2.12, Appendix A.

∪ B<sub>T</sub><sup>x</sup> # √B<sub>T</sub> B<sub>L</sub><sup>x</sup> √B<sub>T</sub> B<sub>L</sub><sup>x</sup>

<sub>v</sub> *praise*; <sub>N</sub> ∪ *applaud*.

∪ B<sub>L</sub><sup>˙</sup> ∪ B<sub>L</sub>B<sub>L</sub><sup>˙~</sup>

<sub>x</sub> *frustrated, disappointed*. Double-dez variant may be used to indicate repeated frustrations. Both can be made emphatic with sig tenseness and facial expression. See also ∪ G<sub>T</sub><sup>˙</sup>

∪  $\bar{B}_a B_b^{\perp \cdot \cdot}$

(double dez one slightly above the other)  $\vee_N$  *laugh*.

See also ∪  $G_x^{\gt}$ .

∪  $BB^{I\sim}$

(dez in 4-allocher) See ∪  $G_{<1}^{\circ}$  *talk*.

∪  $\bar{B}_a \bar{B}_b^{\ddot{\cdot}} \bar{1}^{\cdot}$

(imit.: jaws of barking animal; one dez above other, tips almost touching, straighten and point away)  $N \vee$  *bark*. May be signed with tab --∅.

∪  $\bar{B}_{DT} B_{DT}^{\times}$

(imit.; one dez tightly on other bent at knuckles, fingertips touch mouth)  $N$  *sandwich*.

See also 5  $B_a^{\circ}$ .

∪  $B^{\dagger} B^{\ddagger}$

$\times$  *quiet, calm, silent*.

∪  $5_x^{\vee} \# [ ] 5^{\times}$

See }  $A_x^{\perp}$  *woman*. This and all signs for female persons may have chin as tab instead of cheek. See article referred to for complete listing.

∪  $5_x^{\gt}$

(dez thumbnail grazes chin tab in passing)  $\vee$  *farm*;  $N$  *farm, farmer, farming*. This sign has come to have the meaning of relaxed or casual manners and clothing: ∪  $5_x^{\gt} [ ] 5_{>} 5_{<}^{\vee}$  'comfortable clothes' for leisure or work as opposed to }  $3_x^{\text{D}}$  'dressy' clothing.

∪  $5_{\vee}^{\perp}$

(imit.; thumb on or near chin, dez jerks out and down; Socially Restricted)  $\vee$  *vomit; detest, abhor*.

See also [ ]  $5_{\text{D}}^{\text{a}}_x$

∪  $5_{\perp}^{\#} [O]$

See ∪  $G_{<1}^{\circ}$  *talk*.

U 5<sub>T</sub> # [O]  
 v

(imit.: patriarchal beard; often seen with double dez) N *Hebrew, Jew*; X *Jewish, Hebrew*.

See also U C<sub>T</sub> #

U 5<sub>T</sub> # [O]

v *shut up!*

U 5<sub>T</sub> # [O]

(sig slower and less intense than in 'shut up'; lips closed tightly) X *air-tight, shut in, unventilated, stale [air]*.

U 5<sub>L</sub> # [O]  
 T

v *inhale fresh air*.

U 5<sub>T</sub> <sup>2</sup>

N *color*.

U 5<sub>D</sub> <sup>2</sup>

(back of dez against lower edge of chin) X *dirty*. A variation, usually emphatic is U A<sub>D</sub> <sup>□</sup> (dez opens to spread 5).

See also U B<sub>D</sub> < <sup>η</sup>.

U 5<sub>T</sub> <sup>X</sup> :: Ø 5<sub>a</sub> 5<sub>a</sub> #

(dez in first element may be double, or may be W, initial dez; fingertips touch mouth) See Ø 5<sub>a</sub> 5<sub>a</sub> #<sup>..</sup> *wet*.

U C<sub>a</sub> v U 5<sub>a</sub> # [O]  
 v

(imit.) N *beard*. For 'sideburns' -- } X<sub>X</sub>

U C<sub>T</sub> # [A]  
 v U E<sub>T</sub> v<sup>..</sup>

N *Jew*. A less formal variant of sign for 'Hebrew' above. Also seen in transitive verbal use: 'jew my shoes' as equivalent of 'saving shoe leather' as an excuse for not dancing. See article on 'save' A<sub>φ</sub> V<sub>T</sub> <sup>X</sup>.

U C<sub>D</sub> <sup>></sup>  
 X

(imit.; dez in claw-like allocher passes under tab, back of hand grazing chin) X *unkempt, unshaven, stubbly*. This allocher of dez is used in many signs in which 'roughness' is part of the meaning.

∪ C<sub>T</sub><sup>⊥</sup> —<sup>ω</sup><sub>⊥</sub>  
 √<sub>N</sub> *shout, yell, scream*. Also signed with double dez, alternating sig.

∪ C<sub>∨</sub><sup>⊥</sup>  
 A high, emphatic, variant of ∅ C<sub>⊥</sub><sup>⊥</sup> *force*.

∪ C<sub>∨</sub><sup>a</sup> ∪ C<sub>a</sub><sup>z</sup>  
 (may begin with touch on chin and end with touch on chest; also with double dez) <sub>N</sub> *Santa Claus; Christmas*.

See also ∅ ∪ C<sup>></sup>

∪ C<sub>T</sub><sup>ᵀ</sup>  
 (panto. and imit.; dez may be curved 'L') √<sub>N</sub> *drink*.

∪ C<sub>T</sub><sub>⊥</sub><sup>ᵀ</sup>  
 x *hot*. See also ∪ O<sub>T</sub><sub>⊥</sub><sup>□</sup>

∪ C<sup>#</sup> · D<sub>φ</sub> · A<sub>X</sub><sup>∨</sup> ·  
 (imit.: 1) of squeezing and sucking fruit, 2) of peeling)  
<sub>N</sub> *orange; lemon*. The choice of sign and referent shows regional variation. 'Lemon' is also signed ∪ L<sup>x</sup> ·.

∪ C<sub><</sub><sup>#</sup>  
 √ *miss* (i.e., 'fail to find or get').  
 NOTE: The same sign with forehead tab translates 'guess'.

∪ C<sub>T</sub><sup>x</sup> ∥ A<sup>!</sup> A<sub>X</sub><sup>∨</sup>  
 x *mean, cruel*. Dez may be A instead of C, or E in both elements. May be signed with the second element only.

See also B<sub>a</sub> C<sub>ᵀ</sub><sup>⊥</sup>

∪ C<sub>a</sub><sup>̄</sup> C<sub>ᵀ</sub><sup>a</sup> > ∪ C<sub>></sub><sup>'</sup> C<sub><</sub><sup>÷</sup>  
 (both imit.: first uses bent fingers in imitation of rows of teeth; second 'pulls' the mouth outward) √<sub>N</sub> *smile, grin*.

See also ∪ G<sub>X</sub><sup>></sup>

∪ E<sup>x</sup> ·  
 (name sign; index finger edge of dez taps chin) <sub>N</sub> *Dr. Leonard M. Elstad* [third president of Gallaudet College, 1945--]. In any



sign language community, which may be defined as a group of signers in frequent contact, many of the individual members may have name signs by which they are known to the rest. See Appendix B.

∪ F<sup>v></sup>

(dez draws small cross in front of lips) <sub>N</sub> *holy communion, Lord's supper.*

∪ F<sub>T</sub>  $\square$

(imit.: popping small objects into mouth) <sub>v</sub> *take pills.*

∪ F<sup>x·</sup>

(initial dez; second finger edge of dez touches chin) <sub>x</sub> *fair.*  
Between good and bad; facial expression indicates degree.

See also ∪ B<sub>T</sub><sup>±</sup>.

∪ F<sub><T</sub><sup>ẋ</sup>      —  $\frac{a}{x}$

(sig contact made with the apex of joined thumb and finger)  
<sub>x</sub> *smart, clever, skillful.*

This is an expression (frequently exclamatory) of admiration for the cleverness, adroitness, skill or expertness shown by a person in doing a certain thing. The person may be a clever mathematician, in which case the sign expresses high admiration of his skill in manipulating figures. He may be a lady-killer; the sign then expresses admiration of his romantic prowess. Or he may have won ten thousand dollars on the horses the first time he ever went to a race track; in this case the sign shows the signer's admiration and amazement at the accidental but nevertheless astounding feat of gambling done by the person. The person may be a professional parachute jumper giving an exhibition, and the sign will then indicate the signer's admiration of his nerve and skill.

There are, to be sure, distinct signs which mean 'clever', 'expert', 'smart', 'skill', and 'nerve', but none of them will convey the sense of high admiration expressed by the sign discussed here.

The performance or feat being admired does not necessarily have to be an intrinsically positive one. The sign may be used to admire someone's having the stomach to do a repulsive thing, like holding a live snake with bare hands, or working in the stench and filth of a sewer. It may be used sarcastically and ironically, too, as for example in expressing mock admiration at a tennis player's "feat" of losing six straight games without winning a single point.

More often than not, the sign is a complete utterance, depending for its meaning on what has just been observed or said. For example, if the signer has just been told that Joe won ten thousand dollars his first time at the race track, or if he has just seen a perfectly executed pass in football, the sign is a complete and self-contained commentary on this. Should there be no such actual observation or verbal description by another signer, the signer in question will himself make clear what and whom he connects with the sign.

The English equivalents of the sign are very often exclamations like "Wow!" and "What a [play, quarterback, shot, etc.]!"

See also B<sub>φ</sub> C<sub>⊥</sub><sup>x</sup>

∪ G<sub>x</sub><sup>^</sup>  
 (dez pushes up chin) See ∪ B<sub>λ</sub> x<sup>^</sup> *snooty*.

∪ G<sub>λ</sub><sup>∨</sup>  
 (imit.; dez moves from chin down throat) ∨ *swallow*. Also signed B<sub>Tφ</sub> G<sub>λ</sub><sup>∨</sup> with dez between tab and body.

∪ G<sub>λ</sub><sup>∨</sup><sub>x</sub>  
 (edge of dez index grazes chin) x *lonely, lonesome*. Also signed as a compound: ∪ G<sub>λ</sub><sup>x</sup> ∥ ∅ √ G<sub>T</sub><sup>z</sup><sub>⊥</sub> or with second element alone. Humorous synonym, also 'talking to oneself': ∪ I<sub>T</sub><sup>x</sup> ∥ I<sub>T</sub><sup>!</sup> I<sub>T</sub><sup>x</sup> .

∪ G<sub>T</sub><sup>∨</sup><sub>x</sub> — 2.  
 (sig: index fingertip brushes lower lip, or finger crooks and straightens near lips) x *red*.

$\cup G_T \check{X} \parallel \cup 5_T \wedge$        $\cup B_{Dk} X^{\wedge X}$   
 $N \vee$  *blush*.

See also  $\cup 5_T 5_T \overset{\circ}{I}$

$\cup G_T \check{X} \parallel A_D^! G_D \check{X}$   
 (lit. 'red' and 'cut')  $N$  *tomato*.

$\cup G_T \check{X} \parallel B_{> \phi} 5_T \overset{\circ}{V}$   
 $N$  *blood*;  $\vee$  *bleed*. Single sign, more frequently seen, is second element alone, or  $\cup 5_{<} \overset{\circ}{V}$ . The fluttering of the spread fingers and downward movement of the dez retains the meaning so that tab may be any part of the body accessible to the moving dez to indicate bleeding there.

$\cup G_T \check{X} \parallel G_{\wedge}^{\pi} X_{\wedge}^{\square}$   
 (imit.: hulling or stripping fruit from stems; tab for second element may be I or A)  $N$  *cherry, strawberry*. There is considerable regional variation in the denotation of this and related signs; see  $\cup \dot{A}_T X^{\times} \parallel \cup G_T \check{X}$  and  $G_{\wedge}^{\pi} O^{\omega}$ .

$\cup G_{<} >$   
 (imit.; index of dez drawn across lips)  $N$  *syrup, molasses*.

$\cup G_T >$   
 (indicative: dez makes an arc along upper lip)  $N$  *lips; teeth*. For the latter meaning the lips are open. 'Lips' may also be signed by touching first upper then lower lip:  $\cup G_T^{X \vee X}$ .

$\cup G_X^>$        $\cup B_V \hat{X}$   
 (imit.; dez draws corner of the mouth out and up)  $\vee$  *smile*. Both signs are also made commonly with double dez. The following synonyms have meaning more like 'grin':  $\cup \bar{C}_a C_{\phi}^a$ ,  $\cup C_{>}^! C_{<}^{\ddagger}$ .

$\cup G_X^{> \cdot}$   
 (imit.; sign is same as preceding except for repeated sig)  
 $\vee$  *laugh*. Some signers use this sign for 'candy' which is usually signed  $\cup H_T \check{X}$ . The following synonyms will be found listed in the normal way:

$B_a \overset{\circ}{V}_a \overset{\circ}{X}$  'rolling on the floor'

$\cup \bar{B}_a B_{\phi}^{\cdot}$  (imit. of jaws and head)

[ ]  $\bar{B}_{>} B_{<}^{\cdot}$  (imit. of panting)

∪ G<sub>T</sub> <sup>></sup><sub>X</sub>

(indicative: dez follows curve of chin) <sub>N</sub> *chin*.

∪ G<sub><</sub> <sup><</sup><sub>X</sub>

∪ G<sub>Λ</sub> <sup>η</sup><sub><</sub>

Variants of ∪ B<sub>D</sub> <sup><</sup><sub>X</sub> *lie*.

∪ G<sub><</sub> <sup><</sup><sub>X</sub> <sup>••</sup>

(Regional) <sub>N</sub> *Milwaukee*.

∪ G<sub><</sub> <sup>z</sup>

—<sup>N</sup>

(panto. and imit.; dez may also be X in imitation of hand gripping handle) <sub>V</sub> *brush the teeth*; <sub>N</sub> *toothbrush*.

∪ G<sub>Λ</sub> <sup>⊥</sup>

—<sup>⊥</sup>

<sub>X</sub> *true, real, genuine*; <sub>N</sub> *truth, being*; <sub>V</sub> *be sure, be certain*.

This sign has wide and frequent use as an indicator of the genuineness, truth, reality, or certainty of a substantive or a statement; for example —  $\bar{A}$   $A_X^{\circ}$  'real coffee'; —

$\emptyset X X^{\text{II}}$  'a true friend'; —  $\emptyset G_{\perp}^{\perp} \wedge B_T^X$  'I am sure you know'.

It also has a restricted and special use in religious and philosophical contexts where it can render 'being' and also finite forms of 'be'. However it is not used as auxiliary to translate any of the common English verbal phrases. Anyone who makes the mistake of assuming that a gloss offered here for a sign means the sign will translate any use of that word should consider the mock translation here:

Are you sure it is really true?

\* ∪ G<sub>Λ</sub> <sup>⊥</sup>  $\emptyset G_{\perp}^{\perp}$  ∪ G<sub>Λ</sub> <sup>⊥</sup> *it* ∪ G<sub>Λ</sub> <sup>⊥</sup> ∪ G<sub>Λ</sub> <sup>⊥</sup> ∪ G<sub>Λ</sub> <sup>⊥</sup>

For notes on translating English auxiliary constructions see Appendix A.

∪ G<sub>T</sub> <sup>D</sup><sub>X</sub>

(point of dez twists in chin or corner of mouth) <sub>X</sub> *sour*.

See also ∪ G<sub>T</sub> <sup>×</sup>

∪ G<sub><</sub> <sup>ω</sup><sub>X</sub>

(dez fingertip rubs into corner of mouth) <sub>N</sub> *candy*.

See also ∪ H<sub>T</sub> <sup>Y</sup><sub>X</sub>

$\cup G_{<}^{\textcircled{0}}$ 

∨ *talk, speak*; N *speech*.

A number of signs refer to the act of speaking and talking. For convenience, they can be loosely grouped according to form: 1) ∪ tab and G dez; 2) ∪ tab and other than G dez; and 3) ∅ tab. It should be noted that the majority of these signs employ the lower-face or chin tab. This tab very frequently indicates the lips, i.e., the most visible of the speech organs. It can be said that in this particular group of signs, the chin tab has the semantic implication of speech-production. Other signs outside this group evince a similar semantic value in this tab, as for example ∪ 5<sub>T</sub><sup>#</sup> 'shut up!' But it must not be concluded that the chin tab always has this meaning, for the lips (and the oral cavity) also have functions other than speech production, such as eating, which is shown in ∪ O<sub>T</sub><sup>x</sup> 'to eat'. Nor must it be concluded that no tab besides the lower face is semantically related to 'speech'. After all, sign language is not oral but *manual* expression, in which the speech-producing organs are mainly the hands, the body, and the space in front of the signer in which his hands move. In ∅ √C<sub>Λ</sub>√C<sub>Λ</sub><sup>N~</sup> 'chat', the hands move up and down in this space, in imitation of what takes place in actual sign language talking. The zero-tab, the double dez, and the up and down sig here have the same general meaning of speech production as the lower-face tab discussed above. But while the lower-face tab takes its meaning from the activity of oral speech and hence is used metaphorically in the sign language, the elements of the sign for 'chat' take their meaning directly and literally from the apparatus of the sign language itself.

One additional cheremic-semantic distinction cuts across this group of signs. When a single dez is employed, as in ∪ G<sub><</sub>  $\frac{1}{a}$  'to tell', it usually implies that the speech act referred to is uni-directional; someone directs an utterance towards one or several listeners. Double dez, on the other hand, usually shows that the situation referred to is one of reciprocal speech, as in ∪ G<sub>Λ</sub>G<sub>Λ</sub><sup>I~</sup> 'conversation'.

The signs and their meanings follow:

1. ∪ tab and G dez:

a) ∪ G<sub><</sub> <sup>0</sup>· 'speech', 'to speak', 'to talk'; 'possessing the normal faculties of speech and hearing'; 'a person or persons possessing these faculties'. Speaking and talking here mean communicating, or 'speech as a mechanical activity without consideration of thought content or speech situation', as in 'he won't *talk* to me', 'an infant acquires *speech* at twelve months of age', 'to *speak* English'.

To understand the second sense, 'possessing the normal faculties of speech and hearing', one should know that deaf people classify all people into two social groups: the deaf and the hearing, the latter being all those who are not deaf, that is, who have normal speech and hearing and do not possess the physical, social and cultural characteristics setting the deaf off as a subgroup. Paradoxically, the sign indicative of membership in the hearing world is, literally, the sign for 'speech' (the sign for 'hearing' as a physical faculty is } G<sup>x</sup>·). The reason that the American sign language has come to employ the sign for 'speech' to denote the possession of both speech and hearing is probably that speech is visually prominent and more intrinsically necessary for oral communication: hearing by itself does not make oral communication possible. But this rationale holds only for the ASL. In Sweden, the sign for 'hearing' in this complex sense is } G<sup>x</sup>·; the Swedish sign language has selected the faculty of hearing as the basis for its choice of a sign for this dual concept.

b) ∪ G<sub><</sub> <sup>0</sup>· · · , ∪ G<sub>></sub> G<sub><</sub> <sup>0</sup>· ~ · ; also ∪ B<sup>x</sup>· · 'to talk at length', 'to talk on without stopping'.

c) ∪ G<sub><</sub> <sup>±</sup> , — <sup><</sup> <sub>a</sub> 'say', 'tell'. Strictly speaking, it is misleading to use two glosses for this sign, for there is only one general meaning: 'producing an utterance'. When the sig is outward movement, the meaning approximates that of 'say'; when the sig is extended farther away from the signer and directed towards a supposed or actually present person (in which case the sig will include supination), the meaning is 'tell'. And as

'tell' can vary in meaning, from a mild 'relate' to a strong admonition or even an order, likewise this sign covers a range of intensification. The intensification is achieved by muscular contraction of the arm and fist, speed of wrist movement, and facial expression. Snapping the dez hand towards the object very sharply, while at the same time contracting one's brows and jerking head and shoulders forward, will equal 'told' as in 'I TOLD him' in English.

d)  $\cup G_{< X}^T$  'tell me', 'told me'. This is a variant of c) above. The inward grazing sig incorporates 'me' as object in the structure of the sign. One can of course use 'tell' and 'me' as separate signs with a slight pause in between, but usually there is no pause, so that one sees what appears to be a single sign, the dez touching the chin or lips and the chest in rapid succession.

e)  $\cup GG_{\downarrow}^{\eta}$  'answer'; 'order', 'command'. One of the fingertips touches the tab while the other is held in a parallel position but somewhat apart. Single dez occurs frequently. When coercion is indicated, the sig is usually a more intense movement. But when the English equivalent is 'to order', as in 'to order a beefsteak', undue intensity in the sig will be out of place.

There is also a variant,  $\cup G_T^{x\dot{\eta}}_{\downarrow}$  (and its compound form,  $\cup G_T^{x\# \emptyset GG_{\downarrow}^{\eta}}$ ) which is oratorical but also frequent in standard usage, probably because its distinct form gives unequivocal expression to the idea of 'command'.

f)  $\cup G_{\wedge} G_{\wedge}^{I\sim}$  ,  $\cup G_{> G_{<}^{I\sim}}$  'conversation', 'talk', 'discussion', 'to converse', 'to talk things over', 'to discuss'. The sign usually refers to a conversation or talk between two people on a subject requiring deliberate thought and consideration.

2.  $\cup$  tab and dez other than G:

a)  $\cup B^{\perp}$  —<sup>x..</sup> (dez in 4-allocher) 'talk', 'to talk'; 'the activity of talking'. This is the equivalent of the English 'talk', 'to talk' in its most general sense, as in 'he *talks* a lot but never does anything', 'can your baby *talk*?' Specialized senses, such as 'man-to-man talk', 'public speech', 'lecture', and 'talk'

in idioms such as 'talk him into it' will be rendered by signs other than this.

b)  $\cup BB^{I\sim}$  (dez in 4-allocher) 'talk', 'chat', 'conversation'; 'to talk', 'to chat', 'to converse'. In form, this sign is very likely a hybridization of  $\cup G_{\wedge}G_{\wedge}^{I\sim}$  and  $\cup B^{X\cdot}$  and would be considered by most signers substandard or dialectal. Its meaning is limited to talking done by two or more people.

c)  $\cup 5_{\perp}^{\#}[O]$ ,  $\cup \sqrt{5}_{T\phi} \sqrt{5}_{\perp}^{\#}$ ,  $\cup \sqrt{L}_{T\phi} L_{\perp}^{\#}$  (all forms may also be in  $\emptyset$  tab) 'talk', 'chat'; 'to chatter', 'to jabber'; 'gossip', 'rumor', 'to gossip'. Imitative of the rapid and incessant opening and closing of the jaw and mouth in talking. Whether or not the sign will convey a sense of ridicule or opprobrium will depend mostly on the signer's facial expression.

When the meaning is 'gossip', and the double dez form is used, with right hand near chin and the left facing the right, the dez hands frequently move back and forth in the zero-tab area, signalling the idea of diffusion that is part of 'gossip' and 'rumor'. See also  $\emptyset \sqrt{G} \sqrt{G}^z$  below.

### 3. $\emptyset$ tab:

a)  $\emptyset \sqrt{B}_{\perp}^{\eta}$  'lecture', 'speech', 'address'; 'to give a lecture, or talk', 'to make a speech', 'to deliver an address'. Refers only to formal or informal speech-making.

b)  $\emptyset FF^{\frac{x}{\#}}$  (double dez may be 5 or L) 'talk', 'account', 'story', 'explanation'; 'to talk at some length', 'to give an account of', 'to relate', 'to tell a story', 'to explain [in a very general sense]'.  
 .

c)  $\emptyset \sqrt{B} \sqrt{B}_{\perp}^{\eta}$ ,  $\emptyset \sqrt{C}_{\wedge} \sqrt{C}_{\wedge}^{N\sim}$ ,  $\emptyset \sqrt{A}_a \sqrt{A}_a^{\square\sim}$  'talk', 'conversation', 'chat'; 'to talk', 'to converse', 'to chat'. Refers to informal and relaxed social conversation between two or more people. The A-dez variant carries a more acute sense of animated and informal talking and will be roughly equivalent to 'shooting the bull'.

d)  $\emptyset \sqrt{G} \sqrt{G}^z$  (low neutral tab) 'talk', 'to talk about as an item of general current interest or as a rumor'. May or may not convey the idea of 'gossip'.



U  $G_T^{\circ}$

(indicative)  $_N$  *mouth*.

U  $G_T^{\circ \cdot}$  —  $\dot{\text{z}}$

(dez may also be L or X; sig small circles around mouth or wiggling of index finger or thumb; dez thumb may rest on tab with  $\dot{\text{z}}$  sig)  $_X$  *who*. Midwestern variant: U  $5_T^{\#}$  #[O].

U  $G_{\Lambda}^{\times}$

(dez may be held stationary near lips forming 'shhh')  $_V$  *be quiet, hush*.

See also U  $B^{\dagger}B_{\check{V}}^{\dagger}$

U  $G_{\Lambda}^{\dot{\times}}$

(dez is brought sharply against tab so index is across lips)  $_V$  *I didn't mean that; you misinterpreted what I said*.

U  $G_{\Lambda}^{\times} \parallel \} G_{\Lambda}^{\times}$

See }  $G_{\Lambda}^{\times} \parallel \emptyset B_D^{\dagger} B_D^{\times}$  *deaf*.

U  $G_{\Lambda}^{\times} \parallel \mathcal{D} B_L^{\times}$

(B-dez on fist, or covers end of fist tab)  $_V$   $_N$  *promise*.

U  $G_{\Lambda}^{\times} \parallel \sqrt{B_D} \sqrt{B_L}^{\times}$

(second element: dez elbow on tab, or touches edge of tab arm)  $_V$  *vow, swear*. In colloquial humorous exaggeration may be 'honest!' or 'It's the truth.'

U  $G^{\times \cdot}$

(initial dez, d-allocher; thumb and second fingernails contact tab teeth or corner of the mouth)  $_N$  *dentist*. Also signed:

}  $A_T^{\times \cdot} \dot{\text{z}} \dot{\text{z}}$  -- dez moving up along jaw as it taps. Some signers relate 'dentist' to 'doctor' and 'nurse' by using wrist tab:  $\alpha$   $G^{\times \cdot}$ .

U  $G^{\times}$

(initial dez name sign; dez is in d-allocher and contact is made with nails of the joined fingers)  $_N$  *George E. Detmold* [dean of Gallaudet College, 1953 -- ]. See Appendix B.

∪ G<sub>T</sub><sup>x</sup>

(name sign, for a distinguishing feature, cleft chin which dez fingertip touches) <sub>N</sub> *Irving S. Fusfeld*, longtime dean of Galaudet College. It is noteworthy that deans of the college since have been designated by chin-tab name signs. See Appendix B.

∪ G<sub>T</sub><sup>ẋ</sup>

<sub>x</sub> *bitter*; <sub>N</sub> *disappointment*; <sub>v</sub> *disappoint, miss* [i.e. 'regret absence']. See also [ ] 88<sub>x</sub><sup>v̇</sup>

∪ G<sub>T</sub><sup>x·</sup>      ∪ 8<sup>x·</sup>

<sub>x</sub> *favorite*.

∪ G<sub>T</sub><sup>x·</sup>

(dez touches teeth) <sub>N</sub> *glass*. For a drinking glass this sign as a prefix to B<sub>a</sub> C<sup>x^</sup>, or the latter alone. In some regions the compound — ∥ D A<sub>D</sub><sup>x</sup> *stone*.

∪ G<sub>T</sub><sup>o</sup>

See ∪ I<sup>o</sup> ∥ ∅ I<sup>a</sup> *jealous*.

∪ G<sub>></sub> G<sub><</sub><sup>⊥</sup>      —<sup>⊥</sup>

(sig, outward sweep from tab, hands finish a foot or more apart) <sub>v</sub> *announce*; <sub>N</sub> *announcement*. Note similarity to 'inform' -- ∩ √O<sub>T</sub> √O<sub>T</sub> ⊥.

∪ G<sub>λ</sub> G<sub>λ</sub><sup>I~</sup>

(also with dez index fingers held horizontal and opposed) See ∪ G<sub><</sub> ⊥<sup>o</sup> *talk*.

∪ G<sub>></sub> G<sub><</sub> ⊥<sup>o</sup>      —<sup>x⊥</sup>

(sig may be smooth, continuous motion or small checked movements) <sub>x</sub> *famous, fame*. Possibly related to ∅ √G<sub>T</sub> √G<sub>T</sub> λ<sup>D</sup> *success*.

- $\cup H_T \overset{v}{x}$   
 (imit.) <sub>N</sub> *candy, sugar*; <sub>x</sub> *sweet, cute*. The same signer may make the sig in front of or touching the lips for literal meaning but on point of chin for figurative meaning. Synonyms for 'candy' are  $\cup G_{<} \overset{\omega}{x}$  and  $\cup G_{>} \overset{x}{x}$ ; for 'sweet'  $\cup B_T \overset{v}{x}$ .
- $\cup H_{<} \overset{>}{x}$   
 (imit.: moustache; Regional) <sub>N x</sub> *Mexican*. See also 'thief' below, and  $[\ ] XX^x \parallel \emptyset XX^x$  *Spain*.
- $\cup H_T \overset{\perp}{\cdot\cdot}$   
 (panto., also with V-dez) <sub>v</sub> *smoke*.
- $\cup H_{\wedge} \overset{x}{\cdot}$   
 (name sign; upper edge of dez index touches center of chin)  
<sub>N</sub> *Frederick H. Hughes*, member of Gallaudet College faculty 1915-1956. See Appendix B.
- $\cup H_{<} \overset{x}{x} \parallel B_a H_{D<} \overset{>}{x}$   
 (imit.) <sub>v</sub> *label*. Second element is often used alone. In the sense of 'name tag' or 'name plate' also signed  $[\ ] H_{<} \overset{>}{x}$ .
- $\cup H_T \overset{x}{x} \parallel B_a H_D \overset{x}{x}$   
 (imit.; sig in second element is a slap) <sub>N</sub> *stamp*. Second element with sig repeated is often used alone.
- $\cup H_{>} H_{<} \overset{\dagger}{\dagger}$   
 (imit., the moustache of a brigand or handkerchief of a desperado) <sub>N</sub> *thief, robber*.
- $\cup I^{\circ} \parallel \emptyset I^a$   
 (dez-- which may be G-- enters between teeth and is nipped; second sig is drawing the 'j' of the manual alphabet) <sub>x</sub> *jealous, envious*; <sub>N</sub> *jealousy, envy*. Often only the first part of the sign is used. There is also a contraction of the compound:  $\cup I \overset{a}{x}$ , the dez draws a 'j' at the corner of the mouth.
- $\cup K_T \overset{v}{x}$   
 (initial dez; second finger of dez touches or brushes lips)  
<sub>x</sub> *pink*. Derived from  $\cup G_T \overset{v}{x}$  *red*.

∪ K<sub>T</sub><sup>x>x</sup>

(name sign) <sub>N</sub> *Richard M. Phillips*, Dean of Students, Gallaudet College, 1952-- . See Appendix B.

∪ L<sub>⊥</sub><sup>#</sup>.

(imit.: beak; back of dez near mouth index finger pointed forward) <sub>N</sub> *bird, chicken*. These may be signed as distinct compounds: —|| ∅ √B<sub>D</sub> √B<sub>D</sub><sup>∩</sup> 'bird'; —|| B<sub>a</sub> G<sub>V</sub><sup>T</sup><sub>X</sub> 'chicken'. See also 'turkey' and 'duck' below.

∪ L<sub>V</sub><sup>x</sup> || [ ] L<sub>V</sub><sup>x</sup>

(see preceding sign) <sub>N</sub> *turkey, Thanksgiving*. In church services signed literally -- 'thanks' followed by 'give'. Some signers use a variant with higher tab: ∪ L<sub>V</sub><sup>ω</sup>.

∪ L<sup>x</sup>.

(initial dez; thumb of dez touches chin) <sub>N</sub> *lemon*.

See also ∪ C<sup>#</sup>.

∪ L<sub>T</sub><sup>x</sup>

(initial dez; palm side of dez touches chin; Socially Restricted) <sub>X</sub> <sub>N</sub> *lesbian*.

See also ∪ 8<sup>x^></sup><sub>X</sub>

∪ L<sup>x</sup> || ∅ G<sub>D</sub><sup>!</sup> G<sub>D</sub><sup>x</sup>

(thumb of dez touches jaw or grazes it in passing) <sub>N</sub> *sister*.

The first element is a modification of the usual feminine prefix: } A<sub>X</sub><sup>⊥</sup>. The double dez of the second element changes the A to L. See } A<sub>X</sub><sup>⊥</sup> for complete listing of female signs.

∪ L<sup>⊥</sup>.

(thumb of dez rests against chin or corner of mouth) See ∪ G<sub>T</sub><sup>⊙</sup> *who*.

∪ √L<sub>T∅</sub> L<sub>⊥</sub><sup>#</sup>.

(imit.: thumbs and fingers represent jaws of persons in conversation; arms may also move back and forth) <sub>V</sub> *gossip*. See article on ∪ G<sub><</sub><sup>⊙</sup><sub>⊥</sub> 'talk'.

∪ 3<sub>⊥</sub><sup>#</sup>.

(imit.; related to 'bird' above) <sub>N</sub> *duck*.

∪ 3<sup>x</sup> —  $\frac{p}{x}$

(tip of dez thumb makes contact) <sub>x</sub> *dressy, dressed up.*

See also ∪ 5<sup>></sup><sub>x</sub>

∪ O<sub>T</sub>  $\frac{\square}{\perp}$     ∪ A<sub>T</sub>  $\frac{\square}{\perp}$

<sub>x</sub> *warm.*

See also ∪ C<sub>T</sub>  $\frac{\dot{p}}{\perp}$

∪ O<sub>T</sub> <sup>x·</sup> — <sup>x·</sup>

(imit.) <sub>v</sub> *eat*; <sub>N</sub> *food.*

∪ O<sub>T</sub> O<sub>T</sub>  $\frac{x \sim}{\circ}$  As above, but also <sub>N</sub> *banquet, formal meal*; <sub>v</sub> *eat well.*

∪ O<sub>T</sub> <sup>x</sup> || ∅ O<sub>a</sub> O<sub>a</sub> <sup>±</sup>

<sub>v</sub> *feed.* Also, second element alone.

∪ O<sub>T</sub> <sup>x</sup> || } B<sup>x</sup>

(literally 'eat' 'sleep') <sub>N</sub> <sub>x</sub> *home.* Also, less formally, signed with } O<sup>x</sup> as second element. Still more colloquial is the single sign with a double touch on cheek: } O<sub>T</sub> <sup>xTx</sup>.

∪ O<sub>T</sub> <sup>x</sup> || []  $\overline{C}_T$  C<sub>T</sub> <sup>x</sup>

(panto.) <sub>v</sub> *starve, be hungry*; <sub>x</sub> *hungry.* The manner of making the sig, facial expression, and bodily attitude can change the meaning from a mild feeling of hunger to painful starvation.

∪ O<sub>T</sub> <sup>x</sup> ||  $\sqrt{B}$   $\sqrt{B}_a$   $\hat{T}$

<sub>N</sub> *breakfast.*

∪ O<sub>T</sub> <sup>x</sup> ||  $\sqrt{B}_D$   $\sqrt{B}_A$  <sup>x</sup>

<sub>N</sub> *noon meal.* 'Lunch', 'dinner', and 'supper' are usually spelled.

∪ O<sub>T</sub> <sup>x</sup> ||  $\sqrt{B}_D$   $\sqrt{B}_V$  <sup>x</sup>

<sub>N</sub> *evening meal.* See above.

∪ O<sub>a</sub> O<sub>a</sub>  $\frac{x}{\perp}$

<sub>x</sub> *smooth.*

See also ∅ O<sub>a</sub> O<sub>a</sub>  $\frac{x}{\perp}$

∪ O<sup>†</sup> O $\frac{\dot{p}}{\square}$

<sub>x</sub> *nothing.* See article on ∅ OO<sup>±</sup>.

∪R<sup>x</sup> — x>x  
 (initial dez; tips of dez fingers touch lips or chin) <sub>N</sub> *restaurant*.  
 In some localities sign may be used for 'doughnut'.

∪R<sub>⊥</sub><sup>x</sup>  
 (imit.; knuckles of dez touch tab so that fingers project outward)  
<sub>N</sub> *cigar*.

∪V<sub>T</sub><sup>⊙</sup>  
<sub>V</sub> *read lips*; <sub>N</sub> *speech reading, lipreading, oralist*; <sub>X</sub> *oral*. May  
 also be extended 'speech' and 'the organs of speech'.  
 See also ∏ V<sub>T</sub><sup>∧</sup>.

∪V<sub>D</sub><sup>⊙</sup><sub>⊥</sub>  
 (imit.: fangs; may also be made in high zero-tab with or with-  
 out left G-hand touching dez elbow) <sub>N</sub> *snake, serpent*. See  
 also synonym: B<sub>D</sub> √G<sub>⊥</sub><sup>⊙</sup>.

∪V<sup>x</sup>  
 (initial dez; index fingertip of dez touches chin) <sub>N</sub> *vinegar*.

∪V<sub>#T</sub><sup>x□</sup><sub>∧</sub>  
 (imit.; dez touches chin, moves up and snaps open to full V  
 with or without touching forehead) <sub>N</sub> *goat*. In some regions  
 used for 'cheese'. 'Goat' is also signed ∪A<sup>x</sup>5<sub>X</sub><sup>ω</sup>.

∪W<sup>x</sup> — xz<sub>⊥</sub>  
 (initial dez) <sub>N</sub> *water*.

This sign serves as first element in several compounds:

- ∥ ∅ C<sub>D</sub> C<sub>D</sub><sup>v</sup> 'rain'
- ∥ ∅ 5<sub>Dφ</sub> 5<sub>D</sub><sup>z</sup><sub>⊥</sub> 'river'
- ∥ ∅ BB<sub>⊥</sub><sup>z</sup> 'stream'
- ∥ ∅ √5<sub>Dφ</sub> √5<sub>D</sub><sup>N</sup><sub>⊥</sub> 'ocean'
- ∥ V<sub>D</sub> V<sub>D</sub><sup>x</sup> ∥ ∅ √5<sub>Dφ</sub> √5<sub>D</sub><sup>N</sup><sub>⊥</sub> 'salt sea'

All these are imitative of the flowing, meandering, or undulating nature of the referent. However, these signs are seldom used except for such uses as signing a poem when nonce compounds too are acceptable, e.g. 'water' plus 'quiet' for 'pond'.

Usually signers spell the names of lakes, beaches, rivers, and oceans. On the east coast *a-c* 'Atlantic City' and *o-c* 'Ocean City'.

U  $W^x \cdot$  ::  $\emptyset \sqrt{B_D} \sqrt{B_D}^{\wedge}$   
 N *rising water, flood.*

—— ::  $\emptyset C_D C_D^{\vee}$       —— ::  $\emptyset 5_D 5_D^{\frac{2}{\vee}}$

N  $\vee$  *rain, snow.* The second element with C-dez is often used alone for 'rain'; and in regions where it is common, the 5-dez sign alone is used for 'snow'.

See also [ ]  $5_{\perp}^{\#}$  ::  $5_D 5_D^{\frac{2}{\vee}}$

—— ::  $\emptyset O^{\square}$       —— ::  $\emptyset W^x$

(imit.)  $\vee$  *baptize*; N *baptism.* The O-dez second element with repeat sig is used alone both for the original meaning and for 'shower'.

See also  $\emptyset A_D A_D^a$

U  $X_D^{\frac{2}{x}}$

x *dry, boring.* For 'bored' see  $\Delta G_X^a$ .

U  $X_T^z$       ——<sup><</sup>

(imit.) N *lipstick*;  $\vee$  *put on lipstick.*

U  $X_{\square}^D$

(imit.) N  $\vee$  *drink* [spirits]. For 'drink' in general sense C-dez is used.

U  $X_{\square}^i$

See U  $G_T^{\circ}$  *who.*

U  $X^x$  ::  $\emptyset X^i$

Used to emphasize something just said and equivalent to: 'I mean that, period.' See also 'period' as punctuation mark,  $\emptyset X^i$ .

U  $X^x$  ::  $B_a X_X^{\frac{2}{x}}$

(imit.) N *pencil.*

U  $Y_{\perp}^<$

(imit.; also with A-dez or with double Y and alternating sig)  
 x *drunk.*

U Y<sub>⊥</sub><sup>Y</sup>

(imit.: short Dutch pipe) <sub>N</sub> *Holland*; <sub>X</sub> *Dutch*.

U Y<sup>X</sup>·

(imit.; tip of dez thumb touches chin) <sub>N</sub> *pipe*.

U Y<sub>T</sub><sup>X</sup>

(also with A-dez) <sub>N</sub> *mistake, error*; <sub>X</sub> *wrong, incorrect, erroneous, mistaken*; <sub>V</sub> *make a mistake*. The range of meaning from 'slight error' to 'great moral wrong' in this sign is covered by facial expression. When used with a questioning attitude it is equivalent to 'What's the matter?' or 'What is wrong?'

See also  $\bar{B}_a$  B<sup>⊥</sup><

U Y<sup>X</sup> || √<sub>o</sub> Y<sub>Z</sub><sup>Y</sup>

(possibly an ancient sign as dez is the "evil eye" configuration, index and pinkie fingers extended parallel; first dez touches chin with edge of index finger, second goes down along outside edge of tab forearm; tab hand near face has same configuration, or fist) <sub>V</sub> *be sarcastic, make fun of*.

U Y<sup>X</sup> || G Y<sub>⊥</sub><sup>o</sup>··

(dez configuration: first and fourth fingers extended parallel; sigs: index finger touches corner of mouth then shakes at G-tab) <sub>V</sub> *swear, curse*. May be signed with second element alone.

U Y<sub>o</sub> Y<sub>o</sub><sup>i</sup>·      Ø Y<sub>o</sub> Y<sub>o</sub><sup>i</sup>·

(dez, first and fourth fingers extended parallel; in the first form, the rear dez starts from near or under chin; in the second form, both hands are in zero-tab) <sub>V</sub> *ridicule, laugh at, mock*.

U 8<sup>X</sup>·

(second finger of dez touches or approaches mouth in short repeated motions) <sub>N</sub> <sub>V</sub> *taste*.

U 8<sub>T</sub><sup>o</sup>

(dez second finger straight, thumb spread) <sub>X</sub> *tasty, delicious*.



U 8<sup>x x</sup><sub>1</sub>

(may use double dez; dez second finger touches or approaches mouth then as dez moves outward thumb slides along second finger ) x *delicious*. See also Ø O<sub>a</sub> O<sub>a</sub><sup>x</sup><sub>1</sub>

U 8<sup>x ^ ></sup><sub>x</sub>

(second finger of dez dabs lips then draws backward across temple; Socially Restricted) N [male] *homosexual*.

See also U L<sub>T</sub><sup>x</sup>

}  $\dot{A}$ }  $\ddot{B}_T$ 

The symbol for the cheek chereme used as tab in signs.

}  $A \frac{\perp}{a} \quad \text{---} \quad \frac{a}{x}$ 

(dez may or may not make contact with tab)  $N \times$  *tomorrow*.

}  $A \frac{\perp}{x}$ 

$x$  *every day, daily, ordinary*.

}  $\dot{A} \frac{\perp}{x} \quad \text{---} \quad \frac{v}{x}$ 

(tab may be  $\cup$  and sig may repeat)  $N$  *girl, woman*.

In very formal and platform use this sign as the first element in a compound signifies only 'female, human', leaving the second element to add the specific reference. Familiar use allows a single sign to make the whole reference, or if a compound is necessary, reduces the first element to a quick pass of the open hand down across the jaw region. In the table below the formal compound is shown on the left, gloss in the middle, and familiar sign on the right:

|   |                    |  |
|---|--------------------|--|
| } $\dot{A}_X^{\perp} \parallel \emptyset \sqrt{B_D}^{\wedge}$ | <i>woman</i>       | $\cup \dot{A}^X \parallel [\ ] 5^X$ , $\cup 5^X \parallel [\ ] 5^X$                            |
| — $\parallel [\ ] 5_X^{\vee}$                                 | <i>lady</i>        | same as above  |
| — $\parallel \emptyset \sqrt{B_D}^{\vee}$                     | <i>girl</i>        | } $\dot{A}_X^{\perp \cdot \cdot}$  |
| — $\parallel \emptyset B_a B_a^{\leq}$                        | <i>mother</i>      | $\cup 5^{X \cdot}$ , $\cup \dot{A}^{\square}$ , $\cup \dot{A}_a^{\square}$ , $\cup 5^{\alpha}$ |
| — $\parallel \emptyset B_a B_a^{\leq \cdot}$                  | <i>grandmother</i> | $\cup \dot{A}^{X \square \leq}$ , $\cup A_{a \phi} \dot{A}^{\square}$                          |
| — $\parallel \emptyset C C^{\text{II}}$                       | <i>wife</i>        | $\cup 5^X \parallel \emptyset C C^{\text{II}}$   |
| — $\parallel \sqrt{B_a} > \sqrt{B_a}^X$                       | <i>daughter</i>    | $\cup 5^{X a}$   |
| — $\parallel \emptyset G_D' G_D^X$                            | <i>sister</i>      | $\cup L^X \parallel \emptyset G_D' G_D^X$  |

Some of the meaning of these signs associates with the tab, hence these signs:

|                  |                      |
|------------------|----------------------|
| } $A^{\omega}$   | <i>aunt</i>          |
| } $C^{\omega}$   | <i>female cousin</i> |
| } $H_V^{\omega}$ | <i>niece</i>         |

All three may have tab  $\cup$  and sig  $\vee^{\cdot}$  or  $\vee_X^{\cdot}$ .

The compounding of this sign in the formal (and older) American sign language usage strongly indicates evolution from the French *signes méthodiques* (l'Épée, 1776) in which }  $X_X^{\vee}$  or }  $X^{\square \#}$  simply rendered the French feminine article and objective feminine pronoun 'la'. Épée himself states that it was selected because of the hanging curls prominent in the coiffures of the day. Curiously enough there is a traditional ASL etymology too which makes the sign }  $\dot{A}_X^{\vee}$  an indication of the ladies' bonnet strings.

See also  $\wedge 5_D^{\#}$

- }  $A_X^{\omega \cdot}$  }  $X_X^{\omega \cdot}$   
 (thumb end of dez twists in cheek; note minimum contrast with 'onion'  $\sqcup X_X^{\omega}$ , made under eye and perhaps a little as one inch from tab for this sign)  $\cup$  *apple*.
- }  $A_T^{\omega \cdot}$  }  $B_T^{\omega \cdot}$   
 (imit.; end of dez, knuckles or fingertips, knead jaw)  $\cup$  *tobacco*.  
 Originally no doubt 'chewing tobacco', now generalized.

}  $\dot{A}_T^{\square} [3]$  }  $\dot{3}_T^{xxx}_a$ 

(dez thumb on cheek, first and second fingers extend as dez bends back at wrist; the variant ends exactly the same way but sig is touching cheek with second finger, first finger, and thumb)  $\times$  *a few days ago*.

}  $\dot{A}_T^{\square} [3]$        $\text{---} [L]$ 

(antonym of sign above, made the same except wrist bends forward)  $\times$  *in a few days, a few days from now*. The variant may indicate a shorter span -- 'in a day or two'.

}  $\dot{A}^{XTX}$ 

(dez thumb touches cheek twice moving upward or backward, toward signer; dez may be Y; and sig may finish with dez over shoulder or touching shoulder or upper chest; finally tab may be chin)  $\times$  *yesterday*. It is not surprising that a concept as commonly in use as 'yesterday' should have wide variation in expression; but this sign like the two immediately above are more than the glosses indicate. They may often be the only time indicator in a sign sentence, serving there as a past tense ending on a verb serves in English.

}  $A_T^{x \cdot \cdot}$ 

$N$  *dentist*. See initial dez synonym  $\cup G_A^{x \cdot \cdot}$ .

}  $B_X^y$ 

$\times$  *brown*. There are numerous local variants for this sign, e.g.  $\emptyset R_T^{\dot{\cdot}}$ .

}  $\ddot{B}_T^a$        $\cup \ddot{B}_T \ddot{B}_T^a$ 

$\times$  *ashamed*.

}  $\ddot{B}_T^a$        $\cup \ddot{B}_T \ddot{B}_T^a$ 

(see above)  $\times$  *shy*.

}  $B_T^{\eta \cdot}$ 

(sig: dez fingers bend, knuckles outward, grazing cheek, near cheek or over shoulder; often with a concentrated expression on the face)  $\times$  *recently*. See synonym }  $X_T^y$ .

} B<sub>T</sub> <sup>ω</sup>·

<sub>N</sub> tobacco. See } A<sub>T</sub> <sup>ω</sup>· .

} B̄<sub>T</sub> <sup>⊙</sup>

(backs of bent dez fingers rub cheek in small circle) <sub>N</sub> prostitute. Note cheremic relation to 'ashamed' } B̄<sub>T</sub> <sup>a</sup>· .

} B<sup>x</sup>      ⊂ B<sup>x</sup>

(panto.; may have double dez, palm to palm; head may bend down to rest on dez) <sub>N</sub> bed; <sub>v</sub> go to bed. This sign clearly shows the distinction between pantomimed and signed actions. In full pantomime the head is nestled against the back of one hand pressed against the other and the eyes may close. In signing the head may not move at all and the palm side of the dez fingers make a slight touch on the cheek.

} B<sub>p</sub> <sup>xv</sup>x

(edge of dez touches side of head near top and near bottom) <sub>N</sub> head. Note that other signs often make this direct sign for head unnecessary. In 'hit on the head' the sign is <sup>^</sup> B<sup>x</sup> ; in 'headache' it is <sup>^</sup> G<sub>></sub> G<sub><</sub> <sup>x</sup>· . Other signs use the fist (A) dez to represent the head in action:

∅ A<sub>⊥</sub> <sup>η</sup>· 'yes' -- nodding head

∅ √A<sup>ω</sup> 'no' -- shaking head

∅ √A<sub>T</sub> <sup>ϑ</sup> 'refuse' -- turning away

∅ √A<sup>η</sup> bowing the head

∅ √A<sub>⊥</sub> <sup>a</sup> craning the neck

} 5<sub>v</sub> <sup>#</sup>·[O]

(imit.: stroking lower cheek to indicate fuzz of peach) <sub>N</sub> peach.

Note that a very short distance higher this sign becomes 'experience' <sup>^</sup> 5<sub>></sub> <sup>#</sup>· .

} C<sup>ω</sup>

<sub>N</sub> [female] cousin. See 'woman' } A<sub>X</sub> <sup>⊥</sup>· .

} C<sup>x</sup>

(panto.; dez cupped over ear) <sub>v</sub> hear, listen; <sub>N</sub> sound.

See also } G<sup>x</sup>·

} F<sup>x</sup> :: } B<sub>1</sub>  $\frac{1}{x}$       } X<sup>x</sup> :: ———

(dez pecks or pinches cheek then flat hand dez brushes outward) <sub>N</sub> *bee, mosquito*.

See also  $\cup 3^{\dot{x}}$ .

} F<sup>x</sup> ::  $\emptyset Y^{\omega}$

(imit., initial dez: 'earring', 'yellow'; ear lobe is grasped with thumb and index or thumb and second finger or touched with first or second finger) <sub>N</sub> *gold; California*. 'Earrings' are usually signed with double dez --  $\cup FF^x$ .

} G<sup>x</sup>.

<sub>N</sub> *hearing; ear*; <sub>v</sub> *hear*. See synonyms } C<sup>x</sup> 'listen', } X<sup>x</sup> 'ear'.

} G<sup>x</sup> ::  $\emptyset \vee A \vee A^{I\sim}$

<sub>N</sub> *thunder, loud noise*; <sub>x</sub> *loud*. The second element is often used alone and can have the extended meaning of 'loud' as in a loud dress or a loud (sporty) car.

See also  $\cup 55^{x\omega}_{\perp}$

} G<sup>x</sup> ::  $\emptyset B_D^1 B_D^x$

(literally 'hearing-closed') <sub>x</sub> *deaf*; <sub>N</sub> *deaf*. Neither this nor the triple compound: } G<sup>x</sup> ::  $\cup G^x :: \emptyset B_D^1 B_D^x$  'deaf-mute', are much used now. Instead the compounds } G<sub>A</sub><sup>x</sup> ::  $\cup G_A^x$  or  $\cup G_A^x :: \} G_A^x$  are used or the single  $\cup G_A^{xTx}$ , the touch repeated an inch or so up the cheek.

} H<sub>v</sub><sup>ω</sup>

<sub>N</sub> *niece*. See 'woman' }  $\dot{A} \frac{1}{x}$ .

} H<sub>A</sub><sup>x</sup> :: B<sub>a</sub> H<sub>D</sub>  $\frac{>}{x}$

(imit.: pencil from behind ear to notebook; X or K may be used as dez) <sub>N</sub> *secretary*.

See also B<sub>a</sub> X<sub>x</sub><sup>></sup>.

} O<sub>T</sub><sup>xTx</sup>

(one element, common variant of compound  $\cup O_T^x :: \} B^x$ , lit. 'eat' 'sleep') <sub>N x</sub> *home*.

}  $V_{\perp}^{\vee} \quad \emptyset V_{\perp}^{\circ}$

(initial dez; index finger is drawn down cheek)  $N \times$  *virgin*. In religious services, especially Roman Catholic, may be signed  $\bigcirc V_{<}^{\vee}$  the dez drawn across brow and down cheek to indicate wimple and veil.

}  $\overset{\cdot\cdot}{V}_{\times}^{\overset{\cdot}{a}}$

(initial dez 'n' (?); knuckles of dez twist in cheek)  $\times$  *cheeky, impertinent*, "you have your nerve". In the latter sense is equivalent of  $\bigcirc \overset{\cdot\cdot}{L} \overset{\cdot\cdot}{L} \overset{\cdot}{\div}$  'swelled head'.

}  $V_{\times}^{\eta}$

(imit.; dez fingertips touch cheek and bend and straighten once or twice)  $N$  *gum*.

}  $V_T^{x \text{ } \text{ } x}$

(dez second finger then index finger touch cheek)  $\times$  *day before yesterday*.

}  $W_T^{\circ}$

(initial dez, from French sign V-dez, 'vin'; tip of dez may rub cheek during sig)  $N$  *wine*.

}  $X_T^{\vee} \quad \text{---} \quad \overset{\cdot}{X}$

(sig, dez index scratches cheek, or thumb at jaw, dez hand twists backward)  $\times$  *a little while ago*. See also }  $B_T^{\eta}$ .

}  $X_{\times}^N$

(sig, edge of dez index rubs cheek)  $\times N$  *rubber*.

}  $X^{\text{II}} \quad \text{ } \text{ } G^{\times}$

(plural may be double-dez sign, single dez both ears, the first sign with no change, or the second with repeat sig)  $N$  *ear*.

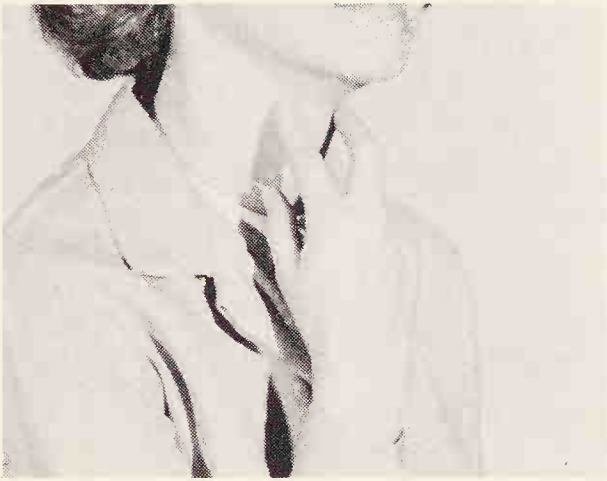
}  $Y_{\times}^{\vee}$

(panto., dez thumb grazes cheek)  $N \vee$  *shave*.

}  $Y_T^x$ (imit.; thumb near ear, fourth finger near mouth)  $N_V$  *telephone*.Variants represent older styles of instrument:  $\cup A_D^x \parallel \} A_D^x$ and  $\left[ \begin{array}{l} \cup A^x \\ \} A^x \end{array} \right]$  (made at same time).}  $Y^x \parallel \emptyset Y^\omega$  $N$  *gold*. See }  $F^x \parallel \emptyset Y^\omega$ .



Π

Π V<sub>T</sub>Π B<sub>TD</sub>

The symbol for the neck and throat used as tab in a relatively small number of signs.

Π JA<sub>T</sub><sup>^</sup>    Π Y<sup>^</sup>

(panto.; dez thumb touching neck; head may be tipped to side)  
 v *hang, be hanged.*

Π B<sub>D</sub><sup>^</sup> x

(imit.; dez may begin at chest level or just below chin; sig may involve grazing tab or merely be done close to neck) x *full, satisfied, contented; fed up.* The facial expression and manner of making the sign allow it to vary over the range suggested by the glosses. A sharp slap upward under the chin can denote disgust. A humorous equivalent of 'full':  $\bigcirc$  BB<sub>1</sub><sup>o</sup> 'coming out the ears'.

See also [ ] B<sub>D</sub> B<sub>D</sub><sup>x</sup>

Π B<sub>TD</sub><sup>x</sup>

(little finger edge of dez, or the fingertips, strikes neck)

x *broke.* Used in the same kind of situations that would allow 'broke' for 'out of funds'.

Π  $B_{D< \frac{1}{X}}$

(fingertips of dez brush outward on side of neck) <sub>N</sub> *head senior*. Gallaudet College sign related to signs for 'freshman class' etc. --see 5  $G^X$ . Thus Π  $5_{D \frac{1}{X}}$ , index finger of dez making contact, <sub>N</sub> *head junior*.

Π  $C_T \overset{N}{X}$

<sub>N</sub> *throat*.

Π  $C_T \# \quad [] \quad C_T \quad C_T \#$

(at base of neck or lower) <sub>V</sub> *restrain one's feelings, repress*.

Π  $F \overset{\pi}{N}$

(dez takes a pinch of skin and shakes; dez may be X) <sub>X</sub> *curious, eager to know*. Used only in non-derogatory sense. For 'snoopy' or 'annoyingly curious' see  $\sqcup X_T^X \# \quad O \quad X_D^{\circ}$ .

Π  $G_T \overset{V}{X}$

(imit.) <sub>X</sub> *thirsty*; <sub>V</sub> *thirst for, desire*.

Π  $G^X$

<sub>N</sub> *neck*.

Π  $H_T^{XV}$

(imit.) <sub>N</sub> *necktie*. 'Bow tie': Π  $H_{>} H_{<} \ddagger$ .

Π  $\overset{\dots}{L} \overset{\dots}{T} \overset{\dots}{X}$

(imit.: clerical collar; dez may be X, and sig may start at side and move forward --  $\frac{1}{X}$ ) <sub>N</sub> *priest*. May also be used for 'collar' but see below.

Π  $\overset{\dots}{L} \overset{\dots}{L} \overset{\dots}{\frac{1}{X}}$

(imitative of pointed collar) <sub>N</sub> *collar*. May also be signed with single-dez, but see above.

Π  $V_T \overset{\wedge}{X} \quad \text{---} \overset{V}{X}$

(imit.; tab allocher is front of throat) <sub>N</sub> *voice*.

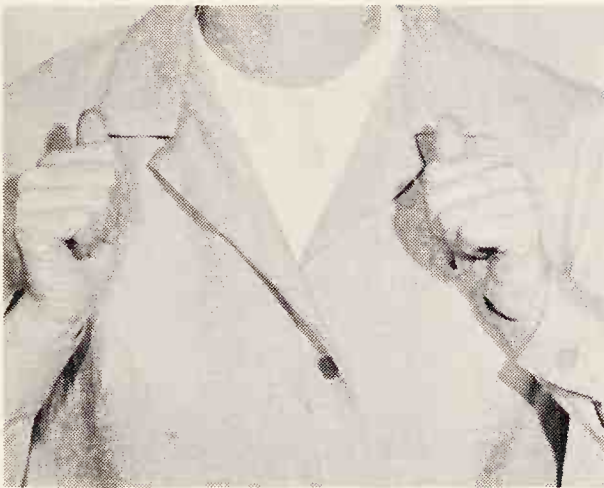
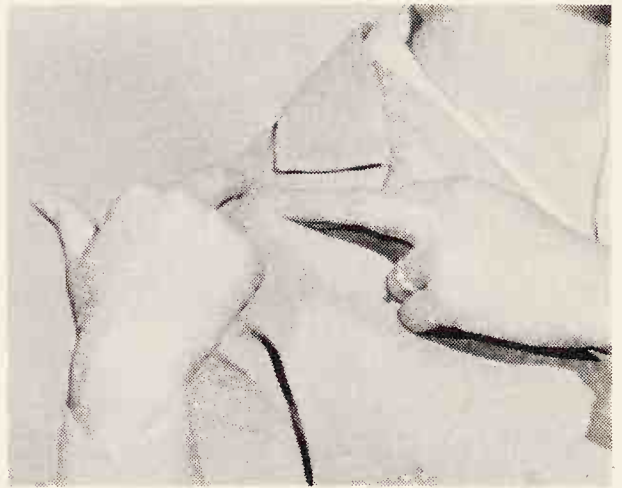
Π  $\overset{\dots}{V}_{\#T} \square$

(imitative of frog's throat pulsation; dez fingers uncurl and return to fist) <sub>N</sub> *frog*.

Π  $V_T \overset{\times}{X}$

(dez fingers may be bent so contact is made with knuckles) <sub>X</sub> *stuck*. Sign is probably imitative of a knife in the throat and so has literal meaning of the gloss, but derived meanings are common, e. g., 'pregnant out of wedlock'.

[]

[]  $\dot{A}\dot{A}$ []  $R_T R_T$ 

The symbol for the body used as tab in making a large number of signs. There are many allochers of the body tab chereme, almost all in complementary distribution (see Introduction 3.1), that is shoulders, heart region, sides, belly are selected as the particular place within [] tab depending on the dez and sig.

[]  $\dot{A}_D \hat{X}$ 

(panto.; dez is brought firmly upward as thumb presses against breastbone)  $N$  *pride*;  $X$  *proud*.

[]  $\dot{A}_D \vee X$ 

(imit.; dez thumb traces appendectomy incision)  $N$  *operation*. Other operations, such as a mastoidectomy call for a specific body part as tab. The sign for 'cut' or 'be cut'  $B^1 \dot{A}_D \vee X$  may also be used for surgery.

[]  $\dot{J}A^\dagger$      $\emptyset \dot{J}A^\dagger$ 

(thumb is jerked back over shoulder or may touch shoulder or chest)  $\vee$  *refuse*, *won't*.

See also  $\emptyset \dot{J}A_T \supset$

[]  $\dot{A}_X^\omega$ 

(thumb or thumb end of dez in contact with left shoulder, dez twists or nods upward)  $_N$  *perfume*.

[]  $A_T^{\textcircled{X}}$ 

(may be initial dez, s-allocher; tab allocher, heart region)  
 $_X$  *sorry*. Signed alone is equivalent to 'I'm sorry.'

[]  $A^X$ 

(sig may be repeated)  $_N$  *myself*.

[]  $A^{X < X}$ 

(back of thumb touches tab chest first on the right then on left)  
 $_N$  *ourselves*.

[]  $A^{X > X}$ 

(initial dez; dez touches chest on left then on right; Regional)  
 $_N$  *Atlanta, Ga*.

[]  $A^{\text{II}}$ 

(dez grasps imaginary or actual coat lapel and tugs outward)  
 $_N$  *Canada*;  $_X$  *Canadian*.

[]  $AA_X^\wedge$ 

(initial dez)  $_N$  *address*-- 'where one lives'. This sign is a variant of []  $LL_X^\wedge$  'live', 'life', 'alive'. Some signers use both, distinguishing them as here; others use one or the other for all these meanings.

[]  $AA_X^{\wedge\sim}$ 

(thumb knuckles of dez graze the chest as they are brought upward and out)  $_X$  *ambitious*.

[]  $\dot{A} \dot{A}_T^{\vee\sim}$ 

(thumbs of dez graze chest as they are brought toward signer and downward)  $_N$  *drama, play*. Has developed from a sign used by older signers, apparently imitative of the facial expressions of actors -- arms go up to face level --  $\emptyset \sqrt{A}_L \sqrt{A}_L^{N\sim}$ .

—>[]  $BB^\vee$ 

$_N$  *actor*. May also be signed  $\emptyset \sqrt{C}_D \sqrt{C}_D^z$  []  $BB^\vee$ .

- []  $\dot{A}_D \dot{A}_D \check{X}$   
 (imit.; sig traces the lapels of a coat collar)  $_N$  *coat*.
- []  $\surd A \surd A^N$   
 (panto.; dez may touch shoulders at end of downward part of sig)  $\surd_N$  *exercise*;  $_N$  *gymnasium*. Rarely used in derived senses of gloss.
- []  $AA \overset{X}{\square}$   
 (imit.: the feeling of fright; dez may be 5, one passing behind other in sig)  $\times$  *frightened*.
- []  $A_T A_T \overset{N}{X}$   
 (panto.; sigs may be simultaneous or alternating)  $_N$  *bath*;  $\surd$  *bathe*. See article on 'rub'  $\overline{B}_a A_D \overset{I}{X}$ .
- []  $\overline{A}_T A_T \times \cdot$   
 (imit.: archaic manual of arms, bringing long barrelled musket to left chest)  $_N$  *army, soldier, military*. In formal platform signing  $\emptyset CC^a$  'group' will be added to signify 'army'.
- []  $\dot{A}_D \dot{A}_D \times \sim \cdot$   
 (sigs may be simultaneous; tab allocher is below ribs to waist)  $\surd$  *boast, brag*;  $\times$  *boastful*;  $_N$  *braggart*. See also  $A_{D\phi} A_D \times \cdot \cdot$ .
- []  $A_T A_T \times \surd \times$   
 (imit.; pulling down or smoothing sweater; dez may make contact with thumbs)  $_N$  *sweater*.
- []  $A_T A_T \overset{\dagger}{X}$   
 (imit.; tab allocher is heart region; hands may be open, B-dez)  $_N \surd$  *love*.
- ||  $\cap \times \surd \cdot$   
 (Gallaudet College sign)  $_N$  *philosophy* -- 'love of wisdom'. Often signed with second element alone with X-dez or as initial dez:  $\cap K_{\surd} \surd \cdot$ .

- []  $B_{< \hat{x}}$   
 (imit.: light heart)  $\times$  *happy*.
- []  $\sqrt{B_{a \times}} \quad \emptyset \sqrt{B_a}$   
 See  $\emptyset BB^{\vee}$  *individual*.
- []  $\sqrt{B_{\vee} \uparrow}$   
 (dez moves beside body, usually not touching)  $\times$  *late*. Also used as negative auxiliary in verbal constructions. See Appendix A.
- []  $\sqrt{B_{\uparrow} \uparrow}$   
 (imit., of past behind, as future is in front of signer; dez waves back over shoulder)  $\times$  *past, ago*;  $\text{N}$  *past*. Mistakenly used in translating past tense in English verbal structures by persons learning ASL. For past and other auxiliaries of sign language, see Appendix A.
- []  $\sqrt{\overset{\cdot\cdot\cdot}{B}_{\uparrow} \uparrow}$   
 (a diminutive of above, sig a small rapid bending of dez at the knuckles; tab may also be } )  $\times$  *recently*.
- []  $\sqrt{B_{\uparrow}^{\circ}}$   
 (tab allocher, shoulder)  $\times$  *a long time ago*. A single-dez variant of []  $\sqrt{B \sqrt{B} \uparrow^{\circ}}$ .
- []  $B_{< \overset{\circ}{x}}$   
 (tab allocher, heart region)  $\vee$  *like, enjoy, please*;  $\text{N}$  *pleasure*;  $\times$  *please!*  
 See also []  $5_{< \#}$
- []  $B_{< \times}$   
 $\times$  *my, mine*;  $\text{N}$  *chest, breast*. Sig may be repeated below for 'chest', and may have double dez. Usually 'breast' will be spelled.
- []  $B_{< \times i}$   
 (traditional gesture; as dez moves away from heart region head or trunk may be inclined forward)  $\times$  *you're welcome, 'happy to oblige'*.

[] B<sub>D</sub><sup>x</sup>.

(name sign; b-allocher of dez; index edge of dez brought against heart region) <sub>N</sub> *Elizabeth E. Benson*, Dean of Women, Gallaudet College. See Appendix B.

[] B<sub>A</sub><sup>xax</sup>

(dez slightly curved touches tab with thumb edge then farther left with opposite edge) <sub>x</sub> *our*; <sub>N</sub> *ours*.

[] B<sub><</sub><sup>x</sup>.

(imit.; tab allocher, belly) <sub>N</sub> *stomach*.

[] B<sub><</sub><sup>xax</sup>

(imit.; dez palm touches belly, turns over and touches again with back; Colloquial) <sub>N</sub> *revulsion*; <sub>v</sub> *turn one's stomach*.

See also [] 5<sub>D</sub><sup>a</sup><sub>x</sub>

[] √B<sup>x</sup>.

(dez slaps thigh) <sub>N</sub> *leg*. Not in frequent use, and mainly by male signers when used. Most signers finger spell the word.

— || Ø K<sub>I</sub><sup>x</sup>

(panto.: calling dog; slap thigh and snap fingers) <sub>N</sub> *dog*. Used less frequently than finger spelled *d-o-g*.

[] B<sub>T</sub><sup>o</sup>

(imitative of envelope type handbag; hand clasped under other arm against side) <sub>N</sub> *purse*. Hanging bag may be signed as for suitcase with smaller sig movement -- Ø A<sub>v</sub><sup>N</sup>.

[] B<sub>>φ</sub> A<sup>x</sup>.

(imit.; fist oscillates between chest and palm of other hand) <sub>N</sub> *heart beat*; *palpitation*, *thumping heart*.

[] B̄<sub>a</sub> B<sub>a</sub><sup>∧</sup>

(imit.) <sub>v</sub> *bear*; <sub>x</sub> *born*; <sub>N</sub> *birth*. Numerous variations. See also sign for 'arrive'. Southern signers use B̄<sub>a</sub> B<sub>a</sub><sup>T</sup><sub>I</sub><sup>v</sup>, dez on tab moves toward signer then down and away under tab.

[]  $\bar{B}_a B_{a\perp} \hat{\perp} \parallel \sqrt{B}_D \sqrt{G}_D \hat{>}$

<sub>N</sub> *birthday*. There are many regional variants:

}  $X^{\text{II}}$  -- several tugs at ear lobe.

[]  $B_{<X} \hat{\cdot}$  -- 'happy' made on left shoulder.

$\checkmark B_{<}^{xax}$  -- slap inside of elbow first with fingertips then with backs of fingers.

$\emptyset 5_T 5_T \frac{x}{I} \sim$  -- imitative of candles flickering on cake.

[]  $\overset{\cdot\cdot\cdot\cdot}{B} \overset{\cdot\cdot\cdot\cdot}{B} \hat{X}$

(double-dez fingertips lightly brush upward on chest) <sub>X</sub> *young*;  
<sub>N</sub> *youth*.

[]  $\overset{\cdot\cdot\cdot}{B}_V \overset{\cdot\cdot\cdot}{B}_V \hat{X}^a$

(imitative of unloading heart) <sub>V</sub> *admit, confess*.

[]  $B_V B_V \hat{X}$

(imit.; dez slightly curved so that tips brush tab) <sub>N</sub> *trousers*.

[]  $BB^{\vee}$

<sub>X</sub> <sub>N</sub> *individual*. See  $\emptyset BB^{\vee}$ .

[]  $B_D B_D \overset{\vee}{X} \quad \text{---} \overset{x\perp}{\underset{\vee}{}}$

(imit.; dez hands brush down and out from waist; or touch waist with heels of palms, then move hands outward) <sub>N</sub> *skirt*.

[]  $\bar{B}_D B_D \overset{\vee}{X}$

(imit.; both dez hands may be at same level; single dez also used; may be done with marked sigh) <sub>N</sub> *relief*; <sub>X</sub> *relieved*.

[]  $\sqrt{B}_a \sqrt{B}_a^z$

(panto., holding infant) <sub>N</sub> *baby*. A dialectal variant is made high on chest []  $\sqrt{B}_{a<} \overset{z}{X}$ .

[]  $B_{>\phi} B_{<}^{\perp}$  []  $5^{\text{II}} 5^{\perp}$  []  $55^{\text{II}}_T$

(imit.) <sub>X</sub> *pregnant*; <sub>V</sub> *be with child*. As the alternate spellings suggest there are various ways of making this sign, and some signers may consider some of them indelicate, although all are



pretty directly indicative of the obvious. Others use a wry or humorous reference:  $\text{---} \parallel \cup B^x$  -- the hand clapped over the mouth; or  $\Pi \ddot{V}^x$  'stuck'.

□  $B_{\perp} B_{\perp} \frac{1}{2}$

(theatrical (?); dez hands, palm out move outward from heart region)  $\vee$  *hate*. Possibly confined to platform use.

□  $\bar{B}_{>} B_{<} I^{\sim}$

(imitative of spasmodic laughter)  $\vee$  *laugh*.

See also  $\cup G_x^{\dot{}}$

□  $\ddot{B}_{\vee} \ddot{B}_{\vee} \frac{a}{x}$

(imitative of slumping with fatigue; fingertips of dez on either side of chest and held in place as hands drop from the wrists)  $x$  *tired, worn out*.

See also  $B_a V_a \dot{x}$

□  $\ddot{B} \ddot{B} \eta_x$

(imitative of "animal spirit", breath; dez fingertips on chest as wrists bend and arms move in and out)  $N$  *animal, beast*.

Like many single signs this seems to have an older compound form:  $[\ ] 5_{>} 5_{<} I^{\sim} \parallel \emptyset V_{\vee} V_{\vee} \frac{2}{1}$  'breathe' and 'walk on four legs'.

□  $\sqrt{B} \sqrt{B} \frac{\circ}{\tau}^{\sim}$

(tab, over right shoulder, may also be written  $\emptyset$ ; often with single dez)  $x$  *long ago, in the past*.

□  $\sqrt{B} \sqrt{B} \frac{\circ}{1}^{\sim}$

(imit.; tab starts above right shoulder; rotation opposite from above sign)  $N$  *lineage*;  $\vee$  *descend from*.

□  $\ddot{B} \ddot{B} x$

(dez -- single dez is common -- bend so touch is made with ends of fingers)  $\vee$  *have, possess*. Note that this sign is **not** used to translate the auxiliary 'have' of English verbal structures. See Appendix A.

□  $B_{\tau} B_{\tau} x$

(imitative of burden on right shoulder; with single dez, equally frequent, shoulder moves down slightly; may be initial dez with single or double R)  $N$  *responsibility*;  $x$  *responsible, in charge*

of, *faulty*--this last in the sense of human error not of imperfection in the thing itself.

See also  $\mathcal{D} A^x$

$\cup Y_T^x$

[]  $\sqrt{B_T} \sqrt{B_T}^x$

(each dez touches its shoulder; single dez also common)  
N *shoulder(s)*.

——||  $\emptyset \sqrt{B_D} \sqrt{B_D} \overset{\eta}{N}$

(panto.) N *angel*.

——||  $\emptyset 5_D 5_D \overset{\lambda}{V}$

(imit.; first element may be []  $5_{<} \overset{\#}{\perp}$  'white') N V *snow*.

[]  $B_T \phi B_T^x$

(right dez moves in and out between heart region and left dez; Roman Catholic) N *confession*.

[]  $\overline{B_D} B_D^x$

(double dez a few inches apart move in horizontally to strike edge on) N *satisfaction*; V *satisfy*; X *satisfied*.

See also  $\Pi B_D \hat{X}$

[]  $B_{>} B_{<}^{xvx}$

(dez usually touch chest and again near the waist) N *body*;  
X *physical*.

——|| []  $\sqrt{A} \sqrt{A}^i$

N *health*; X *healthy, well, strong*. The compound is limited to platform, formal signing. For both 'courage' and 'health', the common sign is []  $\sqrt{5} \sqrt{5}^{x\#} \perp$ .

[]  $B_V B_V^x$

(flat of dez palms touch hips; dez may also be 5, sig 'hands on hips') N *hips*.

[]  $B_D B_D^{xax}$

(dez touches chest with thumb edge then near waist with opposite edge) N *blouse*.

See also []  $A_T A_T^{xvx}$

[]  $B_T B_T \overset{\dagger}{x}$

(panto.; also with A-dez; tab allocher, heart)  $v_N$  *love*.

[]  $\sqrt{B} \sqrt{B} \overset{\dagger}{x}$

(panto.; arms crossed symmetrically on chest; shoulders may be slumped with sig)  $N v$  *rest*.

[]  $\overset{\cdot}{5}_D \overset{a}{x}$

(imitative of physical revulsion; tip of dez thumb brushes abdomen as dez turns over)  $x$  *repulsive*. A single gloss cannot begin to suggest the physical and emotional meanings that this sign -- in colloquial use -- can have. See also []  $B_{<}^{xax}$

[]  $5_{<} \# \underset{\perp}{[8]}$

(imitative of a tug on heart; dez closes into F or 8 as it moves away from tab)  $v$  *like, enjoy*. Double-dez form of this sign translates 'interest' and 'interesting'. See also []  $B_{<} \overset{\circ}{x}$

[]  $5_{<} \# \underset{\perp}{[O]}$

(imitative of the whiteness of a shirt bosom; tab allocher center of chest; dez closes to O)  $x_{<}$  *white*.

—||  $\emptyset 5_D 5_D \overset{2}{v}$

(imit.)  $N v$  *snow*. The second element is often used alone. See also compound of []  $\sqrt{B_T} \sqrt{B_T} \overset{x}{x}$ .

—||  $\bigcirc O_T \square$

(imit.: 'white' 'face')  $x$  *pale*.

[]  $\overset{\cdot}{5} \overset{x}{x} \cdot$

(imitative -- according to traditional etymology of the ruffled shirt front of a gentleman)  $x$  *polite, fine, fancy, elegant, fine!, wonderful!* As a common reply to 'how are you?' as well as general equivalent of 'urbane', 'refined', and so on, this sign has much use and great variation in form. The spread hand may bend, wiggle; it may approach the tab showily or start in contact and move away, touch repeatedly, stay in contact, turn over, brush upward *ad libitum*. The essential feature is the touch of extended thumb on the breastbone.

[]  $5_{T\wedge} 5_{T\wedge} \hat{x}$

(imitative of inner fire; dez start near waist and may flutter as they move upward, palms toward signer)  $\vee$  *inspire, thrill*;  
 $x$  *inspired, thrilled*. See also  $\emptyset B' B \frac{I}{x}$

[]  $5_{>} 5_{<} \frac{x}{x}$

(imit.; thumb or fingertips of dez graze tab)  $N$  *clothes, clothing*.

[]  $5_{>} 5_{<} \frac{x}{x} \sim$

(see above)  $\vee$  *dress*.

See also  $H_{\wedge} C \frac{x}{\vee}$

[]  $5^{\frac{x}{x}} 5^{\perp}$

[]  $55 \frac{x}{T}$

$x$  *pregnant*. See  $[] B_{>} \emptyset B_{<} \perp$ .

[]  $5_{>} 5_{<} \frac{I}{I}$

(imit.; dez may be side by side or one above other)  $\vee$  *breathe*;  
 $N$  *breath*.

[]  $\overline{5}_{>} 5_{<} \frac{\#}{\perp}$

(imitative of spirit drawn; one dez above the other, they close into F or 8 as they move away from tab; dez may be  $L$ , in which case they close to A)  $N \vee$  *interest*;  $x$  *interesting, interested*.

See also  $\sqcup C_{\emptyset} C \frac{\#}{\perp}$

[]  $55 \frac{\#}{x} [O_p]$

(panto.; dez may start in any natural position but end pronated with tips of O dez against chest)  $\vee$  *accept*;  $N$  *acceptance*.

[]  $5_{>} 5_{<} \frac{x}{x}$

(dez may be A, sig  $\frac{x}{\square}$ ; dez may pass each other without contact)  $N \vee$  *fear, scare*;  $\vee$  *frighten*. There is a pantomimed, theatrical form of this sign, used only for dramatic or oratorical situations --  $\emptyset 5_{\perp} \emptyset 5_{\perp} \frac{x}{T}$  -- with full pantomime of shrinking away in horror.

[]  $5_p 5_p \frac{x}{x}$

(imitative of kazatsky dancer's pose)  $N$  *Russia*;  $x$  *Russian*.

---

(official football signal)  $x$  *offsides*.

[]  $5_p 5_p^x$ .

$N$  *waist*. May also be signed []  $B_a B_a^x$ , with the little finger edge touching the waist.

[]  $\dot{5} \dot{5}^x$  —  $\frac{x}{x}$

(imitative of gesture involving vest armholes or suspenders)

$N$  *holiday, vacation*;  $x$  *idle*.

[]  $\sqrt{5} \sqrt{5}^{x\#}$

(panto.; dez touch shoulders and clench as they are thrust away)

$N$  *courage*;  $x$  *brave; healthy, well*. See also compound of

[]  $B_{>} B_{<}^{x \vee x}$ .

[]  $C_T \vee^x$

(imitative of visceral constriction (?); may also be double dez --

$\bar{C} C$ )  $\vee N$  *desire, wish*;  $N$  *hunger*;  $x$  *hungry*;  $\vee$  *starve*. May

be compound --  $\cup O_T^x \#$  — for 'starve'.

[]  $C_T \omega^x$

(imit.; fingertips of dez on chest, hand is oscillated from wrist)

$N \vee$  *cough*.

[]  $C \overset{\circ}{x}$  —  $\overset{\circ}{x}$

(initial dez; thumb end of dez toward signer, dez draws circle over heart or circles in air and then touches tab)  $N$  *character; characteristic*. Some signers use only in the sense 'good character'. With  $K_{\vee}$  as dez becomes initial-dez sign 'personality'.

[]  $C_T \overset{\circ}{x}$

(imit.; tab allocher, center of chest or abdomen)  $x$  *disgusted, annoyed*.

[]  $C^x$ .

(imitative of badge, initial dez; dez thumb or index finger knuckle touches tab)  $N$  *policeman, cop*.

—  $\# \emptyset C C \overset{\#}{\perp}$

$\vee$  *arrest*;  $x$  *arrested*. Another compound in use is  $\emptyset C \overset{\#}{\perp} \#$

$B_a A_p \perp$  lit., 'caught and put away'.

[] C<sub>T</sub><sup>x</sup>.

(sig may be repeated or may be a single sharp jab) x *complain, object*; N *complaint*. Less formal or colloquial is the double-dez form [] C<sub>T</sub> C<sub>T</sub><sup>x~</sup>.

[] C<sub>D</sub><sup>x</sup>.

(imitative of insignia or epaulette; dez may touch one shoulder or both, or double-dez may touch both simultaneously) N *captain, officer*.

[] C<sup>x>x</sup>

(initial dez; tip of dez thumb makes touch) N *Congress, council*.

[] C<sup>xv</sup>x

(initial dez; thumb of dez touches left shoulder then right hip) N *Christ*. With L-dez 'lord'.

See also Ø B 8 x''

[] C<sub>V</sub> C<sub>V</sub><sup>^</sup>.

(panto.; small scratching motions just above waist; could be written also with 5-dez) N *monkey, ape*.

[] √C<sup>†</sup> √C<sub>X</sub><sup>v</sup>.

(imitative of bear hug; arms crossed on chest, dez claw downward) N *bear*.

[] C<sub>T</sub> C<sub>T</sub><sup>⊥</sup>

(imit.) x *fat, chubby*. Also made with face tab, cheeks puffed.

[] C<sub>V</sub> C<sub>V</sub><sup>a</sup>

(facial expression is important as indication of degree of anger) x *angry*. May also be signed with face tab: · ∪ C<sub>T</sub><sup>˙˙˙</sup> or ∪ C<sub>T</sub><sup>˙</sup>.

[] C<sub>T</sub> C<sub>T</sub><sup>#</sup>

(also with A-dez and sig √x) v *restrain one's feelings, be patient, control oneself*.

See also Π C<sub>T</sub><sup>#</sup>

[] C<sub>V</sub> C<sub>V</sub><sup>÷</sup> —<sup>x</sup>

(imit.; dez may be curved L) N *belt*.

[] E<sup>x</sup>.

(name sign; thumb edge of dez touches tab below left shoulder)  
 N *Miss Elizabeth Peet*, Dean of Women at Gallaudet College  
 1910-1950. See Appendix B.

[] E<sup>xv</sup><sub>></sub>x

(initial dez; edge of dez touches near left shoulder then at  
 right hip) N *emperor*.

See also [] K<sup>xv</sup><sub>></sub>x

[] F<sub>D</sub><sup>v</sup><sub>x</sub>

(imitative of inserting money in pocket, breast or waist level)  
 N<sub>v</sub> *profit, gain*; x *profitable*.

[] F<sub>D</sub><sup>v</sup>.

(dez moves near right shoulder) N *Pittsburg; pineapple*.

[] F<sub>x</sub><sup>N</sup>

(imit.) N *pin*.

[] F<sub>D</sub><sup>x</sup>

(imit.; may be repeated downward to indicate row) N *button*.

[] F<sub>T</sub><sup>∩⊥</sup>.

(imitative of selection (?); thumb and first finger of dez pinch  
 clothing and tug out repeatedly) N<sub>v</sub> *volunteer*.

[] G<sub>T</sub><sup>∧</sup><sub>x</sub>

(imitative of jabbing) N<sub>v</sub> *insult*. Also signed away from body--

∅ G<sub>D</sub><sup>i</sup><sub>∧</sub>.

[] G<sub><</sub><sup>x</sup>.

(index edge of dez laid against left breast) N *conscience, guilt*;  
 v *feel guilty, have a bad conscience*.

[] G<sub>T</sub><sup>x</sup>

(may be signed in zero-tab; sig then is simply toward signer--<sup>T</sup>)  
 N *me, I*. Some signers reserve this sign for objective case,  
 using [] I<sup>x</sup> for 'I'. Still others use the latter for both cases.

[] G<sup>x·</sup>

(heel of dez strikes chest) <sub>N</sub> *I alone*; <sub>x</sub> *alone, by myself*.

Also especially in poetic context the compound —||∅ G<sub>ΛT</sub><sup>⊥</sup>.

[] G<sub>v</sub><sup>xv<sup>x</sup></sup>

(initial dez: G turned down in q-allocher; touches near left shoulder and right hip) <sub>N</sub> *queen*.

See also [] K<sup>xv<sup>x</sup></sup>

[] G<sub>v</sub><sup>x<x</sup>

(dez touches right breast then left) <sub>N</sub> *we, us*. H<sub>v</sub> dez is also used as initial-dez sign for 'us'.

[] G<sub>v</sub> G<sub>v</sub> <sup>^</sup>

(dez fingertips drawn up below right shoulder as hands turn over and away) <sub>x</sub> *since, up to now, ever since, all this time*.

[] G<sub>T</sub> G<sub>T</sub> <sup>⊙</sup>

(imit.; heart outline) <sub>N</sub> *heart*. Some signers use 8-dez doubled or singly. Sig variation with single 8 is to draw a heart in ∅-tab, then touch chest.

[] H<sub>v</sub><sup>⊙x</sup> — <sup>⊙</sup><sub>x</sub>

(initial-dez; small circle may be made over heart or in ∅-tab then touching heart) <sub>x</sub> *noble, aristocratic, idealistic*. Belongs to same class as 'character' and 'personality', which see.

[] H<sub>v</sub><sup>x<x</sup>

(initial dez) <sub>N</sub> *us*.

See also [] G<sub>v</sub><sup>x<x</sup>

[] I<sup>x</sup>

(initial dez; thumb end of dez touches tab center) <sub>N</sub> *I*. Some signers use a single sign for 'I' and 'me', others use this for 'I' and [] G<sub>T</sub><sup>x</sup> for 'me'.

[] I<sup>x··</sup>

<sub>x</sub> *egotistical*.

See also I<sup>⊙</sup> O<sup>^</sup>



[]  $K^x \vee^x$

(initial dez and imit.; dez touches near left shoulder and right hip)  $_N$  *king*. This sign which suggests the broad ribbon of a royal order is used with appropriate initial dez also for 'queen', 'prince', 'lord', 'emperor', and 'duke'.

—||  $\emptyset$   $O_a$   $O_a$   $\frac{x}{x}$  ||  $\emptyset$   $B_D$   $\overset{\circ}{\perp}$

$_N$  *kingdom*. Compound of 'king', 'soil', and 'region'. Some signers omit the second element; third may have  $\overline{B}_D$  tab.

[]  $K_{\vee}^x \vee^x$

(initial dez; see above)  $_N$  *prince, princess*.

[]  $K_T^{x > x}$

(analogous coinage on basis of []  $W_T^{x > x}$  *member*)  $_N$  *pledge*. Used in Gallaudet College community to refer to a prospective fraternity or sorority member.

[]  $K_{\vee}^{\circ x}$  —  $\overset{\circ}{x}$

(initial-dez)  $_N$  *personality*. Identical in form, except for dez, with signs for 'character' and 'nobility', which see.

[]  $KK^{\vee}$

(initial dez (?))  $_N$  *person*. See article on  $\emptyset BB^{\vee}$ .

[]  $\dot{L}^{\eta x}$

(dez rocks back so thumb touches chest)  $_x$  *I'm next*. See  $\emptyset L^{\eta}$ .

[]  $L^{\#}$

(imit.; dez may be F with simple touch sig over heart region)  $_N$  *pin*;  $_V$  *pin*. Used in Gallaudet College community in reference to fraternity insignia, and informal engagements.

[]  $L^x$

(initial dez; palm of dez or thumb of dez strikes left breast)  $_x$  *lazy*. A variation in the intensity of sig action may indicate degree of laziness.

[]  $\overset{\cdot}{L} \begin{matrix} \times \vee \times \\ > \end{matrix}$

(initial dez; thumb of dez touches near left shoulder and then right hip) <sub>N</sub> *lord, Lord*. See also 'king' and 'Christ'.

[] L L  $\overset{\wedge}{\times}$

(initial dez) <sub>N</sub> *life*; <sub>X</sub> *living*. Some signers consider this sign a variant of []  $A_T A_T \overset{\wedge}{\times}$  'live'.

[] L L  $\overset{\div}{\cdot}$

(initial dez, imit.; tab allocher is heart region) <sub>X</sub> *generous, big hearted*.

[]  $\surd \surd \overset{\div}{\cdot}$

(imit.; dez move out from shoulders) <sub>X</sub> *broad-shouldered, husky*.

See also  $\emptyset L L \overset{\div}{\cdot}$

[] O O  $\overset{\square}{\wedge} \sim$

(imit.; double dez may be X; sig may be simultaneous instead of alternate) <sub>V</sub> *strip, tear off clothing*.

[] R<sup>X</sup>.

(initial dez, analogous to 'conscience'; dez is tapped over heart) <sub>N</sub> *religion*; <sub>X</sub> *religious*.

[]  $V_T V_T \overset{\eta}{\cdot}$

(initial dez; tab, over the tops of shoulders; may also be at sides of head,  $\bigcirc$ ) <sub>X</sub> *vain*.

[]  $W_T \overset{\perp}{\cdot} \quad \text{---} \overset{\times \circ}{\perp}$

(initial dez; dez moves out or circles out from right shoulder) <sub>N</sub> *Washington*. The sign may be used for George Washington, for the nation's capital, and for the state: ambiguity is avoided by spelling, 'D.C.', 'state', etc.

[]  $W_T \overset{\times > \times}{\cdot}$

(initial dez, analogous to 'congress'; dez tips touch chest left, then right side) <sub>N</sub> *member*. This sign is in free variation with a

compound--  $\emptyset FF^{\text{II}} \parallel [] BB^{\vee}$  .

Also used as name sign:  $N$  *Edward Miner Gallaudet*, first President of Gallaudet College (46 years), b. 1837, d. 1917. See Appendix B.

[]  $XX^{\times} \parallel \emptyset XX^{\text{II}}$

(imitative of shawl or cape; index fingers touch shoulders then dez move down and forward to clasp index fingers)  $N$  *Spain, Mexico*;  $\times$  *Spanish, Mexican*. Signers living in the southwest U.S. distinguish, signing 'Mexican' by scratching the shoulders with index fingers, or  $\sqcup W_{\vee} \overset{<}{\times}$  ,  $\cup F_{\times}^{\text{T}}$  or  $\cup H_{<} \overset{>}{\times}$  . The second part of the compound is commonly used alone.

[]  $8_{\times}^{\wedge}$  .

(imit.; usual tab is heart region, but in informal conversation may be part of chest easiest reached)  $N$  *emotion, feeling*;  $\vee$  *feel*.

[]  $8^{\times} \parallel \emptyset \bar{A}_a A_{\text{D}} \overset{\text{D}}{a}$

(lit. 'heartbreak')  $N$  *grief*;  $\vee$  *grieve*. The second element alone close to heart region is frequent.

[]  $8_{\times}^{\circ}$        $\text{---}^{\circ \times}$   
 $N$  *heart*. See []  $G_{\text{T}} G_{\text{T}} \overset{\circ}{\times}$  .

[]  $88_{\times}^{\wedge \sim}$

$N$  *excitement*;  $\times$  *excited*.

[]  $88_{\times}^{\vee}$

(imitative of heart falling; also made with single dez)  $\times$  *discouraged; downhearted*.

[]  $8_{\text{T}} 8_{\text{T}}^{\perp}$

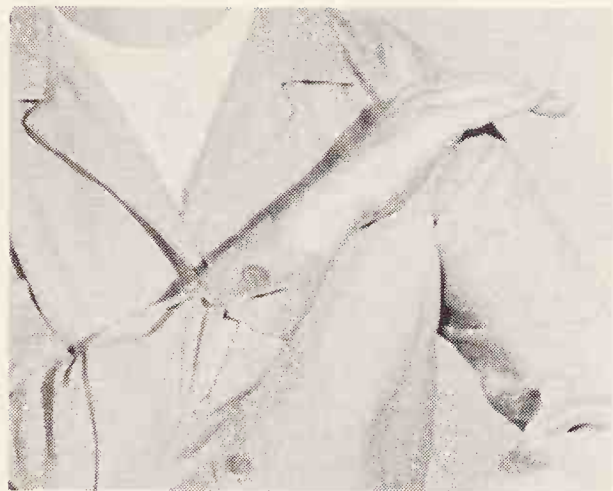
(imit.; torso moves slightly forward with sig)  $\times$  *inclined to, tend to*.

[]  $88_{\wedge}^{\dot{a}}$

(facial expression important in question)  $\times$  *what's up?, what's the excitement?, what's new?; thrilled, thrilling*--with different manner.

□ 88<sup>x~</sup>.

(tab, heart region) √ *worry*; × *worried*; N *anxiety*. This sign points directly to an immediate or temporary anxiety and so differs from the more general -- Ø √B √B<sup>z~</sup> .

∪ B<sub>D</sub>∪ B<sub>Ta</sub>

The symbol for the upper arm used as tab in relatively few signs.

∪ B<sub>D</sub>  $\frac{\vee}{\times}$

(palm of dez slides down arm or touches it only) ·<sub>N</sub> *arm.*

∪ B<sub>D</sub>  $\frac{T^a \vee}{\times \times}$

(imitative of shoulder plaid; dez may be W; either across arm or downward movement may be done first) <sub>N</sub> *Scotland, Scot.*  
Also made with wrist tab, D.

∪ B<sub>D</sub>  $\times a \times$

(imitative of bicep bulge)  $\times$  *powerful, strong, forceful.* Also signed ∪ C<sup>x</sup>.

∨ H<sup>TV</sup><sub>XX</sub>

(imitative of armband; initial dez) <sub>N</sub> *hospital*.

∨ I<sup>TV</sup><sub>XX</sub>

(see preceding sign; initial dez) <sub>N</sub> *infirmary*.

∨ L<sup>x</sup>

(punning imitation: 'shot in the arm'; dez index finger jabs biceps) <sub>N</sub> "coke"; *shot, injection*. Carbonated beverages generally, see  $\bar{A} 8^x \parallel \bar{A} B_0^x$ .

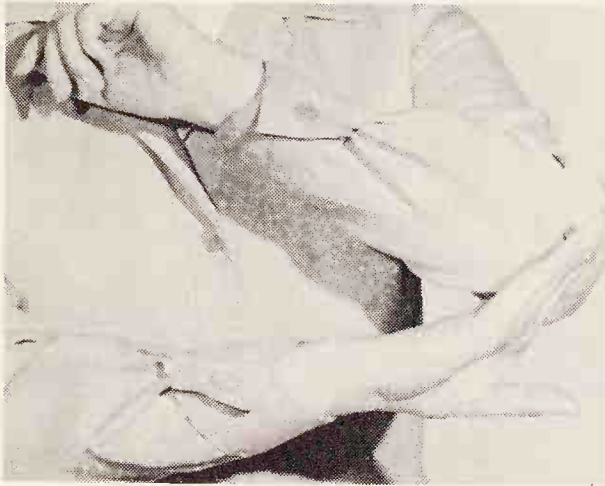
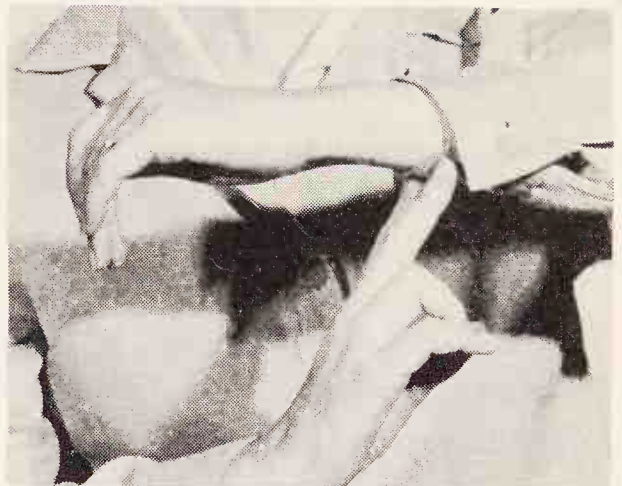
∨ 3<sup>N</sup><sub>X</sub>

(imit.) <sub>N</sub> *sergeant*.

∨ V<sup>N</sup><sub>X</sub>

(see preceding sign) <sub>N</sub> *corporal*.

✓

✓ B<sub>D</sub>

✓ V

Symbol for the lower arm, used as tab in a number of signs. Allochers of this tab include the inner and outer side of the elbow and the outside of the forearm -- signs on the inside of forearm are considered as in Q-tab. Also signs on back of wrist are classified as in D-tab. With underline, ✓, indicates that sig contact is at elbow. This symbol is also used as a diacritical mark with a dez symbol to show that the forearm is prominent in a sign.

✓ A<sub>D</sub><sup>□</sup>  
 (imitative of rag ends) <sub>N</sub> *ragged clothing*.

✓ A<sub>D</sub><sup>x</sup>  
 (dez may be C; index edge strikes elbow) <sub>N</sub> *cracker*.

✓ B<sub>D</sub><sup>^</sup><sub>x</sub>  
 (see following sign) <sub>x</sub> *since autumn*.

✓ B<sub>D</sub><sup>v</sup><sub>x</sub>  
 (imitative of falling leaves (?); edge of dez brushes out past elbow) <sub>N</sub> *autumn, fall*.

√ B<sub>X</sub><sup>⊙</sup>

(also with Y-dez) <sub>N</sub> *countryside, country, nation*. For 'nation' see also D √H<sub>D</sub><sup>⊙x</sup>.

√ B<sup>x</sup>

<sub>N</sub> *elbow*.

√<sup>l</sup> B<sub>a</sub><sup>˙</sup>

(imit.) <sub>v</sub> *chop down, fell trees*.

√ B<sup>x</sup><sub>T</sub><sup>˙˙</sup>

(imitative of steps up) <sub>v</sub> *improve*; <sub>N</sub> *improvement*. A single touch on back of wrist then a touch on upper arm will signify 'great improvement'.

√ B<sup>x</sup><sub>l</sub><sup>˙˙</sup>

(see preceding sign; dez edge makes a series of light chopping touches from near upper arm down back of forearm) <sub>v</sub> 'the opposite of improve', *decline* [in excellence or quality], *regress*.  
Synonym ∅ √A<sub>l</sub>√A<sub>l</sub><sup>˙˙</sup>.

√ 5<sub>v</sub><sup>#</sup>·[O]

(imitative of peeling; dez closes to O) <sub>N</sub> *banana*. Some signers use G<sub>l</sub> X<sub>X</sub><sup>v</sup>.

√ 5<sub>a</sub><sub>v</sub><sup>#</sup>·[O]

(imit.: 'out at elbows'; may also have C<sub>a</sub>-dez) <sub>x</sub> *poor*. This sign has only the sense of 'in poverty'. English 'poor' requires various translations; e.g.: 'the poor man' ∅ 8<sub>l</sub><sup>⊙</sup> ^ 5<sub>D</sub><sub>l</sub><sup>#</sup>.

√ C<sub>v</sub><sup>⊥</sup>

(imit.) <sub>v</sub> <sub>N</sub> *force*. Also signed ∅ C<sub>l</sub><sub>v</sub><sup>⊥</sup> and ∪ C<sub>v</sub><sup>⊥</sup>.

√ C<sub>D</sub><sup>x</sup>

<sub>N</sub> *cracker*. See √ A<sub>D</sub><sup>x</sup>.

√ F<sup>x</sup>

(imit.) <sub>N</sub> *hole* [in clothing]. See ∅ F<sup>˙</sup>.

√ G<sub>X</sub><sup>˙</sup>

(dez index strikes elbow) <sub>v</sub> *punish*.



√  $G_X^T$ 

(imit.; sig, line up arm wrist to elbow)  $X$  *long*. For exaggeration as in 'a long time', the whole left arm may be tab.

√  $G_V^{ax}$ 

$N$  *wastebasket*. May be current only in southern U. S.

√  $G_{\perp}^{ax}$ 

(imitative of sleeve of surplice; first touch at wrist, second near elbow)  $X$   $N$  *episcopal, Episcopalian*.

√  $V_a^{\#\cdot\cdot}$ 

(imitative of shearing fleece)  $N$  *sheep, lamb*.

See also  $\emptyset V_{\perp}^{\#\cdot}$

—  $\parallel \bar{K} K^{x\cdot} \parallel [] BB^{\vee}$ 

$N$  *shepherd*.

√  $V_{<}^{\dot{\ddagger}}$ 

(imit.; fingers crook sharply as dez draws back toward signer under tab arm)  $V$  *steal*.

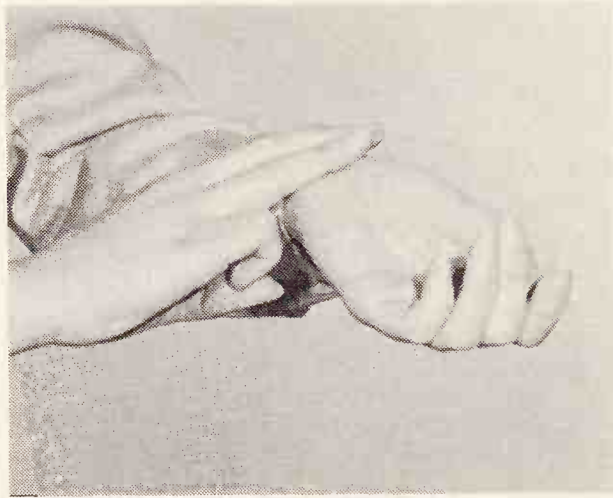
√  $V^{x>x}$ 

(imit.: arm is span, dez makes piers)  $N$  *bridge*.

√  $X^{x\cdot}$ 

(dez index tip taps elbow)  $V$  *tempt*;  $N$  *temptation*.

a

a  $G_d$ a  $W_D$ 

The symbol for the inside of the wrist as tab, the configuration of the hand is immaterial. However it is usual for the signer's tab hand to show a definite configuration so that not many signs are found with this tab.

a  $A_D^{ax}$ 

(imitative of shackles (?); dez turns over and back of dez wrist strikes tab)  $N_V$  *lock*. Also signed  $D A_D^{ox}$  and  $B^I X_X^w$ .

a  $G^{x\cdot} \cup G^{x\cdot}$ 

(initial dez, d-allocher)  $N$  *dentist*.

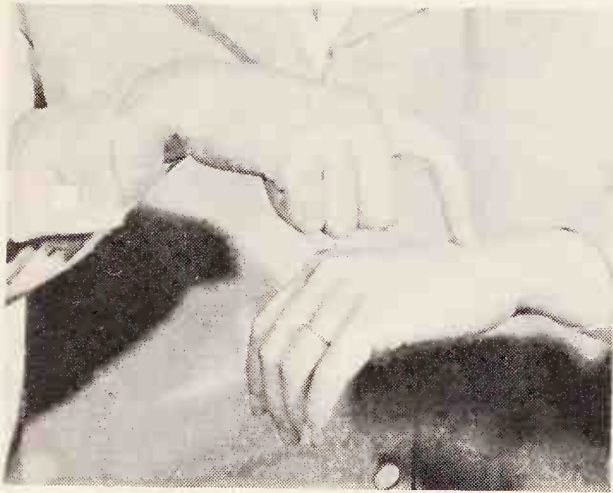
a  $H_D^{x\cdot}$ 

(initial dez)  $N$  *nurse*.

a  $W_D^{x\cdot}$ 

(initial dez, m-allocher)  $N$  *doctor*.

D

D G<sub>v</sub>D 8<sub>v</sub>

The symbol for the back of the wrist or back of the hand when the particular configuration is immaterial. The hand of the D-tab is usually relaxed.

D<sub>o</sub> JA<sub>x</sub><sup>T</sup>

(imitative of crossing barrier; dez strikes toward signer across tab which checks it) <sub>v</sub> *transgress, injure*; <sub>N</sub> *danger*; <sub>x</sub> *dangerous*.

D<sup>+</sup> A<sub>1</sub><sup>n</sup>

(imitative of breaking down defense; tab checking it, dez strikes over tab) <sub>v</sub> *defeat, conquer, overcome*; <sub>N</sub> *conquest*.

D A<sub>1</sub><sup>□</sup> [V]

(initial dez: 'victory'; see preceding sign) <sub>v</sub> *beat, defeat*.

Used in referring to athletic contests. May also be signed as Ø A<sub>1</sub><sup>□</sup>.

D A<sup>ox</sup>

(sig: small circle above tab, then touch) <sub>v</sub> *establish, found*.

D A<sub>D</sub><sup>ⓐx</sup>

<sub>N</sub> *appointment, reservation; lock*. Some signers use A-tab for 'lock'. Sometimes 'appointment' is signed with E-dez for 'engagement', but see D E<sup>ⓐx</sup>.

D A<sup>x</sup>

(little finger edge of dez is brought sharply on to tab; for 'your fault' or 'blame yourself' the fist thrust outward; for 'my fault' or 'I blame myself' the dez arm is curved so that fist points toward signer) <sub>N</sub> √ *blame, fault*. See also [ ] B<sub>T</sub> B<sub>T</sub><sup>x</sup>

D A<sub>d</sub><sup>x</sup>

(imit.; dez also may be held palm down) <sub>N</sub> *stone, rock*. A local variant observed is ∪ G<sub>T</sub><sup>x</sup> ∥ ——— .

———— ∥ ∅ B<sub>D</sub> B<sub>D</sub> √

(imit.; dez in second element may form peak or indicate ridge and valley) <sub>N</sub> *mountain*. Second element often used alone.

D A<sub>D</sub><sup>x</sup>

(initial dez, t-allocher, analogous to 'church' D C<sup>x</sup>; dez may make small circle before touching tab) <sub>N</sub> *temple, tabernacle*.

D A<sub>D</sub><sup>x</sup>

<sub>N</sub> *work, job, occupation; √ work; x busy*.

This sign will translate the glosses in most of their uses; e.g.: 'I *work* in a factory'; 'what is your *occupation*?'; 'a lot of *work*'; 'he lost his *job*'; 'how does that *work*?'; 'she is very *busy*'. However in a phrase like 'the works of Shakespeare', the sign for 'books' would be used. Three signs which operate in the same area of meaning are discussed below:

∅ √ C<sub>D</sub> √ C<sub>D</sub><sup>x</sup> ∙ ∙ <sub>N</sub> *hard work, toil, labor; √ labor, toil*. Some signers use this as a substitute for the A-dez sign when the force is verbal. Clarity may require use of the C-dez sign when the other has already occurred in an utterance: 'At my job (D A<sub>D</sub><sup>x</sup>), I start working (∅ √ C<sub>D</sub> √ C<sub>D</sub><sup>x</sup> ∙ ∙) at 7:30.' For monotonous or routine work the A-dez sign is more often used because it is easily modified to suggest monotony -- the sig may

be a circle, dez rubbing over tab, and the whole sig made more heavily.

$\mathcal{D} B_{\perp} \overset{z}{x}$  —<sup>x</sup>·· While the sign with A-dez is used for 'busy', more common is the initial-dez sign with the dez in 'b' allocher and a rapid side to side sig or repeated touch, or A-dez with the same rapid sigs.

$\emptyset \mathcal{J} C_{\mathcal{D}} \mathcal{J} C_{\mathcal{D}} \overset{z}{x}$  <sub>N</sub> *action, activity, behavior*; <sub>V</sub> *act, behave, do*; <sub>X</sub> *active*. Close in form to that for 'hard work', this sign keeps a different meaning. With 'person' suffix -- —# [ ] B B<sup>v</sup>, it translates 'actor' or 'actress'. It is **not used** as an auxiliary in verbal structures (see Appendix A), but translates 'do' only in its true verbal sense. In simultaneous utterance with sign structure kept parallel with English the auxiliary 'do' is often finger spelled. The emphatic 'do' is also finger spelled with manual and facial emphasis.

$\mathcal{D} B_{\perp} \overset{z}{x}$  —<sup>x</sup>··  
(initial dez; see above) <sub>X</sub> *busy*; <sub>N</sub> *business*.

$\mathcal{D} B_{\mathcal{D}} \overset{\tau a v}{x} \overset{x}{x}$   
<sub>N</sub> *Scotland, Scot*. See also under  $\vee$ -tab.

$\mathcal{D} B_{\mathcal{D}} \overset{\tau a x}{x}$   
(imitative of drawing hose over hand, and (?) of turned down cuff) <sub>N</sub> *stockings, socks*. See also  $\emptyset G_{\mathcal{D}} \overset{I}{G_{\mathcal{D}}} \overset{I}{x}$

$\mathcal{D} B^{x \cdot}$  —<sup>I</sup><sub>x</sub>  
(imit.) <sub>N</sub> *long sleeves*.

$\mathcal{D} C \overset{I}{x}$   
(thumb of dez slides in and out along back of tab) <sub>V</sub> *talk filthily*; <sub>X</sub> *obscene*; <sub>N</sub> *obscenity*. This sign has no exact gloss in any English word. Its general sense is suggested by the glosses offered, but note these examples: [ —  $\emptyset B^{\dot{p}}$  ] 'Stop that nastiness!' [  $\emptyset G^{\>}$  —  $\emptyset FF^{\ddagger \cdot}$  ] 'They were telling dirty stories.'

$\mathcal{D} C_X^{\eta}$

(imitative of shelling dry corn by hand; dez treats edge of tab hand as ear of corn)  $N$  *corn*. See also  $G_{\wedge} L_X^N$

$\mathcal{D} C_X^{\circ}$

(initial dez; Regional)  $N$   $X$  *chocolate*.

$\mathcal{D} C^{X\cdot}$

(initial dez)  $N$  *church*. May sometimes be used for 'religion', but see  $[\ ] R^{X\cdot}$ .

$\mathcal{D} E^{\circ X}$

(initial dez; thumb joint of dez touches ring finger of tab)  $N$  *engagement*;  $X$  *engaged*. Analogous in form to 'appointment', which see.

$\mathcal{D} F^{X\cdot}$

(imit.)  $N$  *wristwatch*. May also be signed by tracing the band around the wrist with L-dez.

$\mathcal{D} G_V^{X\cdot}$

(imit.)  $N$  *time*. Some signers use this sign only for a moment in time, using  $B^1 A^{\circ X}$  (t-allocher) for a period of time or time in the abstract. However, most signers ignore the distinction, using the G-dez sign only.

$\mathcal{D} G_{\wedge}^{X\cdot}$

(initial dez, d-allocher; heel of dez hand taps tab)  $N$  *duty*. Used both in the temporal and moral senses of the gloss.

$\mathcal{D} G_{\wedge}^{X\omega} \quad \text{---} \omega$

(imit.; initial dez; d-allocher touches ring finger then moves up vibrating to suggest refracted light; or dez touches and twists in place)  $N$  *diamond, diamond ring*.

$\mathcal{D} H_{\perp}^{\circ} \quad \text{---} \frac{1}{X}$

(initial dez; heel or wrist of dez rubs or strikes tab)  $V$  *use; wear, use* [clothing]. Freely interchangeable with  $\emptyset H_{\perp}^{\circ}$ .

D  $H_D^{\circ X}$

(initial dez; dez makes small circle above then touches tab)  
 $N$  *nature; nation*;  $X$  *natural, naturally; national*. Made thus  
 this sign is a homonym, but see following sign.

D  $\sqrt{H_D}^{\circ X}$

(initial dez; dez circles completely tab hand then touches)  
 $N$  *nation*;  $X$  *national*. Made thus this sign is analogous in for-  
 mation to 'world'  $W \sqrt{W}^{\circ X}$  and has unique meaning; however  
 context is usually sufficient to distinguish, and many signers  
 use the preceding sign for both meanings.

D  $I^{\circ X}$

(initial dez; base of dez rubs in circle on tab)  $N$  *island*. Freely  
 interchangeable with  $\emptyset I' I^{\circ X}$ .

D  $I^{X \cdot} \text{---}^{\circ X}$

(initial dez; tab may also be I)  $N$  *institution*. Very commonly  
 used by signers for 'school [for the deaf]' as many state residen-  
 tial schools for the deaf were or are officially called institu-  
 tions.

D  $K_V^{\circ X}$

(initial dez; second finger touches wrist)  $N$  *principal*.

D  $O_{\perp}^{\square} \text{---}^{X \square}$

(imitative of something projected outward)  $N$  *advice*;  $V$  *advise, influence*. The latter may be distinguished by sig; a definite  
 touch then outward opening for 'advise', a smooth continuous  
 motion for 'influence'  $N$  or  $V$ . For 'influence' see also  $\emptyset \bar{X}_a X_D$ .

D  $\ddot{V}_V^{\circ X}$

(see following sign)  $N$  *Ireland*;  $X$  *Irish*.

D  $\ddot{V}_V^{X \cdot}$

(imitative of fork jabbing)  $N$  *potato*.

D  $\ddot{V}_{<}^{\times}$

(imit.; tab may be also  $\ddot{V}_{>}$ , in which case knuckles of bent  
 fingers meet in sig)  $X$  *hard*;  $N$  *something hard*.

See also  $\emptyset \ddot{V}_{>} \ddot{V}_{<}^{\sim N}$   
 D  $A_a^{X \cdot}$

D  $\vee^x$ .

(imitative of gill measure; dez in first and fourth finger allocher, thumb on folded middle fingers) <sub>N</sub> *whisky, whiskey.*

D  $8\frac{1}{x}$ 

(second finger of dez flicks outward across tab; for emphasis may swing toward signer first) <sub>x</sub> *naked, bare, empty.* A form of this --  $\emptyset 8^\vee$  or  $>$  is used for a blank page or line.

D  $8\overset{\circ}{x}$ 

(imitative; tab represents head) <sub>x</sub> *bald.* May also be done with head as tab to show extent of baldness.

D<sup>x</sup>  $8\overset{\omega}{x}$ 

(imitative of mounted globe; dez thumb and second finger grasp tab and oscillate; some signers oscillate tab) <sub>N</sub> *earth; geography.*

D  $8^x$ 

(sig may repeat) <sub>v N</sub> *touch; N touchdown.*

D  $8\overset{x}{\cdot}$ 

(imitative of thumping for ripeness) <sub>N</sub> *melon.*



A

 $A_{\phi} V_T$  $\bar{A} \dot{A}$ 

The symbol for the (usually left) hand used as tab in a number of signs. The exact configuration of the A-tab hand admits allocheric variations, and may resemble manual 's', or manual 'a', or with thumb extended, no configuration of the alphabet. In the following listing it is often shown with an additional mark to indicate relative position. Thus  $A^l$  -- A-tab, dez beside it;  $\bar{A}$  -- A-tab, dez above it;  $\dot{A}$  -- A-tab, thumb extended;  $A_{\phi}$  -- A-tab, dez behind or in front.

 $A^l A^{\wedge}$ 

(for more emphasis dez may brush down past tab then jerk up --  $A^l A_X^{\vee \wedge}$ )  $\times$  *most, chiefly.*

 $\bar{A} A^{\wedge} \text{ --- } \wedge \dots$ 

(imitative of opening)  $N$  *umbrella.*

 $A_{\phi} \dot{A}^{\vee}$ 

(dez thumb traces length of tab thumb)  $\times$  *each, every.*

 $A^l A_X^{\vee}$ 

$\times$  *mean, cruel.* This is the one-element form of the compound --  $\cup C_T^{\times} \parallel \text{ --- } .$

$A' A_T^{\geq x}$

(imit.; dez moves in a semicircle behind tab and touches it at wrist)  $\times$  *behind*. See also following sign.

$A' A^\perp \text{ — } \frac{1}{x}$

$\vee$  *pass*. This sign is used in both the physical and derived senses of the gloss, e. g., 'pass him on the street', and 'pass a course'. In referring to a contest, the dez, right hand, represents signer and the tab represents the opponent. In this case of course many relative positions and changes of position may be shown which are not denoted by 'pass'.

See also  $\emptyset AA^{\perp \sim}$

$A' \surd A^\perp$

(with full extension of the forearm; dez may move toward signer first for emphasis)  $\times$  *far*.

See also  $\emptyset \surd G^\perp$

$A_{D\phi} A_D^\perp$

(imit.; dez ahead of tab)  $\vee$  *stretch, extend, draw out*;  $N$  *extension*. This sign is most frequently used with a derived meaning: thus  $\left[ \text{— } \mathcal{D} G_V^{x \cdot} \right]$  'stretch the time [allotted]' or  $\left[ \text{— } g a s \right]$  'stretch gasoline' as by driving slowly. For more direct meanings of 'stretch' the sign is  $\emptyset A_T A_T^{\div \cdot}$ .

See also  $A_{D\phi} A_D^{\perp \cdot \cdot}$

$A' A_T^\omega$

$\vee$  *avoid*.

$A_{D\phi} A_D^{\perp \cdot \cdot}$

(as the dez moves outward from the tab it bends repeatedly at the wrist)  $N$  *exaggeration*;  $\vee$  *exaggerate, stretch*;  $\times$  *exaggerated*. Besides exaggeration this sign can refer to the act of prolonging something to the point of impatience or boredom. A variant places the tab hand against the throat, as if tightening a noose.

$\bar{A} A_X^\circ$

(imitative of grinding)  $N$  *coffee*.

$\bar{A}_a A_p \overset{\circ}{x}$ 

(imitative of hand action, or of jaw action)  $\vee$  *wash; chew.*

While these signs are homonyms, the signer usually makes the sig more deliberate and ruminant-like for the latter meaning.

For 'wash' see also  $\bar{B}_a A_p \overset{I}{x}$ .

 $\bar{A} \vee A^{\circ x}$ 

(imitative of the revolution of the earth; the dez makes a complete circle around the tab and then comes down on top of it)

$\mathcal{N}$  *year.* In ordinary usage the plural is the same as the singular, but in platform style the repetition of the whole sig is used to indicate 'years'. However this sign is very clearly inflected as follows:

$\bar{A} A^{\times \square} [G] \quad \text{---} [V] \quad \text{---} [3]$  (the preliminary circle is omitted; the dez opens and changes configuration as it moves slightly away from the tab; the terminal dez configurations are the manual numerals 1, 2, 3)  $\mathcal{N} \times$  *next year; in two years; in three years.*

$\bar{A} A^{\times \square} [G] \quad \text{---} [V] \quad \text{---} [3]$  (here the dez moves toward the signer or even over the shoulder)  $\mathcal{N} \times$  *last year, a year ago; two years ago; three years ago.*

$\bar{A} A^{\times \square} \dots$  (repetition of whole sig distinguishes this from 'next year')  $\times$  *every year.*

 $A_\phi A_{\chi}^{\circ}$ 

(dez approaches tab with a spiral motion)  $\vee$  *pursue, chase.*

 $A_\phi A^{\times}$ 

(dez about ten inches behind tab, may approach in stages)  $\vee$  *catch up.*

 $\dot{A} \dot{A}^{\times}$ 

(dez thumb presses down on nail of tab thumb)  $\vee$  *stay; remember.* 'Stay' is also signed  $\emptyset \dot{A}_p^+ \dot{A}_p^{\vee}$ ; and 'remember', literally 'knowledge remains' is signed sometimes as a compound--  
 $\cap \dot{A}^{\times} \parallel \text{---}$ . See articles under the signs referred to.

$\underline{A} A_T^x$ 

(dez comes up beneath tab -- a free variant of the zero-tab, double-dez  $\emptyset \underline{A} A_T^{\wedge}$ )  $\vee_N$  support.

 $\underline{A}_D A_a^x$ 

(the tab is surrogate for the head)  $\times$  stupid. See  $\wedge A_T^x$ .

 $\underline{A} \dot{A}^x$ 

(dez thumb pokes against bottom of tab; dez may also be L, i. e., 'second' in command)  $N$  assistant.

 $A_{D\phi} A_D^{x\cdot\cdot}$ 

$\vee$  advertise; boast;  $N$  ad; publicity. Examples:  $\left[ \emptyset O^\perp \text{ --- } O O_\vee^\circ B_a B_D^{\lessdot} \right]$  'Put an ad in the paper.'  $\left[ s h e \emptyset \sqrt{G_a}^\circ \text{ --- } \emptyset B_\perp^\perp g r a d e s \right]$  'She always talks (brags) about her grades.'

For 'boast', see also  $[\ ] \dot{A}_D \dot{A}_D^{x\sim}$ .

 $\bar{A} B_D^{\hat{\cdot}}$ 

(imit.; dez may wave or flutter between flaps on tab; for humorous expression tab may be signer's head)  $\vee$  blow up, lose one's temper, blow one's top.

 $A_D' B^{\vee\cdot\cdot}$ 

(imit.; dez may graze tab in passing)  $N\vee$  slice.

 $A_D' B^{\dot{\vee}} \quad \bar{A} B_a^{\lessdot}$ 

(imit.; dez may pass across knuckles of tab; or dez may swing inward and left across top of fist tab)  $\vee$  cut off, slice; behead, fire. The meaning 'fire' or 'fired' from employment attaches only to the second form of the sign and is used only by some signers; for this meaning see also  $B_a B_a^{\lessdot}$ .

 $\bar{A} B_D^{\top X}$ 

(imitative of levelling a dry measure)  $\times$  full, complete.

 $\bar{A} B_D^{\perp X}$ 

(see preceding sign)  $\times$  enough, plenty. Some signers keep the distinction shown in this sign and the one before; others use one or the other sign indifferently; still others may reverse this.

$\bar{A} B_D^\circ$

$N$  *locale, area*. The presence of the tab makes this sign more specific than the sign in  $\emptyset$ -tab --  $\emptyset B_D^\circ \perp$ .

$\underline{A} B_a^{\times \cdot}$

$N \vee$  *help*. This may represent simply a different way of writing or a real difference in the way that the sign for 'help' is made, otherwise  $\emptyset \underline{A} B_a^\wedge$  or  $\emptyset \bar{B}_a A^\wedge$ .

$\underline{A}^\circ \dot{5}^\vee$

(imit.; dez thumb, grasped in tab is jerked downward; Socially Restricted)  $N \vee \times$  *shit*. An equivalent,  $\Delta A^\circ \dot{\eta}$  which is glossed 'birdshit' by bilingual signers is nevertheless acceptable in colloquial situations where this sign is not.

$A^\circ 5_D \dot{\eta} \perp \quad \text{---} \quad \dot{\eta} \perp$

(thumb of dez firmly grasped in tab, dez bends sharply forward or back at wrist)  $\times$  *awkward, unskillful*;  $\vee$  *be unskilled*. Possibly equivalent to 'all thumbs'.

$\bar{A} 5_\>^\# \quad \bar{B}_a 5_\>^\#$

$\times$  *all gone, [supply] exhausted*.

$\bar{A} 5_\zeta^\#$

(imitative of seizing the torch (?) or baton in relay race (?); dez passes across top of tab as it clenches)  $\vee$  *win*;  $N$  *victory, win*.

See also  $\emptyset \mathcal{X} \mathcal{X}^\circ$ .

$\bar{A} C_D \omega \times$

(imit.; heel of dez palm rubbed over tab; sig may also be  $\times \cdot$ )  
 $\vee$  *can*;  $N$  *canned food*.

$A \mathcal{G}^\circ$

(imit.; related to 'earth' and 'world')  $\vee$  *orbit [the earth]*.

$\dot{A} G^\times$

$\times$  *first, primary, original*. When an enumeration is being made of a group with from two to five members, the tab will differ:

$L G^\times$  (thumb touched) first of two

$\vee G^\times$  (index touched) first of two

3  $G^x$  (thumb touched) first of three

$B_A G^x$  (index touched; tab in 4-allocher) first of four

5  $G^x$  (thumb touched) first of five

$A_\phi V_T^x$

(dez is brought up and toward signer to touch outside of tab; tab may also be B or  $V_T$ , or sign may be in zero-tab:  $\emptyset V_T^+ V_T^T$ )  
 $\vee$  *save*. This sign translates all senses of the gloss, but there are other signs with special meanings in this area:

$O O_\vee^\circ \cdot \cdot$  (sign for 'in' repeated) 'save money'

$B_a C_D^T \cdot \cdot$  (dez scratches palm) 'hoard', 'stingy'

$\cup C_T^\#$  or  $\cup E_T^x \cdot \cdot$  ('jew' as transitive verb) 'save', 'be especially careful of'

$\dot{A} \vee \bar{x}$

(imit.; may also have  $G_A$  as tab)  $\vee$  *capture, tackle*.

$\bar{A} X_x^\perp$

(tab may also be  $\bar{X}$ )  $\vee$  *spoil, ruin*. The bent index finger of the dez seems to have some semantic force such as 'crooked', 'not straight'. See also signs for 'tease' and 'ugly'.

$\bar{A} X_x^\perp \cdot$

(tab may be D)  $\vee_N$  *hurt*. See article under 'pain'  $\emptyset G_> G_< \cdot \cdot$ .

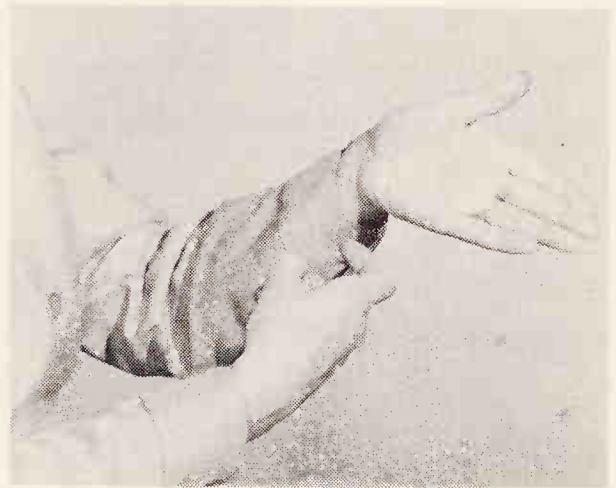
$\dot{A} Y_D^x \parallel \emptyset Y_D^\vee$

(sig of second element may be to right or left or away from signer to indicate where person or object should stay)  $\vee$  *stay*.  
 See article under  $\emptyset \dot{A}_D^+ \dot{A}_D^\vee$ .

$\bar{A} 8^x \parallel \bar{A} B_D^x$

(either index or middle finger may make the sig of first element)  
 $\vee_N$  *soda, pop, soft drink*. See also  $\vee L^x$

B

 $B_a^l \quad B_a$  $B^l \quad X$ 

The symbol for the flat hand chereme used as tab in many signs. The letter 'b' is symbolized by a specific configuration held in just one way in the manual alphabet. However B as tab in sign language has several allocheric forms and is held variously. One allocher, the full spread configuration, is given a separate symbol, 5, others are written with B but often with another mark or subscript to make it easier for the sign to be recognized in written form. Thus:  $B^l$ ,  $\bar{B}$ ,  $\underline{B}$ ,  $B_\phi$  mean respectively that the tab is 'beside', 'below', 'above', and 'in line with' the dez.  $B_a$  is the hand supinated, palm up, and  $B_p$  the opposite, palm down.  $B_{>}$  indicates that the fingers of the tab point to the signer's right, and  $B_\tau$  that the palm faces the signer.

 $B_{>\phi} \quad \checkmark A^\vee$ 

(imit.; dez between tab and body; tab may be C)  $N \vee$  fumble; used in football context only.

$B' \dot{A}_D \vee_X$

(imit.; sig direction is freely variable)  $\vee$  *cut oneself; be operated on; N operation.* See also  $[\ ] \dot{A}_D \vee_X$

$B' A_{X \vee}^{\vee \square}$

(imit.; dez may start as C, closing then opening; sig may be continuous motion or a separation of the picking off and discarding parts)  $\vee$  *remove, take away, get rid of.*

See also  $B' C_{\vee}^{\#}$

$\bar{B}_a \vee A_D \overset{z}{\cdot}$

(panto.; knuckles of dez may graze tab or hands may stay slightly separated)  $N \vee$  *iron.*

$\bar{B} A_D \overset{z}{\cdot}_X$

(nails of dez rub index finger edge of tab which may also be G)  $N \vee$  *practice.*

$B_a \dot{A}_X^{\top \cdot}$

(imit.: turning pages; dez may be 8)  $\vee$  *look up [in a book].*

$B_a A_X^{\perp}$

(imitative of planing)  $N \vee$  *plane; N carpenter.* This sign does not usually take the suffix  $[\ ] BB^{\vee}$  to indicate person, but is used by itself to mean 'carpenter'.

$B_a \dot{A}_D \overset{\perp}{\cdot}_X$

(imit.; choice of dez and sig direction will vary with tool indicated; C, E, O, and X are all used as dez; tab may be  $\emptyset$ )  $\vee$  *scrape.*

$\underline{B}_D \dot{A}^{\perp}$

$X$  *under, underneath.*

$\bar{B}_a A_D \overset{I}{\cdot}_X$

(imit.; the tab may also be  $A_a$ , another part of the body, or  $\emptyset$ ; sig may be circular or up and down)  $\vee$  *rub, wash, polish.* This sign easily becomes pantomimic to specify action, and often object. Thus:

$\bar{B}_a A_D \overset{\circ}{\cdot}_X$  'wash dishes'

$\emptyset \vee A^{\circ}$  'wash windows', 'polish the car', etc.

$\bar{B}_a B_D \overset{I}{\cdot}_X$  or  $\overset{\circ}{\cdot}_X$  'wash one's hands'



$B^1 \dot{A}_D \overset{a}{X}$   
 (imit.)  $\vee$  *engrave, carve*;  $N$  *sculpture*.

$\underline{B}_D \dot{A}^\circ$   
 $N$  *basement*;  $N X$  *underneath*.

See also  $\underline{B}_D B_D^\circ$

$B^1 A_D \overset{\circ}{X}$   
 (thumb-index end of dez grinds against tab palm)  $X$  *monotonous*.

$B^1 A_X^\circ \quad \text{---}^\circ X$   
 (imitative of clock face; initial dez, t-allocher of A or may be X)  $N$  *time, period*. Used for time in the abstract as well as in such contexts: 'have a good *time*'; 'the Romantic *Period*'.

See also  $D G_V^X$ .

$B_a \dot{A}_D^X$   
 (imitative of attaching stamp)  $N$  *letter*. Often used alone, but may be part of compound:  $\cup \dot{A}_T^X \# \text{---}$ .

$\sqrt{B}_T \sqrt{A}_\wedge^X$   
 (imit.; heel of dez palm strikes tab palm)  $\vee$  *pound on the door*.

See also  $\emptyset \sqrt{A} \sqrt{A}^{\dot{\vee}\sim}$

$B^1 A^{X \vee X}$   
 (initial dez, t-allocher)  $N$  *theory*. This sign is one of a group that includes 'constitution', 'principle', 'law', and 'rule', the initial letter dez being touched twice against the displayed tab palm. Note that some uses of the word 'theory' in English would call for the sign  $\wedge I \wedge$  'idea' in translation.

$B^1 A_D^{X \omega}$   
 (imitative of clapper, thumb end of fist strikes tab palm)  $N$  *bells ringing*.

$B_a^1 B_a \hat{X}$   
 (dez fingertips slap up under tab fingers brushing upward as tab is bent; there may be a slight pause between the first contact and the upward brushing motion giving the sig the same rhythm as saying *al-most*)  $X$  *almost*.

$B_a^! B_a \hat{x} \cdot$ 

(the preceding sign repeated once or more)  $\times$  *easy*.

 $\bar{B}_D B_D \hat{\phantom{x}}$ 

$\times$  *above* [a certain level].

 $\underline{B}_D B_D \check{\phantom{x}}$ 

$\times$  *below* [a certain level]. See article on 'level'  $\emptyset B_D B_D \ddagger$ .

 $\sqrt{B}_D^! \sqrt{B}_a \hat{\phantom{x}} \quad \sqrt{G}_D^! \sqrt{G}_a \hat{\phantom{x}}$ 

(this sign and several closely related are imitative of the sun--dez hand--moving relative to horizon--tab arm; the dez elbow is fulcrum or pivot and rests on tab or against it; the dez here moves in a full semicircle)  $\times$  *all day*.

 $\sqrt{B} \sqrt{B}_a \hat{\phantom{x}} \uparrow$ 

(tab hand in contact with inside of dez arm which bends up at elbow or fingers or both; may be made with tab at wrist, very slight sig, or tab may be  $\emptyset$ )  $\text{N}$  *morning*. When sig is made slowly continuing until arm is straight up, 'all morning'.

 $\sqrt{B}_D \sqrt{B}_D \check{\phantom{x}} \quad \text{---} \downarrow \eta$ 

(dez elbow on tab, arm moves down slightly, or nods)  $\text{N}$  *afternoon*. If sig ends with arm below horizontal,  $\times$  *all afternoon*.

 $\sqrt{B}^! \sqrt{B}_V \check{\phantom{x}} \downarrow$ 

(tab in contact with dez arm near elbow; dez may be A opening to V, making '12')  $\text{N}$  *midnight*.

 $\sqrt{B}^! \sqrt{B}_V \hat{\phantom{x}} \downarrow$ 

(dez arm sweeps a semicircle below tab arm, the indicated horizon)  $\times$  *all night*.

 $\sqrt{B}^! \sqrt{B}_a \dot{\phantom{x}} \downarrow$ 

(sig movement short and checked)  $\text{N}$  *early morning, the small hours*.

 $\sqrt{B}_D \sqrt{B}_A \times$ 

(dez elbow rests on tab, pointing straight up)  $\times$  *noon, at noon*.

$\sqrt{B}_D \sqrt{B}_V^x$

(dez held so fingertips are lower than wrist, touches or taps across edge of tab; dez contact at heel of hand or inside of wrist)  $N$  *night*.

For 'day' see  $\sqrt{B}_D \sqrt{G}_D^{\wedge}$ .

$\sqrt{B}_{D\phi} \sqrt{B}^{\vee\perp}$

(imit.; dez moves down and out beneath tab; head may be bowed and move forward along with dez)  $x$  *humble, meek*.

$\underline{B}_> B^{\vee\cdot}$

(imit.; dez index finger touches tip of tab little finger; tab and dez in 4-allocher, thumb folded, fingers spread)  $N_V$  *drop, leak*.

$B_{D>\phi} B_{<\perp}^{\vee}$

(imit.)  $V$  *slope*;  $N$  *hill, slope*.

$\ddot{B}_{>\phi} \ddot{B}_a^{\vee\cdot}$

(imitative of the French manner of slicing a long loaf held against chest; little finger edge of dez cuts back of tab fingers)  $N$  *bread*.

$B^! B_D^{\dot{x}}$

(index edge of dez strikes edge of tab palm as it descends)  $x$  *cheap, inexpensive*. This idea is also rendered by signs for 'money' and 'small' or 'cost' and 'small'.

$B_D^! B_D^{\vee x}$

(cheremic opposite of sign 'almost'; index edge of dez brushes down fingers of tab which bends or begins bent down)  $x$  *than*.

$B_{>}^! B_{<}^{\vee\dot{\perp}}$

(imitative of spaced cuts; tab may be  $\emptyset$ , or 5 with dez chopping between fingers)  $x$  *every so often, at intervals*.

$\overline{B}_> B^{>\dot{\vee}}$

(dez above tab moves to end of tab hand then cuts sharply downward)  $N_V$  *finish, end*. This sign and its colloquial variants --  $\emptyset B B^{\dot{\vee}}$  or  $\emptyset B^{\dot{\vee}}$  also have a most important use not covered by the gloss. Signed before another sign with verbal force they must be translated 'have ----', 'had already ----', or 'had finished ----ing'. See Appendix A.

$B_a B_x^>$

(imit.; dez palm may be toward signer or outward as it slides outward along tab)  $\vee$  *exclude, eliminate, reject*. May have no emotional overtones, though the palm outward dez seems to be stronger. This is one of several signs that have distinct though related meanings. Thus:

$B_a B_{\perp x}^{\perp}$  (heel of dez palm in contact with tab) 'push away'

$B_a B_{\perp x}^>$  'push aside'

$B_a B_{\nu x}^{\perp}$  (sig, dez fingertips sweep across and beyond tab) 'decline', 'refuse', 'reject'

$B_a B_{\nu \perp}^{\perp}$  (dez flicks up) 'brush off', 'reject', 'brush aside'.  
This last carries the implication of dislike.

$B_a B_{\nu x}^>$

(palm on palm; sig slow)  $\times$  *clean, nice, plain*.

$B_a B_{\nu x}^{\dot{>}}$

(sig rapid and repeated)  $\vee$  *clean*.

$B_a B_{\nu x}^{\dot{>}}$

(dez fingertips on tab; sig may be single sweep across tab palm)  $\vee$  *forgive, excuse*;  $\mathbb{N}$  *excuse*.

$B_a B_{\nu x}^{\ddot{>}}$

(dez does not leave tab)  $\vee$  *pardon me, excuse me*.

$B_a B_x^{\lessdot}$

(imitative of brushing; little finger edge of dez makes contact)  $\mathbb{N}$  *broom*;  $\vee$  *sweep*.

$B_a B_a^{\lessdot}$

(imitative of cutting something held; tab may be  $\bar{A}$  or  $O_a$ )  $\vee$  *fire, discharge*;  $\times$  *fired*.

$B_a B_{a<}^{\lessdot}$

(dez knuckles graze, striking tab palm toward wrist)  $\times$  *new*.

$B_a B_{\text{D}}^{\text{X}}$

(imitative of sheets emerging from a rotary press (?))  $N$  *paper, newspaper; written assignment*. For 'newspaper' see also  $B_a L^{\#}$ .

$\sqrt{B_T} \sqrt{B_V}^z \quad \text{---} \frac{\omega}{z}$

(imitative of held music and conductor's time beating or of rhythm generally; note substitution of  $K_V$  dez makes initial-dez sign 'poetry')  $N$  *song; V sing*.

$B_{\wedge\phi} B_X^z$

(imitative of 'buttering up'; dez lightly slaps tab right and left; tab may also be  $G_{\wedge}$ )  $V$  *flatter*.

$B_{>\phi} B_{<}^T$

(dez moves toward signer's chest or right shoulder)  $X$  *before-- 'previous in time'*. Some adverbial uses of 'before' call for a different sign--  $[\ ] \sqrt{B_T} \frac{\eta}{T}$ . See also  $\emptyset B_{\text{D}} B_{\text{D}}^{\dagger}$

$B_{\wedge\phi} B_{\wedge}^T$

(imit.: fingers spread to represent persons in line)  $N V$  *queue*. When both hands move the sign is written--  $\emptyset B_{\wedge\phi} B_{\wedge}^{\dagger}$ .

$\bar{B}_{\text{D}} B_{\text{D}}^{\text{T}\hat{A}}$

(dez resting on tab is drawn toward signer and jerked upward; both hands may be bent)  $X$  *too much, excessive*. The same idea may be signed with a large sig movement of the sign for 'much' --  $\emptyset 5'5^{\dagger}$ .

$\bar{B}_a B_a^{\text{T}\hat{Y}}_{\perp}$

(Dialectal)  $X$  *born*. See  $[\ ] \bar{B}_a B_a^{\hat{1}}$ .

$B_a B_X^T$

(imit.; dez scrapes off part of tab palm surface)  $N$  *part; N X some*.

$B_a \bar{B}_{\text{D}}^{\text{T}\hat{\cdot}\hat{\cdot}}$

(imit.; dez tips rub heel of tab palm)  $N$  *soap*.

$\bar{B}_D B_D \overset{T}{X}$ 

(tab may be held edge up --  $\bar{B}$ )  $\times$  *slow*. In Arizona dialect 'slow' is signed  $\} Y \overset{D}{X}$  which is 'cow' with different tab, the thumb rests on cheek as dez turns down. Some signers use 5 dez, thumb against cheek, which again is one remove from the  $\wedge$  tab sign 'mule' or 'stubborn'.

 $\bar{B}_D B_D \overset{T}{X}$ 

$_N$  *gloves*. This is written, when both hands move, as a double-dez sign --  $\emptyset \bar{B}_D B_D \overset{T}{X}$  .

 $\bar{B}_a B_{<}^{\overset{T}{T}}$ 

(imitative of shape; dez draws wedge over tab; dez may also be initial --  $K_V$ )  $_N$  *pie*.

 $B_{>\phi} B_{<}^{\perp}$ 

(dez near and in front of tab moves further away; contrasts in meaning as well as chemically from 'before')  $\times$  *from now on; after*.

See also  $\emptyset B_D B_D \ddagger$

 $B_{D\phi} B_D^{\perp}$ 

(imit.)  $_N$  *prairie, plain*.

See also  $\emptyset B_D B_D \ddagger$

 $\bar{B}_a B_a^{\perp} \text{ --- } \frac{\perp}{D}$ 

(imit.)  $_V$  *plow*.

 $\bar{B}_a B_X^{\perp}$ 

(metaphorical; the dez, edgewise, moves in a 'straight' line forward but may turn up at end of travel)  $\times$  *correct, right, all right, O.K.* See also next sign and  $\bar{G} G^{\times}$  .

 $\bar{B}_a B^{\perp <}$ 

(cheremic contrast with preceding sign; dez starts as for 'right' but turns sharply to slide to left or even curve back toward signer)  $\times$  *wrong, unsound*. Occurs now chiefly in the humorous phrase  $\wedge G_T^{\times}$  --- 'wrong in the head'. Occasionally seen as platform equivalent of  $\cup Y_T^{\times}$  with most senses of 'incorrect', 'morally wrong', 'erroneous'. The history of this sign's decline in use is hazy. Long (1918) gives it as the translation of 'wrong', and says the dez "is pushed in a zigzag way instead

of in a straight line" [as in 'right']. Long gives  $\cup Y_T^x$  as equivalent only of 'mistake' with no mention of the way these two signs share the semantic area between them.

$\bar{B}$   $B_X^\perp$

(little finger edge of dez slides along index finger of tab which may be G)  $x$  *straight; major [subject], special field*. In the latter meanings the tip(s) of the B or G dez may slide from base to tip of tab index.

See also  $\emptyset \sqrt{B}_\lambda^\perp$

$\bar{B}_D$   $B_X^\perp$

(imit.; edge of dez slides over top of tab)  $x$  *across, over; after*.

$B'$   $B_V \frac{1}{X}$        $\underline{B}_D$   $B_a \frac{1}{X}$

(dez brushes up and out from tab palm; tab also may be held palm down)  $x$  *fast; v scam*.

See also  $\emptyset AA \frac{\square}{\wedge}$   
 $\emptyset L_\phi L_T \frac{\dot{\cdot}}{\cdot}$

$B'$   $B_V \frac{1}{X} \cdot \cdot$        $\underline{B}_D$   $B_a \frac{1}{X} \cdot \cdot$

(as above with repeated sig)  $v$  *run*.

See also  $\emptyset HH \frac{\dot{\cdot}}{\perp}$

$\underline{B}_D$   $B_a^\perp$

(imitative of 'payment under the table'; also with  $O_a$  dez)  
 $v_N$  *bribe*.

$\sqrt{\underline{B}_D}$   $B_a^\perp$

(imitative of putting pan through door)  $N$  *oven; v bake*.

$\underline{B}_D$   $B_D^\perp$

(imit.)  $v$  *enter; into; under*. Configuration may vary from a flat B to a bent or cupped hand or convergent fingers as in O. Sig variation also is wide so that wide or narrow opening, easy or difficult entry may be signified.

$B_>$   $B_< \frac{I}{X}$

(dez fingertips slap tab fingertips in and out)  $x$  *never mind; anyway*. When both hands move sign is written  $\emptyset B_> B_< \frac{I}{X} \sim$ .

$B_D B_X^I$

(imit.; dez edge represents saw)  $_N$  *wood, lumber.*

$\bar{B}_D B_D^a$

(imit.)  $_V$  *fall off.* This sign is used when a layer or covering, something thin, falls off, as paint, a blanket, etc. For a person falling off see  $\bar{B}_a \check{V}_V^{ax}$ .

$B_{a\phi} B_{<}^{ax}$

$_V$  *arrive, reach.* When sign is made close to body, 'arrived here' or 'came back'.

$B_{\perp}^I B_{\perp}^{ap}$

(imit.; when both hands move is written  $\emptyset B_{\perp}^I B_{\perp}^X$ )  $_N$  *door.*

$B^I \check{\check{B}}_a^{px}$

(dez slightly bent turns palm down to bring fingertips onto tab -- also  $\bar{B}_a$ )  $_X$  *again.* 'Again and again' is signed by repeating the whole sign once or more.

$B^I \check{\check{B}}^X \cdots \quad \text{---} \quad X_{\perp}^{\cdots}$

(sig is smaller than in preceding sign, but at moment of contact the two look identical)  $_X$  *often.*

$\bar{B} B_X^{\omega}$

(imit.; dez edge on tab edge oscillates; may also be 'divide' with repeated sig --  $\emptyset B^{\dagger} B_D^{\dagger}$ )  $_V$   $_N$  *share.*

$\bar{B}_a \check{B}_{\wedge}^{\omega}$

(imit., tab is ground; dez may have fingers spread; elbow is in tab palm; if tab moves to the right during sig the plural 'forest' is signified)  $_N$  *tree.*

$\bar{B}_a \check{B}_{\dot{z}}^{\omega}$

(imit.; dez elbow in tab palm)  $_N$  *flag.*

$B_a B_D^{\omega}$

(imitative of squeezing curds; heel of dez rubs into heel of tab palm)  $_N$  *cheese.*



$B_T B_D^{\eta}$

(imit.: tab is surface, dez brush)  $N \vee$  *paint*. Used only in the sense of utilitarian and decorative painting. Artistic 'painting' uses H dez.

$\bar{B}_D \ddot{B}_V^{\eta}$

$\vee$  *send*. Also signed  $\cup B_{D<}^{\eta}$  and  $\emptyset O_{\perp}^{\square}$ .

$B_{>} B_Z^{\eta}$

(imit.; tab fingertips at wrist of dez make fulcrum for waving motion; also in  $\emptyset$  tab with arms moving outward or inward)  
 $N$  *fish*. See also  $\emptyset \bar{A} A_T^{\eta}$ .

$B_{>}^! B_{<}^{\eta}$

(imit.)  $N$  *gate*. Some signers distinguish door and gate, others use either sign for both.

$B_{>} \sqrt{B}_{<}^{\circ}$

(imit.; in rapid signing likely to be double dez in  $\emptyset$  tab for first meaning)  $\vee$  *wrap*; with arm tab, *bandage* [the arm].

$B_{>\phi} B_{<}^{\circ x}$

(imit.; dez behind tab makes a quick hook-like motion over tab and touches back of tab)  $x$  *next*. For 'I'm next' see  $\emptyset L_T^{\eta}$ .

—|| [ ]  $BB^{\vee}$

$N$  *neighbor*. May also have as first element 'close', 'near' --  
 $B_{>\phi} B_{<}^{\circ x}$ .

$B_a \ddot{B}_D^{\circ x}$

(imit.; dez makes circle or arc then tips touch center of tab palm)  $N$  *center, middle*.

$\bar{B}_a \sqrt{B}^{\circ x}$

(dez makes more or less complete circle around it then descends on tab back to palm)  $x N$  *all*. The size of the sig is used to modify and emphasize the inclusiveness.

$\underline{B}_D B_D^{\circ}$

$N$  *basis, background, foundation*;  $x$  *basic, fundamental*. Some signers use this sign for 'basement', but see  $\underline{B}_D \dot{A}^{\circ}$ .

$\bar{B}_D B_D^{\circ}$ 

(imit.)  $_N$  surface;  $_X$  on the surface. When context is clear the dez may circle above or below tab to indicate 'above' or 'beneath the surface'.

 $B_{>D} B_{<}^X \quad \text{---}^X$ 

(imit.; dez may approach tab from front or rear; that is, either hand may be closer to the signer's body at the start)  $_X$  close, near.

 $\text{---} \text{::} [ ] B B^V$ 

$_N$  neighbor. See also 'next'.

 $B_{>D} B_{<}^X \perp$ 

(dez near body approaches tab in stages)  $_V$  approach;  $_X$  nearer.

 $B_a B_D^X$ 

(imit.; sig may be single motion slow or fast or may be done in stages)  $_V$  reduce;  $_X$  less. See also  $\emptyset C C^X \omega$

 $B^I \ddot{B}_{<}^X$ 

(imit.; end of dez strikes tab palm; when tab palm faces out and dez moves toward, signer is object)  $_X$  against.

 $\underline{B} B_{\ddagger}^X$ 

(imitative, dez of foot, tab of object; edge of dez strikes up into edge of tab)  $_N \vee$  kick.

 $B_{\wedge D} B^X \cdot \quad G_{\wedge D} B^X \cdot$ 

$_V$  frequent, patronize [a place].

 $\bar{B}_{\wedge} B_D^X \cdot$ 

(conventional sign for sports contests, tab either right or left as stem and dez as cross make a 't')  $_X$  time out.

 $\bar{B}_{>} B^X \cdot$ 

(edge of dez on center of index finger edge of tab)  $_N$  median;  $_X$  medium. See also  $B_a \ddot{B}_D^{\circ X}$

 $\bar{B}_{>} B_{<}^X \cdot$ 

(imitative of upper and lower sashes; hands may be bent at knuckles)  $_N$  window.

$\bar{B}_{>} B_{<}^{X^{\wedge}} \quad \vee$  open the window.

$B_T B_C^{xvx}$

(imit.; dez marks off a portion of the tab which represents a page)  $N$  *lesson; subject; course; chapter.*

$B_T B_C^{x\dot{\vee}}$

(preceding sign with small rapid repetition of sig; sig may also be  $\dot{\vee}$ )  $N$  *list.*

See also  $\underline{5}_> B_C^{\vee}$

$B_T B_T^{x\cdot}$

(imitative of crossbarring; tab and dez fingers spread in 4 or 5 allocher)  $N$  *jail, prison.*

—||[] $B B^{\vee}$

$N$  *prisoner.*

$\sqrt{B_T} B_L^{x\cdot}$

(panto.)  $\vee$  *applaud; \vee N praise.* Formal or religious situations may call for compound  $\cup G^x || \text{—}$  or  $\cup B_T^x || \text{—}$ , 'lips speak praise'.

$B_a B^{\dot{x}}$

(edge of dez into tab palm)  $\vee$  *stop.*

$B_a \ddot{B}^{\dot{x}}$

Variant of 'again' or 'thousand'; see  $B^l \ddot{B}_a^{dx}$  and  $B_a W_v^{\dot{x}}$ .

$B_a \ddot{B}^{x\perp\dot{x}}$

(preceding sign, sig repeated) Variant of 'often' or 'million'.

$B_a B_a^x$

Variant form of  $\cup B_T^x || B_a B_a^x$  or  $\cup \sqrt{B_T}^{\perp}$ , *good.*

$B_a B_a^{\dot{x}}$

(traditional oratorical gesture; sig may be repeated instead of sharp)  $\vee$  *prove; N proof, evidence.*

$B_a B_a^{x\cdot}$

(common gesture; may also be written with  $O_a$  dez, thumb touching middle finger)  $N$  *money.*

$B_a B_v^{\dot{x}}$

(imit.; for emphasis dez may push down after first contact and twist)  $\vee$  *smash; flatten; crush.*

$B_a B_D^x$

(imitative of teacher's clapping to get attention)  $N$  *school*.

$B_a B_D^{x\hat{a}}$

(inflected form of preceding sign)  $N$  *college*. Actually a single sign incorporating almost all the two signs 'school' and 'higher'.

$B_a B_a^{x\text{D}x}$

(imitative of turning frying food; dez may also be  $B_D$  to begin and turn opposite way)  $N$  *kitchen*;  $V$  *cook*. 'Kitchen' is also signed as initial dez --  $\emptyset K^z$ .

— # [ ]  $B B^V$

$N$  *cook*. May be signed without the second element.

$B_{D\phi} B_A^x$

(edge of dez strikes angle of tab thumb and index finger; tab may be C)  $V$  *prevent, block*.

$B_{D\phi} B_A^{x\cdot}$

(preceding sign with repeated sig; dez hand may also strike between any two fingers of  $5_T$  tab)  $V$  *bother*;  $X$  *interference*.

$B_D B_D^x$

$X$  *on, upon*.

$B_D B_D^{\hat{x}}$

(sharp slap with fingertips)  $V$  *warn*;  $N$  *warning*.

$B_D B_D^{x\#}$

(dez closes to A after it slaps and withdraws from tab)  $N$  *call, summon*.

$B_D B_D^x \# \emptyset \sqrt{B_a} \zeta$

(first element shortened 'call'; second element alone -- 'welcome')  $V$  *invite*.

$\underline{B_D} B_D^x$

$X$  *up to this level*.

See also  $\emptyset B_D B_D^{\ddagger}$

$\sqrt{B_D} \sqrt{B_A}^x$

$\times$  *noon*. This and the sign below are entered with several related signs following  $\sqrt{B_D}^1 \sqrt{B_A}^\wedge$ .

$\sqrt{B_D} \sqrt{B_V}^x$

$\times$  *night*. See above.

$\sqrt{B_D} \sqrt{B_D}^x$

(dez arm on tab forearm to indicate level supporting surface)

$\text{N}$  *table*. Also signed  $\emptyset G_V G_V^{\vee T \vee}$  and  $\emptyset G_V G_V^{\vee T \vee} \# \emptyset B_D^1 B_D^\dagger$ .

$B_A 5_V^{\eta} \times$

(imit., dez of muscles (?); dez fingers bend collapsing into tab)

$\times$  *weak, feeble*. 'Feeble-minded' is signed similarly using head tab --  $\wedge$ .

$\bar{B}_A 5_\perp \# [O]$

(imit.)  $\text{N}$  *depletion, deflation, disappointment*. An example of its literal use --  $\left[ \cup H_T \times \text{ ———} \right]$  'the sugar [in the bowl] is all gone'; of a derived use --  $\left[ [] B_T^x \emptyset A A^{N\sim} \text{ ———} \right]$  'my car had a flat tire'; of its psychological use --  $\left[ \emptyset G_\perp^\perp [] 8_X^\wedge \text{ ———} \right]$  'he was flabbergasted'. As the last example suggests this use is somewhat playful or humorous. Another sign may substitute here with even more graphic force --  $C \sqrt{A_T}^\circ$  -- the dez, forearm and all drops through the open tab and is an exact way of saying in signs 'I felt like crawling into a hole and pulling the hole in after me.'

See also  $\emptyset L^\#$

$\bar{B}_A 5_\> \# [A]$

(see preceding sign)  $\times$  *used up, all gone*. For emphasis dez may move toward signer first; tab may also be  $\bar{A}$ .

$\bar{B}_A 5_D^\wedge \# [O]$

(imitative of gathering information from a page; sig may be once or twice repeated)  $\vee$  *learn*. The compound  $\text{ ———} \# \wedge O_T^x$  is now not much used except in formal, platform signing.

$\text{ ———} \# [] B B^\vee$

$\text{N}$  *student*, lit. 'learner'.

$B^1 5_{<} \# [O]$

(imit.: tab of source or reproduction, dez of writing or contents being transferred; tab may be held variously:  $B_a$ ,  $B_D$ ,  $B_{\perp}$ ,  $B_T$  with dez moving toward or away from tab)  $\vee$  *copy, imitate*;  $N$  *copy*. In church services 'imitate' or 'do thou likewise' --  $B_{> \phi} 5_T \#$ .

$B_{\perp \phi} 5_{\perp}^{\# \cdot \cdot}$

$\vee$  *take pictures*. May be followed by sign for picture --  $B^1 C_{\perp}^x$  or the more formal compound, literally 'portrait' --  $\wedge C^x \#$   
 $B^1 C_{\perp}^x$ . See also  $\cup B G^{\dot{x}}$

$B_a 5_{\vee}^{\dot{x}} \text{ --- } \vee \cdot \cdot$

(dez fingers wiggle or whole dez makes jabs toward tab)  
 $\vee$  *study*.

$B_{> \phi} 5_T^{\dot{x}} \vee$

$N$  *blood*;  $\vee$  *bleed*. For compound see  $\cup G_T^{\vee} X \# \text{ ---}$ .

$B_D 5_T^{\dot{x}} \text{ --- } \circ$

(imitative of flame under pot)  $\vee$  *boil*;  $N$  *something boiling*. Also figurative, as in 'boiling mad'. See also  $\emptyset 5_T 5_T^{\dot{x}} \wedge$

$B_a \sqrt{5_D^{\dot{x}} \wedge}$

(imitative of streaming light; dez claps tab then swings up from elbow as fingers wiggle)  $N$  *glory*.

$\sqrt{B_{D \phi} C^{\wedge}}$

(imit.; dez is sun's disc rising past horizon, outer edge of tab)  
 $N$  *sunrise*;  $\vee$  [sun] *rise*. See also  $\sqrt{B_D^1 \sqrt{B_a} \wedge}$  and following.

$\sqrt{B_{D \phi} C^{\vee}}$

(see preceding sign)  $N$  *sunset*.

$B_a C_X^T$

(imitative of skimming risen cream)  $N$  *cream*.

$B_a \sqrt{C_X^T}$

$\vee$  *collect; earn*. May by some signers be made identical to sign above. Others make this with a more sweeping sig or repeat smaller sig. Also dez hand may close to fist.

$B_a C_p^T \cdot$   
(imit.)  $N \vee$  *rake*.

$B_a C_p^T \cdot \cdot$   
(heel of dez on tab as fingers scratch)  $X$  *stingy*;  $N$  *tightwad*.  
May also be signed  $\cup C_T^\#$  which is chermically related to  
'Jew' or 'Hebrew' --  $\cup 5_T^\#$ . See also  $A_\phi V_T^X$

$B_a \overset{\cdot\cdot\cdot}{C}_p^\perp$   
 $X$  *rough*; *cruel*. Some signers use this sign as equivalent of  
'rough' only using for 'cruel' --  $\cup C_T^X \parallel A^! A_X^\dot{\vee}$ .

$\bar{B}_a C_\perp^i$   
(imitative of moving a tall stack of chips; dez thumb down)  
 $\vee$  *invest*; *deposit* [a large sum]. Also may translate 'make a  
down payment' on a house or car. See also  $\emptyset \dot{A}_> \dot{A}_< \dot{\div}$

$\bar{B}^x C^\perp$   
(imit.; dez may be L)  $N$  *magazine*; *book with thin or loose  
binding*; *paperback*. May be second part of compound --  
 $\emptyset B^! B^a \parallel \text{---}$ .

$\bar{B}_a C_X^a$   
(imit.)  $\vee$  *hollow*, *scoop*.

$B^! C_\vee^\#$   
(imit.; dez may be closed throughout, i. e.  $A^\vee$ )  $\vee$  *subtract*,  
*remove*. Usually the mathematical sense, with the sign for  
'remove' having two distinct sigs --  $B^! A_{X\vee}^{\square}$ .

$B_a C_\vee^{\#\wedge}$   
(imit.; sig is all one motion and may graze tab)  $\vee$  *grasp the  
chance*, *seize the opportunity*. Related to 'grab' --  $\emptyset \vee C_T^\#$ .

$B^! C^X$   
(imit.: portion of a page)  $N$  *paragraph*; *section*.

See also  $B^! \overset{\cdot\cdot\cdot}{L} \frac{\perp}{X}$

$B^! C_\perp^X \cdot$   
(imit.: lens image, dez, is brought to plate, tab)  $N$  *picture*,  
*photograph*. Sometimes signed as a compound --  $\wedge C^X \parallel \text{---}$ .

$B^1 C_{\perp}^{xvx}$

(initial dez; index edge of dez touches tab)  $N$  *constitution; the Constitution of the United States*. Similar in formation to 'law', 'principle', 'rule'.

$B_a C^x$

(imit.; dez may lift after touch for tall object)  $N$  *glass, cup*.

$B_a C_D^{xax}$

(imitative of using cookie cutter)  $N$  *biscuit, cookie*. Some signers use this sign with a simple repeated touch for 'cake', but more frequently *cake* is finger spelled.

$B_D C_{\perp}^x$        $B_{a\phi} C_a^x$   
variant forms of  $B_a \overset{'''}{\perp} \overset{>}{x}$  *thick*.

$B_D C^{\bar{x}}$

(imit.; dez 'bites' edge of tab which may be arm)  $N \vee$  *bite*. If reference is to a large biter, as an alligator:  $\bar{C}_a C_D^x$ .

$B_{>} C_{>}^{\bar{x}}$

(imitative of smoothing paper money)  $N$  *dollar*. Numeral sign will precede this sign or the phrases 'one dollar' to 'ten dollars' may be signed by using numeral as dez and twist sig, for example  $\emptyset \vee^{\bar{a}}$  *two dollars*.

$B_{\phi} C_{\perp}^{\bar{x}}[A]$

(dez grasps outer edge of tab and snaps outward in tight A)  
 $x$  *skillful, expert*. See also  $\cup F_{<T}^{\bar{x}}$

$\bar{B}_{D>} C_{D<}^{\bar{x}}$

(imit.)  $N$  *stockings, socks*. Etymologically this seems to be from women's manner of inspecting hosiery, just as  $\emptyset G_D^1 G_D^{\bar{x}}$  is from knitting woolen socks, but signers generally use one or the other for all kinds.

$B_a F_{Dx}^{\perp}$

(imitative of adding 'up' a column; sig may be up --  $B^1 F_x^{\wedge}$  or may be repeated touches as dez moves)  $\vee$  *count*.

$\underline{B}_D F_{\wedge}^{\#}$

(imit.; dez may resemble 5 as it begins to move up past tab assuming the F configuration; also signed in  $\emptyset$ -tab)  $\vee$  *find; discover*.



$B^i F^{\dot{x}}$

(index edge of dez strikes tab palm)  $\vee$  *flunk*.

$\bar{B} F^{\ddot{x}} \quad \emptyset B^{\ddot{x}} F^{\dot{i}}$

(dez pinches 'meaty' part of tab)  $\text{N}$  *meat; flesh*.

$\bar{B}_{>} F^{\ddot{x}} \dot{>}$

(imit.)  $\vee$  *hanging out laundry*. May be signed with  $G_{>}$  tab, and/or with both hands moving.

$\sqrt{\bar{B}}_D \sqrt{G}_D \hat{>} \quad \text{---} \hat{>} \quad \sqrt{\bar{B}}_D \sqrt{G}_a \hat{<}$

$\text{N}$  *day*. See also  $\sqrt{B}_D^i \sqrt{B}_a \hat{<}$  and following.

$\text{---} \parallel \emptyset Y_a Y_a \vee$

(order of these signs may be reversed by some signers)  $\times$  *today*. Like most compounds, this is falling into disuse. Most signers use 'now'  $\emptyset Y_a Y_a \vee$  or spell the word.

$B^i G_{\wedge} \hat{x}$

(dez slides up tab palm)  $\times$  *tall, high*. Used when height to width is large as in tall persons, masts, towers.

See also  $\emptyset B_D \hat{\wedge}$

$\underline{B}_D G_{\vee} \vee$

(imit., tab as reference level)  $\times$  *deep*. Also signed  $5_D G_{\vee} \circ_{\vee}$ .

$B_{T\phi} G_{\wedge} \hat{\uparrow}$

(imit.; dez nearer signer's body)  $\vee$  *swallow*. Some signers may select this as a less graphic equivalent of  $\cup G_{\wedge} \hat{\uparrow}$ .

$\sqrt{B}_D G_{\perp} \dot{\perp}$

(imitative of thrust with dark sense of under tab; dez may graze tab palm; sig may be as much  $<$  as  $\perp$ )  $\vee$  *kill*.

$B_{>} G_X \vee$

(dez index flicks across tab fingertips with a twist of the wrist or movement from elbow)  $\text{N}$   $\times$  *what; what?; etc.* Has both relative and interrogative function, in the latter having displaced  $\emptyset \sqrt{B} \sqrt{B}_a \hat{\ddot{a}}$  with a shrug, called the "proper" interrogative sign in older manuals. Some signers use it as 'and other things', or 'etc.'.

$B_a G_{\mathcal{D}} \overset{\triangleright}{\times}$

(from  $B_a L_{\triangleright}^{\#}$ ; tab and dez retain 'week' significance; dez is 'one')  $\mathcal{N}$  *week, one week*. By this formation:

$B_a V_{\mathcal{D}} \overset{\triangleright}{\times}$  *two weeks*

$B_a \mathfrak{Z}_{\mathcal{D}} \overset{\triangleright}{\times}$  *three weeks*

$B_a B_{\mathcal{D}} \overset{\triangleright}{\times}$  (4 allocher) *four weeks*

With an added element:

$B_a V_{\mathcal{D}} \overset{\triangleright}{\times} \overset{\wedge}{\top}$  *two weeks ago* (etc.)

$B_a G_{\mathcal{D}} \overset{\times}{\perp} \overset{\circ}{\perp}$  *next week* (etc.)

See also  $\square \sqrt{B_{\top}} \overset{\eta}{\top}$   
 $\bar{A} \sqrt{A} \overset{\circ}{\times}$

$B_a G_{\mathcal{Z}} \overset{\top}{\top}$

(imit.; dez describes 'X' over or on tab palm)  $\vee$  *criticize; cancel; cross out*.

$B_{>} G_{\mathcal{Z}} \overset{\perp}{\mathcal{Z}}$

(tab may be  $G_{>}$ )  $\times$  *around*. This sign translates the preposition 'around'. For the adverb 'around' a complete circle is sig:  $\bar{O}_a G_{\mathcal{V}} \overset{\circ}{\perp}$ .

$B_a G_{\mathcal{V}} \overset{\perp}{\mathcal{X}}$

(imitative of flicking a coin or a chip across a table (?); some signers use initial dez  $K_{\mathcal{V}}$ )  $\vee$  *pay*.

$B_a G_{\mathcal{D}} \overset{\perp}{\mathcal{X}} \cdot$

(dez index at an acute angle plows outward on tab palm)  $\vee$  *examine; investigate;  $\vee \mathcal{N}$  research*.

$B' G_{\wedge}^a$

(numeral as dez)  $\times$  *once*, in the sense 'one time' but not 'formerly' or 'after'. With a similar formation occur:

$B' V_a \overset{a}{\wedge}$  *twice; double*

$B' \mathfrak{Z}_a \overset{a}{\wedge}$  *thrice; three times*.

See Appendix B.

$B^1 G_{\Lambda}^a$

(preceding sign with sig repeated rapidly)  $\times$  *sometimes*; (or repeated at intervals)  $\times$  *once in a while*.

$B_{\Lambda}^1 G_{\Lambda}^{\dot{\eta}}$

(imitative of clock face -- tab, and one hand -- dez; index or knuckles of dez against tab)  $N$  *minute, second*. Some signers distinguish meanings or say that they do by making one sig larger or slower, the other jerky or repeated.

$B_{\Lambda}^1 G_{\Lambda}^{\circ} \text{ --- }^{\circ \times}$

(see preceding sign; dez may keep contact as it rotates or may circle then touch tab)  $N$  *hour*. Sig may repeat for plural, especially in platform signing.

$\bar{B}_a G_{\Lambda}^{\eta}$

(imit., tab of card, dez of needle; heel of dez fist rests on tab palm)  $N$  [magnetic] *compass*.

See also  $\bar{B}_a V_v^{\omega}$

$B^1 G_{\perp}^{\dot{x}}$

(imit.; dez index along tab fingers wriggles outward)  $N$  *worm*.

$\underline{B}_D \sqrt{G}_{\perp}^{\circ}$

(imit.)  $N$  *snake*. Alternatively signed with fangs imitated --  $\cup \overset{\cdot\cdot\cdot}{V}_D \overset{\circ}{\perp}$ . These signs are synonyms, but may be used in accordance with their symbolism. For instance the director of a play would doubtless choose the latter for 'venomous serpent'.

$B_a G^{\circ \times}$

(initial dez; sig small turn then strike on tab)  $\vee$  *graduate*.

$B^1 G_D^{\times}$

(imit.; tab may be  $B_{\perp}$ ; dez index horizontal)  $\times$  *minus, negative*. For 'plus' see  $G_{>} G_{\Lambda}^{\times}$ .

$B_{\perp \phi} G_{\Lambda}^{\dot{x}}$

variant of  $B^1 L^{\dot{x}}$  *forbid*.

$B_a G_v^{\times}$

$N$  *debt*;  $\vee$  *owe*.

$B_a G_{<}^x \cdot$

(common gesture)  $\vee$  *discuss, argue*. For emphasis, more formality or to denote *debate* the sign is repeated with the hands reversing roles as *tab* and *dez*. Two persons arguing, or their quarrel, will be signed --  $\emptyset G_{>} G_{<}^\omega$ .

$B^I G_D^{x\perp}$

(imitative: light ray rejected)  $\times$  *non-absorptive; non-reflective*. Used both in physical and derived senses, as of one who studies but does not retain information.

See also  $B_D \vartheta^{x\omega}$

$B_a H_a \hat{x} \cdot$

(imit.)  $N$  *spoon; soup; ice cream*. 'Ice cream' is also signed  $\cup A_D \vee \cdot$ .

$B_a H_D \overset{T}{x} \cdot \cdot$

(imit.)  $N$  *butter*.

$B_a H_x^\perp$

(initial *dez* with the straight sig of 'right'; *dez* is held so fingers make a blade)  $\times$  *honest*.

$B_a H_V \overset{\omega}{x}$

(imit.)  $N$  *screwdriver; screw*. Alternative sign:  $B^I \sqrt{X}^\omega$ .

$B_T H_N^\eta$

(imit.)  $\vee$  *paint*. Used only for painting as fine art. For utilitarian painting see  $B_T B_D \overset{\eta}{N}$ .

$B_a H^\circ \parallel B_a B_D \overset{>}{x}$

(initial *dez*; sig a small circle above *tab*; second element, 'clean', may keep the H-*dez* of the first)  $\times$  *holy*.

$B_a H_D^x$

(initial *dez* of 'name' with 'writing' symbolism; *dez* may start palm up and make a marked pronation as part of sig)  $\vee$  *sign; register; N signature*.

$B_a H_D^{x\dot{\vee}} \cdot$

(sig repeats down *tab*)  $N$  'list of names'; 'petition'.

$B_a H_D^x$ .

(single sign variant of compound --  $\cup H_T^x \parallel B_a H_D^x$ )  $_N$  *stamp*.

$B_\wedge I_X^v$ .

(imit.; dez may be drawn in a wavy line along tab palm)  $_V$  *draw*;  
 $_N$  *art; drafting*.

$B_a I_X^a$ .

(initial dez; on tab palm dez draws a 'j')  $_N$  *New Jersey*.

$B^I K_X^v$ .

(initial dez; thumb edge of dez against tab palm)  $_N$  *Kendall*.

Usually signed with 'school' or 'green' following to name the institution begun in 1857 and its location in Washington, D. C. which has also been the address of Gallaudet College since 1864. The sign very probably began as a name sign for Amos Kendall (1789 - 1869), founder.

$\sqrt{B_T} \sqrt{K_V}^z \quad \text{---} \frac{\omega}{z}$

(initial dez; imitative of rhythmical reading of verses; dez may twist as well as swing from side to side)  $_N$  *poem; poetry*.

See also  $\sqrt{B_T} \sqrt{B_V}^z$

$B_a K_V^z \quad B_a V_V^z$

(initial dez; imitative: dez fingers of legs)  $_N$  *party*;  $_N V$  *dance*.

$B^I K^x$

(thumb edge of dez into palm)  $_N$  *strikeout*.

$B^I K_x^x$ .

(initial dez; middle finger of dez into tab palm)  $_N X$  *Presbyterian*. May also be signed --  $B_a V_V^x$  'stand' with repeated sig, as opposed to  $B_a \overset{\cdot\cdot\cdot}{V}^x$  'kneel' for 'Protestant'.

$B^I K_V^{xvx}$

(initial dez; thumb edge of dez)  $_N$  *principle*. Similar in formation to 'constitution', 'law', and 'rule'.

$B_a K_V^{x1x} \quad \text{---} \frac{1}{x}$ .

(imit.; middle finger of dez 'skips')  $_V$  *skip*.

$B_a \ddot{L}_{\perp}^{\times}$      $B_D C_{\perp}^{\times}$      $B_{a\phi} C_a^{\times}$

(imit.; tab is surface, dez fingers bent to show thickness of layer)  $\times$  *thick*. May also be signed with dez, thumb down or up, held in  $\emptyset$  tab.

See also  $\emptyset \ddot{L}_T^{\wedge}$

$B_a L_D^z$

(initial dez, made on analogy with 'New York')  $N$  *New London*. Current in New England region.

$B' \ddot{L}_{\perp}^{\times}$

(dez draws parallel with thumb and index)  $N$  *verse*. Related to 'paragraph' --  $B' C^{\times}$ .

$\underline{B}^x L_{\perp}$

(imit.: tab of a thin-backed volume; dez may be  $C$ )  $N$  *magazine*.

$B' \dot{L}^{\eta}$

(initial dez; thumb of dez in tab palm is fulcrum)  $\times$  *later; after a while*. See also 'hour' and 'minute' signs.

$\overline{B}_a L^{\#}$

(imitative of composing from font; back of dez thumb on tab as it makes picking motion; dez may move toward signer as it closes)  $\vee$  *print, publish*;  $N$  *newspaper*.

See also  $B_a B_D \overset{\leftarrow}{\times}$   
 $\emptyset 5_{D\phi} \sqrt{5_D}^2$

— # [ ]  $B B^{\vee}$

$N$  *printer*.

$\overline{B}_D L_{\perp}^{\#}$

(tab may also be  $\overline{G}$ )  $\vee$  *zoom off*.

$B' \dot{L}^{\times}$

(initial dez; thumb in tab palm)  $N \times$  *Lutheran*.

$B' L^{\times}$

(initial dez; bent fingers of dez strike hard against tab palm; may also be done with edge of dez when it will be written --  $B_{\perp\phi} G_{\wedge}^{\times}$ )  $\vee$  *forbid, prohibit*;  $\times$  *forbidden; it's the law; against the law*.

$B' L^{xvx}$

(initial dez; closed fingers of dez against tab palm)  $N$  *law*.  
Similar in formation to 'constitution', 'principle', 'rule'. Used  
also for *in-law*, as in 'mother-in-law'.

—#[]BB<sup>v</sup>

$N$  *lawyer, attorney*.

$\bar{B}_a \bar{L}^x$

(back of dez thumb on tab, spread of dez indicates height)  
 $N$  *high heels*.

$B_a L^{\frac{x\#}{>}}$

(dez embraces tab sliding out and closing)  $N$  *week*. Tradition  
gives etymology as 5 (tab) plus 2 (dez). More often signed  
 $B_a G_v^{\frac{x}{>}}$ .

$B_a 3^{\frac{1}{x}}$

(imitative of spars; when both hands move is written  $\emptyset \bar{B}_a 3^{\frac{N}{\perp}}$ )  
 $N$  *ship, boat*.

See also  $\emptyset B_a' B_a^{\frac{N}{\perp}}$

$B_a 3^x$

(imit., from the preceding sign--dez now represents vehicle)  
 $v$  *park* [a car]. For 'car' see  $\emptyset AA^{N\sim}$  and  $\emptyset 3^{\perp}$ .

$B' O_{\perp}^{\frac{v}{x}}$

(initial dez with similarity to sig of 'new'; index edge of dez  
down tab palm)  $N$  *New Orleans*. Local or in southern region.

$\bar{B}_v O_a^{\perp}$

(imit.; also with B-dez)  $N v$  *bribe*.

$B_a O^x$

(little finger end of dez into tab palm)  $N$  *nothing*;  $x$  *no*. See  
article under  $\emptyset OO^{\perp}$ .

$B_a O_v^{\frac{x\cdot\cdot}{v}}$

(imit.)  $v$  *jot; make a list*.

$B_a O_v^x \# B_a B_v^x$

(note similarity to  $\wedge O_T^x \# \wedge B_T^x$ )  $v$  *make a note of; write  
down*. Like the sign made with head tab this carries the idea of  
keeping for future reference, or writing something to be sure not  
to forget.

$B_a O_a^{x \cdot \cdot}$

(common imitative gesture; also written with B-dez)  $_N$  *money*.  
Colloquial use allows a one hand sign  $\emptyset O_X^2$ , the thumb rubbing fingertips.

—  $\parallel \bar{K} K^{x \cdot} \parallel [ ] BB^v$

$_N$  *treasurer*. Also signed as 'collector':  $B_a C_X^T \parallel [ ] BB^v$ .

$B_a O_a^{x \square \wedge}$

(imitative of a hoard)  $_X$  *rich, wealthy*. Also signed as a compound --  $B_a O_a^{x \cdot} \parallel C_a C_D^{\wedge}$ .

$B_a O_a^{x \perp}$

(see 'money' above)  $_v$  *buy*.

See also  $\emptyset O_v O_v^{\eta \cdot \cdot}$

$B_a O_a^{\perp \cdot \cdot}$

$_v$  *shop; buy* [several things].

$B_a O_a^{x \square \perp}$

(imitative of scattering)  $_v$   $_N$  *waste*;  $_X$  *wasteful*.

$B_a O_a^{x \square \dot{D}}$

(dez touches tab then flicks outward)  $_X$  *expensive*.

$B^i R^{x \vee x}$

(initial dez)  $_N$  *rule*. Similar in formation to 'constitution', 'law', 'principle'.

$B_T V_D^{v \cdot}$  —  $\eta \cdot$   $B_a V_D^z$

(imitative: tab of page, dez of eyes scanning)  $_v$  *read*.

$B_a V_v^z$

(imitative: dez of legs)  $_v$   $_N$  *dance*.

See also  $B_a K_v^z$

$B_a V_a^{\dot{X}}$

(imitative: dez of supine body; sig short and emphatic)  $_v$  *pass out*;  $_X$  *unconscious; exhausted*.

See also  $[ ] \overset{\cdot\cdot\cdot}{B}_v \overset{\cdot\cdot\cdot}{B}_v \overset{a}{X}$   
 $\cup \overset{\cdot}{A}_\perp <$

$B_a V_a^{\perp}$

$_v$  *fail*.



$\underline{B}_D V_D \perp$   
 (imit.)  $\vee$  *foresee, prophesy.*

See also  $\sqcup V_T \perp$

$B^I V_a \overset{a}{\wedge}$   
 $\times$  *twice.* See 'once' --  $B^I G \overset{a}{\wedge}$ .

$\bar{B}_a V_v \overset{ax}{\wedge} \quad \text{---} \overset{xa}{\vee}$   
 (imit.; in variant *dez* drops down side of tab)  $\vee$  *fall down.*  
 Either sign may translate 'fall' generally.

$B_a V_a \overset{px}{\wedge}$   
 (imit.; *dez* fingers stand in tab)  $\vee$  *get up, rise.* A person asking a group to rise more politely signs  $\emptyset \sqrt{B_a} \sqrt{B_a} \wedge$ .

$\bar{B} V_a \overset{px}{\wedge}$   
 (imit.)  $\vee$  *mount.* When both hands move already joined thus:  
 $\emptyset B^x V_I \overset{\circ}{\wedge}$  the meaning is 'ride'.

$B^x V_z \overset{\omega}{\wedge} \quad \bar{B} V \overset{x}{\dots}$   
 $\vee$  *cheat.* See  $\emptyset B^x V_I \overset{\circ}{\wedge}$ .

$\bar{B}_a V_v \overset{\omega}{\wedge}$   
 (imit.; middle finger is standing foot)  $\vee$  *compass.* For magnetic compass:  $\bar{B}_a G \overset{\eta}{\wedge} \overset{\eta}{\wedge}$ .

$\bar{B} V_v \overset{\omega}{\times}$   
 (imitative of 'on the fence'; only tips of *dez* fingers straddle the top edge of *dez*)  $\vee$  *hesitate; waver; \times undecided.*

$B_a V_v \overset{\omega}{\times}$   
 (imit.; *dez* of a person trembling)  $\vee$  *shake in fear.* Another imitative sign uses double *dez* for the trembling legs:  $\emptyset G_v G_v \overset{\omega}{\wedge}$ .

$B_a \overset{\dots}{V}_a \overset{\omega}{\times}$   
 (imit.)  $\vee$  *turn, toss; \times restless.*

See also  $\bigcirc C C \times$

$B_D^I V \overset{\#}{\perp}$   
 (imitative of scissors; also in  $\emptyset$ -tab)  $\vee$  *cut.*

$B_a \ddot{V}_v^\circ$   
 (imitative: dez of legs)  $\vee$  *loiter; walk around* [while waiting].

$B_a \ddot{V}_a^\circ$   
 (imitative: 'rolling on the floor'; dez fingers may wiggle)  
 $\vee$  *laugh*. Colloquial and humorous form of  $\cup G_x^{\dot{\cdot}}$ .

$B_{>\phi} V_T^x$   
 B-tab variant of  $A_\phi V_T^x$  *save*.

$B_a V_v^x$   
 (imitative: dez of legs)  $\vee$  *stand*.

$B_a V_v^{x\cdot\cdot}$   $B^! K_{<}^{x\cdot}$   
 $N \times$  *Presbyterian*.

$B_a V_v^{x^{\wedge}x}$   
 (imit.; sig may be only repeated upward movement)  $\vee$  *jump*;  
*jump with joy*;  $x$  *joyful*. The physical sense of 'jump' may use  
 a higher sig and/or a wiggling of dez fingers.

$\bar{B}_a V_v^T$   
 (imit.; dez may 'jump' toward signer or away and may begin  
 with fingers close and spread during sig)  $\vee$  *jump off; get off*.

$B_a \ddot{V}^x$   
 (imit.)  $\vee$  *kneel*.

$B_a \ddot{V}^{x\cdot\cdot}$   
 $N \times$  *Protestant*.

$B_a V_a^x$   
 (imit.)  $\vee$  *lie, lie down, recline*.

$B_a V_b^{\dot{x}}$   
 $\vee$  *lose*. Used of a game or contest.

See also  $B_a V_a^{\frac{1}{x}}$

$B^! V_{<}^{x\cdot}$   
 (imit.; sig may have slight upward dig)  $N$  *fork*.

B'  $V_{<}^{xax}$

(may use H-dez)  $\vee$  *mean, intend*;  $\text{N}$  *meaning*. Compare similar dez and sig of 'misunderstand'.

B  $\overset{\text{iii}}{\underset{\perp}{V}}^{xax}$

(imit.: tab of bread, dez of fork; dez jabs each side of tab)  
 $\text{N}$   $\vee$  *toast*.

B<sub>a</sub>'  $\overset{\text{iii}}{V}^{\text{ix}}$

(imit.: tab of pasteboard, dez of punch)  $\text{N}$  *ticket*.

B<sub>a</sub>  $W_{\vee}^{\dot{x}}$

(initial dez, m- allocher; may be B-dez bent at knuckles)  
 $\times$   $\text{N}$  *thousand*. 'Thousands' may be signed with repeat sig, but see below.

B<sub>a</sub>  $W_{\vee}^{\dot{x}\perp\dot{x}}$

(sig repeated further out on tab)  $\times$  *million*;  $\text{N}$  *thousands*.

B'  $X_{\times}^{\wedge}$

(imit.)  $\text{N}$  *match*.

B'  $X_{\times}^{\dot{\vee}}$

(angle of dez index strikes edge of tab in passing)  $\vee$  *charge*;  
*fine*;  $\vee$   $\text{N}$  *cost*.

B<sub>a</sub>  $X_{\times}^{\dot{>}}$

(imit.; sig may be wavy)  $\vee$  *write*.

B'  $X_{\times}^{\omega}$

$\text{N}$  *key, lock*.

See also  $\alpha$   $A_{\text{D}}^{ax}$

B'  $Y_{\times}^{\dot{\vee}}$

(dez allocher: index and little finger extended, dez strikes tab palm in passing)  $\vee$  *cheat*. See  $\emptyset$   $B^{\text{ix}} \vee \overset{\circ}{\text{I}}$  'ride'.

B<sub>a</sub>  $Y_{\text{D}}^{\dot{>}}$

(knuckles of dez in tab)  $\times$  *still*. See article under  $\emptyset$   $\dot{A}^{\dagger} \dot{A}^{\perp}$ .

$B_a Y_D \overset{I}{X} \quad \text{---} \overset{\perp}{X}$

(initial dez with tab and sig of 'new')  $N$  *New York*.

$B_a Y_D^{(X)}$

(imit.; see 'plane'  $\emptyset Y_D^\perp$ )  $N$  *plane landing*.

$\bar{B}_a Y_D \overset{\perp}{\wedge}$

$\vee$  *take off* [in a plane];  $N$  *take off*.

$\bar{B}_a Y_{Dv} \overset{x}{\wedge}$

$N$  *plane crash*;  $\vee$  *crash*.

$B_a Y_D^x$

$N$  *that; it*. A very frequently occurring sign, as the glosses would indicate. Sometimes observed in use to translate the conjunction, but this may be considered corruption by English patterns. In one context this sign can mean 'still happening'; see article under  $\emptyset \overset{\cdot}{A} \overset{\perp}{A}$  'still'.

$B_a \vartheta \overset{\perp}{X} \quad \text{---} x \cdot \cdot$

$N$  *telegram, wire*;  $\vee$  *wire*; *send a telegram*. The verbal sense may be a compound --  $\cup \vartheta^x \parallel \text{---}$ .

$B_{D\phi} \vartheta \overset{D}{X}$

(imitative of testing the edge -- outer edge of tab; dez is flicked outward)  $x$  *sharp*.

$B_a \vartheta \overset{\circ}{X} \quad \text{---} \overset{z}{X}$

(imitative of archaic pharmaceutical practice)  $N$  *medicine; poison*. Some signers use initial dez for 'poison' --  $K_v$ .

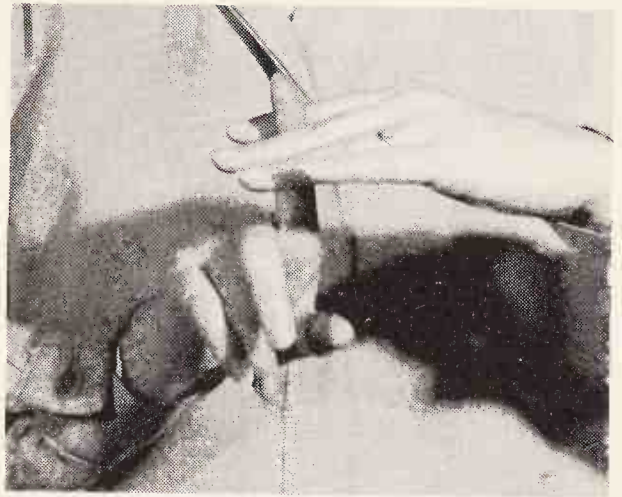
$B_D \vartheta^{x\omega} \overset{\wedge}{\wedge}$

(imitative: dez traces glitter)  $\vee$  *reflect; shine*;  $N$  *shiny*. May have mid-face tab,  $\Delta$  when it is eyes that shine. 'Non-reflective' also indicates the light ray:  $B' G_D^{x\perp} \overset{\vee}{\vee}$ .

$\underline{B} \vartheta \overset{II}{\vee}$

(imitative and though inelegant in basic reference now in standard use; thumb and middle finger of dez trace two lines down tab)  $N$  *gravy; grease*.

5

5<sub>T</sub> G<sub>V</sub>5<sub>D</sub><sup>o</sup> G<sub>Λ</sub>

The symbol used for the spread hand configuration as tab. This configuration alternates with the close flat hand, B, in so many signs that it has been rated an allocher of the B chereme but is given a symbol of its own for ease in writing and reading signs.

5<sub>D</sub><sup>o</sup> A<sup>v</sup>

(dez thumb disappears below tab) <sub>v</sub> *drown, sink.*

5<sub>></sub> B<sub><</sub><sup>v</sup>

(imit.; dez in 4-allocher forms an extension of the tab's '5', then dez moves down; size and tempo of the sig are indicative)  
<sub>N</sub> *long list; great many things [to do].*

See also B<sub>T</sub> B<sub><</sub><sup>x</sup><sub>v</sub><sup>·</sup>

5<sup>o</sup> B<sub>x</sub><sup>z</sup>

(imit.; dez usually between thumb and index finger but may be between any two; tab also may be elongated O) <sub>x</sub> *between.*

5 B<sub>a</sub><sup>o</sup><sup>·</sup>

(imit.; dez slides in between index and second finger of tab)  
<sub>N</sub> *sandwich.* Also signed with 'eat' root -- ∪ B<sub>DT</sub> B<sub>DT</sub><sup>x</sup><sup>·</sup>.

5 B<sup>o</sup><sub>z</sub>

(imit.; dez may be palm up or down) <sub>N</sub> *intermission, interval*.  
 With football or other game in quarters: dez between index and second finger -- 1st quarter; dez between second and third fingers -- 2nd quarter; dez between third and fourth fingers -- 3rd quarter.

In Gallaudet College usage these three forms of the sign stand for the period, summer or vacation, preceding respectively: junior, sophomore, and freshman years.

See also 5 G<sup>x</sup>

5 B<sup>o</sup><sub>l</sub>

(imit.) <sub>x</sub> *through*.

5<sub>T</sub> 5<sub>l</sub><sup>z</sup><sub>x</sub>

(imitative of the flickering image of early films) <sub>N</sub> *movie(s)*.

5<sub>a</sub> 5<sub>a</sub><sup>T</sup><sub>x</sub>

(imit.) <sub>N</sub> *mesh, net*. This sign has wider reference than the glosses -- any woven or intertwining fabric, surface or pattern.

5<sub>T</sub> 5<sub>l</sub><sup>o</sup>

(imit.; sig is slow and may be in contact with tab) <sub>N</sub> <sub>v</sub> *blur*;  
<sub>x</sub> *vague, hazy*.

5<sub>a</sub> √5<sub>v</sub><sup>o</sup><sub>^</sub>

(imit.; when both hands move is written with Ø tab) <sub>N</sub> *smoke, steam, vapor*.

5<sub>T</sub> 5<sup>o</sup>

(imit.; sig is slow) <sub>v</sub> *infiltrate, permeate*.

5 G<sup>></sup><sub>x</sub>

(dez grazes tips of tab fingers front or back) <sub>N</sub> *fingers*. For a single finger dez grasps one and shakes it -- 5<sup>x</sup> L<sup>o</sup>.

5 G<sup>⊥</sup><sub>x</sub>

<sub>v</sub> *drop out* [of college]. See 5 G<sup>x</sup> below.

5<sub>T</sub> G<sub>v</sub><sup>⊥</sup><sub>z</sub>

(dez index threads way through tab fingers) <sub>x</sub> *among*.

5<sub>D</sub><sup>o</sup> G<sub>Λ</sub><sup>⊥</sup>

(imit.; dez index begins between two fingers of tab) √ *escape*;  
*run away*.

5<sup>o</sup> G<sup>a</sup>

(dez may be at the angle between any two fingers; tab is often  
V) √ *begin, start*; X *original*.

5 G<sup>x</sup>

(dez index touches tip of a tab finger) N *student*. In local,  
Gallaudet College, usage each tab finger specifies a year, so  
that the sign denotes a member of a college class or that class  
or year. The order is from 'senior' on the thumb, 'junior',  
'sophomore', 'freshman', to 'preparatory' on the little finger.  
Recently the graduate class (M.S. in Ed. candidates) has been  
signed 5 G<sub>X</sub><sup>†</sup> -- index of dez to left of thumb.

See also 5 B<sub>z</sub><sup>o</sup>

5 G<sup>x</sup> √ ∙

(dez touches fingers in succession) X *various; and so forth*;  
*etc.*; N *variety*. 'Various' is also signed ∅ L<sub>⊥</sub> L<sub>⊥</sub>  $\frac{x}{\div}$  .

5<sub>D</sub> G<sub>Λ</sub><sup>o</sup>

(imit.) √ *pop up; appear*. See below.

5<sub>D</sub><sup>o</sup> G<sub>Λ</sub><sup>v</sup>

(see preceding sign) √ *disappear*. Also used in the sense of  
'slip one's mind'. This sign, 'appear', and 'escape' are simi-  
larly constructed.

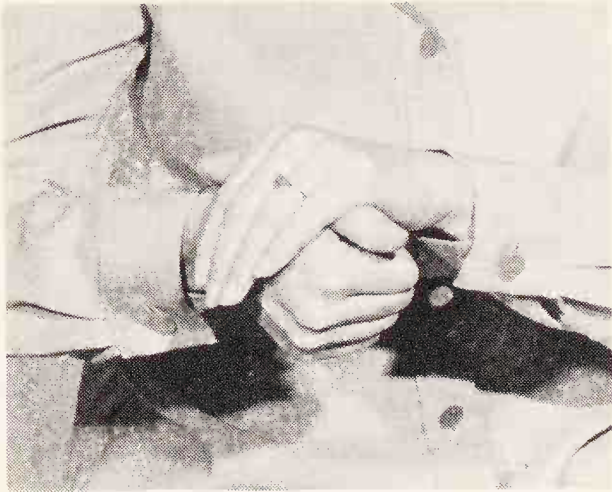
See also C 5<sub>a</sub><sup>#</sup> √

5<sub>D</sub> G<sub>v</sub><sup>o</sup>

(imit.) X *deep*. Also signed B<sub>D</sub> G<sub>v</sub><sup>v</sup> and ∅ G<sub>v</sub><sup>v</sup> .

5 X<sub>></sub><sup>□</sup> G X<sub>></sub><sup>□</sup>

(imitative of picking off and discarding) √ *eliminate*. See  
∅ X<sub>></sub><sup>□</sup> .


 $\underline{C}^{\text{II}}$  A


C O

The symbol for the curved-hand configuration used as tab. Generally it is held as dez and sig of a sign require but resembles the manual alphabet 'c'.

 $\underline{C}^{\text{II}}$   $\dot{A}$   $\dot{i}$ 

(imit.; tab covers dez, all but thumb tip which wiggles or protrudes and withdraws -- sig  $\frac{1}{x} \cdot \cdot$ )  $\text{N}$  *turtle*.

 $C$   $\sqrt{A_T} \overset{\circ}{\vee}$ 

(imit.; forearm dez and all slide through tab; Colloquial)  $\vee$  *feel chagrined*.

See also  $\bar{B}_a$   $5_{\perp}^{\#}$  [O]

 $C^{\circ}$   $5_D^{\#}$   $\wedge$ 

(imit.; dez may close into O or fist)  $\vee$  *take out, remove* [from a container].

 $C$   $5_a^{\#}$   $\overset{\circ}{\vee}$  [O]

(imit.; sig may be in any direction away from signer and tab; dez may graze tab palm)  $\times$  *gone*.

See also  $\bar{B}_a$   $5_{>}^{\#}$

$5_D^{\circ}$   $G_{\wedge}^{\vee}$



$\bar{C} \ C^{\wedge}$

(imit.)  $N$  *bottle*. Note contrast with 'glass' --  $B_a \ C^{\times}$ .

$\sqrt{C}_o \ C^{\top}$

(imitative of long hood; tab out from body; dez moves from tab back toward signer's right shoulder)  $N$  *luxurious automobile*.

This sign may be used to refer specifically to a limousine or a car of one of the most expensive makes, or with various degrees of irony to a large but battered "heap" or a new and flashy small foreign car.

$\bar{C}_a \ C_p^{\times}$

(imit.)  $V$  *bite*. Used with reference to a large biter like an alligator, or humorously.

See also  $B_p \ C^{\text{II}}$

$C^{\circ} \ O_{\wedge}^{\square}$

(imit.)  $V$  *grow*;  $N$  *spring*.

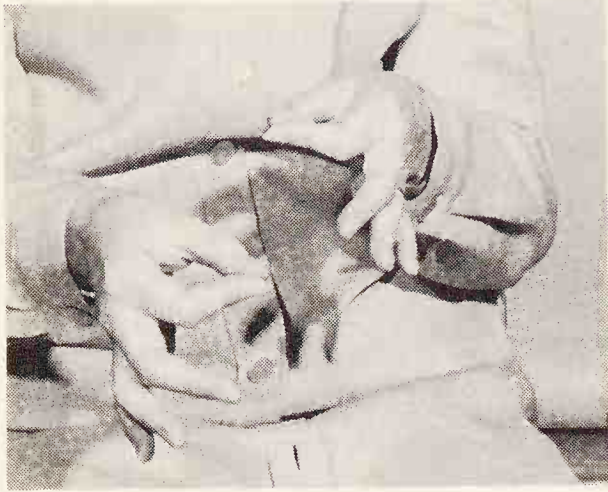
$C \ V_T^{\#} [H]$

(also in  $\emptyset$  tab, when both hands move and C changes to fist --  $\emptyset \ C \ V^{\# \circ}$ )  $V$  *both*.

$C \ X_v^{\circ}$

(panto.; may be in  $\emptyset$  tab)  $V$  *stir, whip, mix*.

F



F F

 $F_a F_b$ 

The symbol for the configuration resembling the 'f' of the manual alphabet. There are few signs with this tab, as usually when the left hand is in this configuration it is part of a double-dez.

 $\bar{F}_a F_b \langle \rangle$ 

(initial dez; sig is swing of dez left then sharply to right;  
also signed  $F^1 F^{\dot{v}}$ )  $\times$  *unfair, not fair.*

 $F^1 F_b^{\dot{v}}$ 

(variant form of  $\emptyset FF^{\dot{v}}$ )  $N$  *sentence.*

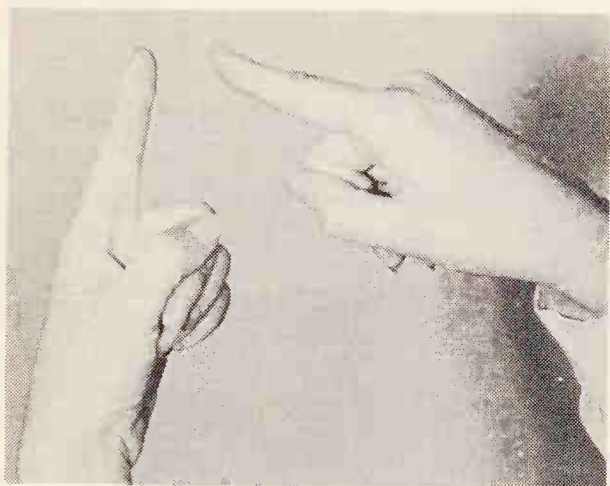
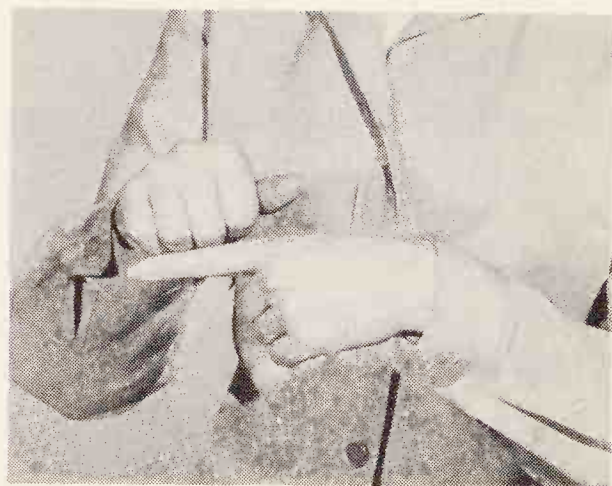
 $F^1 F^{\perp}$ 

(imitative of picking up object and setting it a little forward;  
also signed  $\emptyset FF^{\perp}$ )  $\vee$  *postpone*;  $\times$  *postponed.*

 $F^1 F_{\wedge}^{\times \cdot \cdot}$ 

(panto.; tab may be  $O$ )  $\vee$  *sew.*

G

 $G_{T\phi}$   $G_D$  $\bar{G}$   $A_D$ 

The symbol for the index hand configuration used as tab. Signs whose sigs involve the edge of the index finger may have either G or B as tab.

 $\bar{G}$   $A_D \overset{z}{\times}$ 

(panto., buffing nails; also with B tab)  $\vee$  *polish*;  $\vee_N$  *practice*.

 $\bar{G}$   $A_{\perp}^{\times}$ 

(initial dez, s-allocher; little finger end of dez strokes end of tab)  $\vee_N$  *steel*; *iron*; *metal*. Some signers generalize this sign; others use I-dez for 'iron'.

 $G_{\wedge\phi}$   $A^{\times}$ 

(imitative, tab index of person; dez makes real fist)  $\vee$  *hit*.

$G_{\wedge\phi}$   $A_{\times}^{\dot{z}}$   $\vee$  *beat up*.

 $G_{\wedge\phi}$   $A_{\perp}^{\times}$ 

(see above; palm side of upraised dez against tab index)  $\vee$  *persuade*; *seduce*; *fool*;  $\vee_N$  *diplomacy*. No single English word can convey the meaning of this sign which indicates the potential or actual carrying of a point or purpose whether opposed or not.

$G_{\wedge\phi} B_X^z$

(see above; also uses B tab)  $\vee$  *flutter*.

$\bar{G} B_{\vee} \perp_X$

$_N$  *specialty; major subject*. See  $\bar{B} B_X^\perp$ .

$G_{\wedge\phi} B^x$

(see preceding signs; tab may be  $B_\wedge$ )  $\vee$  *frequent, patronize* [a place].

$G^i \sqrt{5}^\omega$

(imit.; dez wrist rests against tab tip as it oscillates)  $_N$  *leaf, leaves*.

$\bar{G}_\wedge 5_D^\omega$

(imitative of fluttering rotor; also in  $\emptyset$ -tab with both hands moving up)  $_N$  *helicopter*.

$G_{\wedge\phi} 5_\perp \overset{\eta}{X}$

(imit.; dez bends tab index down)  $\vee$  *overpower; suppress*. Note that this sign is used in contexts where the glosses would be incongruous. Especially when sig is toward signer (see Appendix A) the stylistic equivalent may be 'bugging me', 'leaning on me'.

$G^i \sqrt{5}_T^x$

(dez flutters as for 'fire'  $\emptyset 5_T 5_T \overset{x}{\wedge}$ , but tab index against wrist indicates --)  $_N$  *candle*.

$G_{\wedge\phi} 5^\circ$

(dez moves around tab; dez may be in 4-allocher of B)  $\vee$  *surround*. Also signed  $G_\wedge C^x$ .

$G_{\wedge\phi} E_D \overset{N}{X}$

(initial dez and imitative: tab of shaft, dez of car; sig may be  $\wedge$  or  $\vee$  only)  $_N$  *elevator*. Also signed  $\emptyset \bar{B}_a \vee \overset{N}{X}$  which may carry meaning -- 'go up' or 'go down' [in an elevator].

$G E_D \overset{I}{X}$

(imitative, and perhaps initial dez for electric railway; nails or heel of dez slide on tab index)  $_N$  *streetcar*.

See also  $H_D^\dagger H_D \overset{I}{X}$

$G_{\wedge \emptyset} G_{< \vee}$ 

(imitative of rows and columns of calendar page; repeat sig for plural)  $N$  *month*.

 $G_{>} G_{\times \vee} \quad G_{\wedge} G_{< \times}$ 

(dez cuts vertical or horizontal tab)  $N \times$  *half*.

See also  $\emptyset G_{\wedge \vee} \square [V]$

 $G_{\text{D}} G_{\text{D} \times \dot{\vee}}$ 

(dez index flips tab index down)  $\vee$  *can't*. See Appendix A.

 $G_{\wedge \emptyset} G_{< \overset{N}{\times}}$ 

(imit.; tab may be  $B_{\wedge}$ )  $N$  *temperature*.

 $G_{\wedge \emptyset} G_{< \overset{<}{\times}}$ 

(back of dez index grazes tab in passing)  $\times$  *off the point*;  
 $\vee$  *change the subject, wander, digress*.

 $G_{\text{D}}^{\perp} G_{\text{D} \perp}$ 

(imit.)  $\vee$  *deviate, diverge*. May also be used as equivalent of the preceding sign.

 $G^{\dagger} G_{\times}^{\text{D} \cdot \cdot}$ 

(see 'share' and 'dollar')  $N \vee$  *change*;  $N$  *coins*.

 $G_{\wedge \emptyset} G^{\circ \times}$ 

(dez makes small circle above then touches tip of tab)  $\times$  *when*.

 $G_{>} G_{<}^{\circ \cdot} \quad O_{>} G_{<}^{\circ \cdot}$ 

$\times$  *about*.

 $\overline{G}_{\wedge} G_{\vee}^{\circ}$ 

(imit.; tab may be  $\overline{O}_a$ )  $\times$  *around*;  $\vee$  *circle*; *go around*.

 $G_{>}^{\perp} \sqrt{G_{<}^{\circ \times}}$ 

(fingertips in contact, dez circles and touches again; tab may be  $O$ )  $\times$  *year around*. For example:  $\text{---} [\ ] 5_{>} 5_{<} \overset{\vee}{\times}$   
'year round dress'.

See also  $\overline{A} \sqrt{A}^{\circ \times}$

 $G_a G_{\text{D}}^{\times} \quad \text{---}^{\times}$ 

(dez may twist as it descends) See  $B_a B_{\text{D}}^{\times}$  *reduce*.

 $G_{\wedge} G_a^{\times \times}$ 

(imitative: dez of bat, tab tip of ball)  $N \vee$  *hit*.

$G_{T\phi} G_D^{XX}$

(dez makes an arc upward and outward toward tab, then tips touch)  $\times$  *until*.

$G_{T\phi} G_D^X$

(dez may move deliberately toward tab before touching)  $\times$  *to*;  $\vee$  *go to*. Not used to translate the English infinitive particle 'to'. Note that many signs used as verb or as object may have elements which make the preposition 'to' unnecessary. See Appendix A.

$G_{\Lambda\phi} G^X$

$N$  *point*;  $\times$  *to the point*.

$G_{>} G_{\Lambda}^X$

$\times$  *plus*;  $N$  the positive algebraic sign. For 'minus' see  $B^I G_D^X$ .

$G G_{\ddagger}^X$

(imit.; index finger forms a cross over tab)  $N \vee$  *cross*;  $N$  *crossing*;  $x$ 's. The sig repeated as the hands move down makes reference to  $x$ 's on a test paper, ballot, etc. Note difference from  $\emptyset G G_X^{\ddagger}$  'conflict' where dez movement is along line of index.

$\bar{G} G^{\dot{x}}$

(dez fist comes down sharply on top of tab fist; index fingers pointing away from signer)  $\times$  *correct*; *right*; *proper*. For a synonym see  $B_a B_X^{\perp}$ . Antonym to both is  $\cup Y_T^X$ .

$\bar{G} G^{\dot{x}\cdot\cdot}$

(preceding sign with repeated sig)  $\times$  *regular*. May also be signed and written  $\emptyset \bar{G} G_{\perp}^{\dot{x}\cdot\cdot}$ .

$G H_X^{\perp\cdot\cdot}$

(imitative of whittling)  $N$  *knife*.

$\bar{G} I_X^{\perp}$

(initial dez; lower edge of dez palm grazes across tab tip)

$N \times$  *iron*.

See also  $\bar{G} A_X^{\perp}$

$G_{\Lambda} L_X^N$

(imit.; dez index finger rests near tip of tab, thumb scrapes up and down along it)  $N$  *corn*;  $\vee$  *shell corn*. Corn (husking) is also signed  $D^{\text{II}} C_X^{\eta}$ . Corn on the cob may be pantomimed eating using one or both hands near face.

$\bar{G}$   $L \perp \#$

(imit.; also with  $\bar{B}_D$  tab)  $\vee$  *zoom off; scam; recede in the distance*. Length of sig movement and closing of dez varies with reference.

G  $\bar{L}^x$

(imitative of something short; dez thumb and index mark a space of about an inch on side of tab index)  $N$  *word*.

See also  $G_\phi Y_D^x$

$\bar{G}_\Lambda \bar{3}_D^x$

(imitative of garlanding the winner--tab; also with  $\bar{O}$  tab, when dez circles first or makes small checked downward movement)  $N$  *championship; champion(s)*.

$G^{\text{II}} O^\omega$

(imit.; fingers of dez surround tip of tab index as if pulling; Regional)  $N$  *cherry*. Also seen in this use is  $\cup F_T \bar{T}$  'take pills'.

$\bar{G}$   $V_V^\omega$

$\vee$  *waver*. See  $\bar{B} V_V^\omega$ .

$G_{\Lambda\phi} \bar{V}_D^x$

(imitative: tab of person; knuckles of the bent dez fingers hit tab)  $\vee$  *get hold of; contact*.

$G_\Lambda V^{\text{II}}$

(imitative of fixing note on old fashioned desk spike; tab projects between dez fingers at end of sig)  $\vee$  *post; apply*.

$G_\Lambda \bar{V}_T^{\text{II}}$

(imit.; dez fingers wrap around and pull back on tab which may also be  $\bar{A}$ )  $\vee$  *catch, hook*. Used both literally and in the sense of getting a mate.

$G_{\Lambda\phi} X^T$

$x$  *from*.

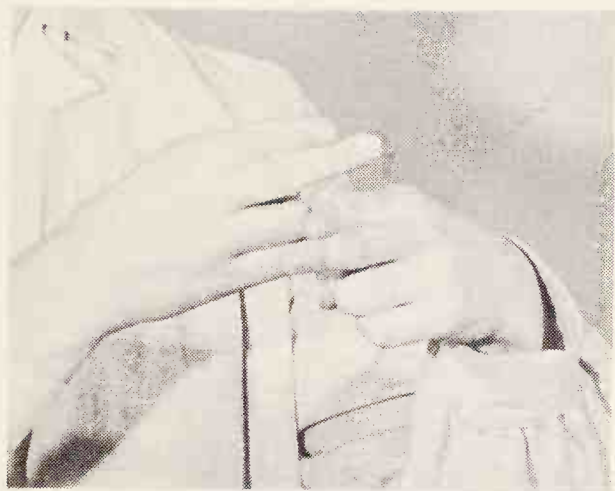
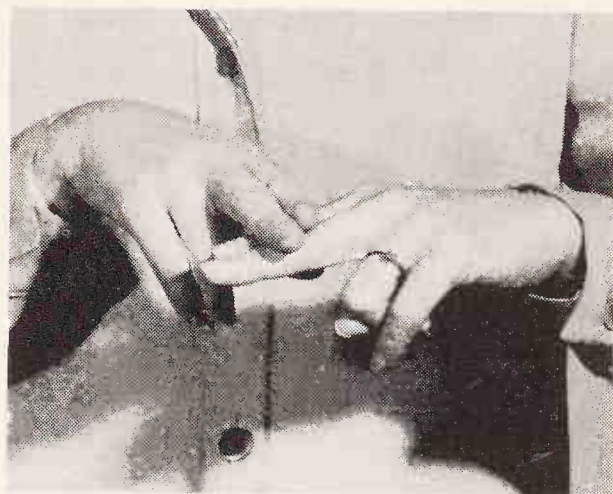
G  $X_D \perp \cdot$

(imitative of bobbin; tab may be  $B_a$ )  $N$  *sewing machine*.





H

 $\bar{H}^\dagger H$  $\bar{H}_D^\dagger H_D$ 

The symbol for the configuration made by extending the index and second fingers side by side and touching-- a closed V as V is an open H--used as tab.

 $H_\lambda C \frac{\pi}{V}$ 

(imit.; dez may be a curved 3)  $\vee$  *dress, put on clothes*. Generally used of and in reference to women. Synonym of  $[\ ] 5_> 5_< \frac{\vee}{X} \sim$ .

 $H H_X^I \cdot$ 

(imit.)  $X$  *short--in length, distance, time*. For stature see  $\emptyset B_D \vee$ .

 $H_D^\dagger H_D \frac{I}{X} \cdot$ 

$N$  *railroad; train*.

 $H_D H_V \frac{a}{V}$ 

(imitative: tab of board, dez fingers of legs)  $N_V$  *dive*. Considerable variety in kinds of dives can be shown by sig modification, e.g.--  $H_D H_V^{\wedge V}$  'feet first'.

$\bar{H}_D H_D^a \quad \text{---} \quad a \cdot \cdot$

(see following sign)  $N \vee$  *decrease, decrement; N a falling off.*

This sign is not seen as often as its opposite (following sign) perhaps because more emphatic signs or signs with additional meanings are used instead. For example, for a salary reduction:

$B_D^! \vee \perp^\#$  'cut' or  $\emptyset \overset{\cdot\cdot\cdot}{B}_D > \overset{\cdot\cdot\cdot}{B}_D < \vee$  -- implying loss of prestige.

$H_D H_a^{Dx}$

(imitative of piling up coins or chips(?); sig may be repeated, with or without tab and dez hands moving up)  $N \vee$  *increase.*

$H^\dagger H^\eta \cdot$

(imitative, tab of fulcrum, dez of beam; sig is made by raising and lowering wrist)  $N$  *weight; pounds.* Some signers use the sign for 'balance' --  $\emptyset B_D B_D^{N\sim}$  for these meanings.

$\bar{H} \sqrt{H}^{Ox}$

(initial dez; similar in formation to 'world', 'year' which see)  $N$  *universe.*

$H H_{\dagger}^x \cdot$

(initial dez perhaps, but note that both hands are edgewise and horizontal, contact at second joint)  $\vee N$  *name; be named.*

Another form of this sign  $\emptyset H^\dagger H_{\vee}^{\perp}$  'be called' may be used of persons but is usually applied to asking and answering about names of objects. See also  $B_D B_D^{x\#}$

$H_D \overset{\cdot\cdot\cdot}{H}_D^x$

(imitative: tab of seat, bent fingers of dez of legs)  $\vee$  *sit; N chair; furniture.* From this several other signs are derived:

$\emptyset H_D^\dagger \overset{\cdot\cdot\cdot}{H}_D^\top$  'throne' -- in church services

$\emptyset \overset{\cdot\cdot\cdot}{H}_\perp \overset{\cdot\cdot\cdot}{H}_\perp^a$  'sit in a circle'

$\emptyset O^\circ H^\perp$  'ride in a car'

$\emptyset \overset{\cdot\cdot\cdot}{H} \overset{\cdot\cdot\cdot}{H} \checkmark \cdot$  'furniture' -- some signers; regional

Because of individual differences one signer's bent H may be another's bent  $\vee$ -- fingers apart.

$H_D H_D^{x \dots}$

$N$  *salt*. Perhaps more frequently signed with fingers spread--  
 $V_D V_D^{x \dots}$ .

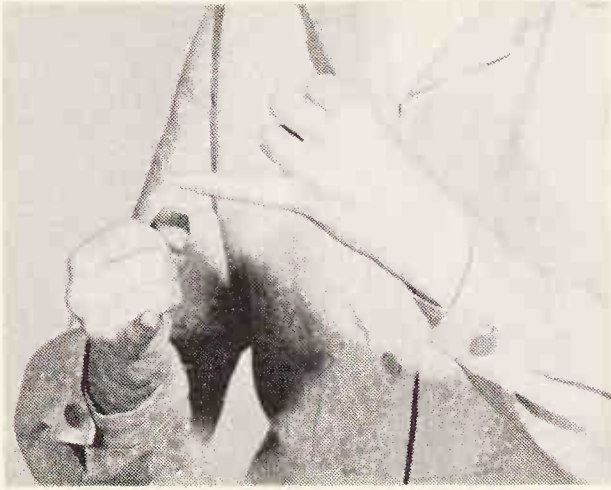
$H_D 3^{\pi}$

(variant of  $\emptyset H^{\pi} 3^{\tau}$ )  $v$  *borrow; mooch; cadge*. More colloquial than  $\emptyset \bar{K} K^{\tau}$  *borrow*.

$H_D \ddot{V}_x^{\omega}$

(see 'sit' above; heel of dez on back of tab)  $x$  *restless; unable to sit still*.

See also  $B_a \ddot{V}_a^{\omega}$

I<sub>></sub> II<sup>x</sup> X

The symbol for the configuration with fourth finger extended from the fist used as tab. Besides signs listed here some signs with G-tab have I-tab as variant form in some idiolects.

$\bar{I}_\wedge$  I<sub>v</sub><sup>^</sup>  
 (related to 'string', 'thread'; Humorous exaggeration) <sub>N</sub> *skinny person*; "bean pole". 'Thin' is signed  $\emptyset$  I<sub>T</sub><sup>v</sup>.

I<sub>></sub> I<sub>X</sub><sup>v</sup>  
 (tip of dez brushes past tip of tab) <sub>N X</sub> *last*. Occasionally seen with G-dez.

I<sub>></sub><sup>'</sup> I<sub><</sub><sup>></sup>  
 (when both hands move is written  $\emptyset$  I<sub>></sub> I<sub><</sub><sup>+</sup>) <sub>N</sub> *thread, string*.

$\bar{I}$  I<sup>x</sup>  
 (initial dez; lower end of dez fist strikes top of tab fist) <sub>N</sub> *institution*. Also signed and written  $\mathcal{D}$  I<sup>x</sup>.

I<sup>o</sup> O<sup>^</sup>(emphasizes 'I' ; tab held near chest) N *ego*; X *egotistical*.I<sup>π</sup> X<sub>Λ</sub><sup>□</sup>(imit.; dez thumb flicks off speck; tab may be G<sub>Λ</sub>) X *tiny*,  
*infinitesimal*. See article under 'small' Ø BB<sup>x</sup>.

K

 $\bar{K}$  K $K_a$   $K_v$ 

The symbol for the configuration like the 'k' of the manual alphabet used as tab. Only two signs are listed, and both of these may also be found under  $\emptyset$ -tab as double-dez signs using K. Individual signers may make others with the left hand stationary.

 $\bar{K}$   $K^x$   $\emptyset$   $\bar{K}$   $K_N^{\circ}$ 

(initial dez; little finger end of dez on thumb end of tab; both hands may be V)  $\vee$  *keep; be careful; take care of; x careful.*

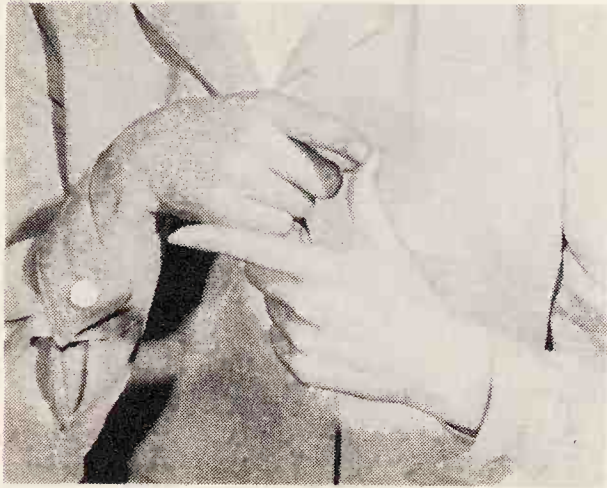
Some signers separate meanings by using repeat sig or the variant for the last three meanings.

See also  $A_{\phi}$   $V_T^x$ .

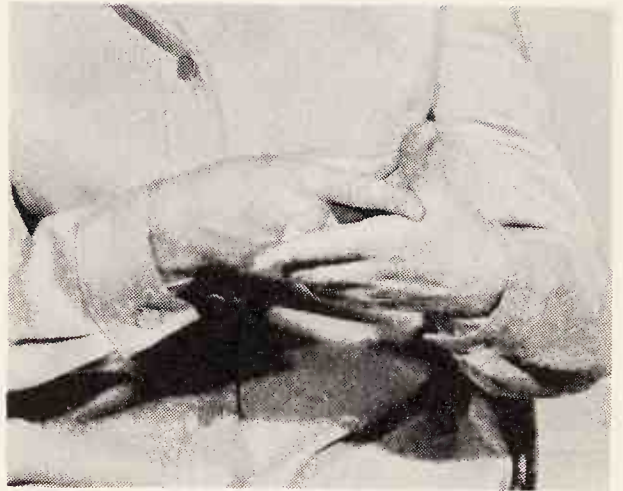
 $K_{a\phi}$   $K^x$   $\text{—}^{\circ x}$ 

(initial-dez form of 'exact'  $X_{T\phi}$   $X^x$ ; tips of second fingers meet; sig may have a small circle before touch; or may be a checked approach, then touch)  $x$  *perfect; N perfection.*

L



L G



L G

The symbol for the configuration with thumb and index finger making right angle used as tab.

L  $G_{\times \times}^{\vee \triangleright}$ 

(dez tip traces angle on tab)  $\text{N}$  *angle* -- used in mathematics primarily.

L  $G^{\times \perp \times}$ 

(dez tip touches pad of tab thumb then of tab index)  $\times$  *then; or.*  
Some signers oscillate the dez in the angle without touching.


 $\bar{O} \quad F_v$ 

 $O_{>} \quad G_{<}$ 

The symbol for the configuration, used as tab, with the hand rounded as in manual alphabet 'o' or elongated, thumb against middle finger joint. Many O-tab signs may show the tab slightly open like 'c', and some not listed here may be found under C-tab.

O  $\dot{A}_v^{\circ} \cdot \cdot$

(imit.)  $N$  gas, gasoline; gas station;  $v$  fill up.

O  $5_{\#}^{\circ \circ}$

(imit.; sig may be wide circular sweep; dez closes to elongated  
O)  $x$  included; all inclusive.

O $^{\circ}$   $F^{\wedge}$

(dez may flutter as it rises)  $N$  soul, spirit;  $x$  spiritual.

O $^{\circ}$   $F^{\circ}$

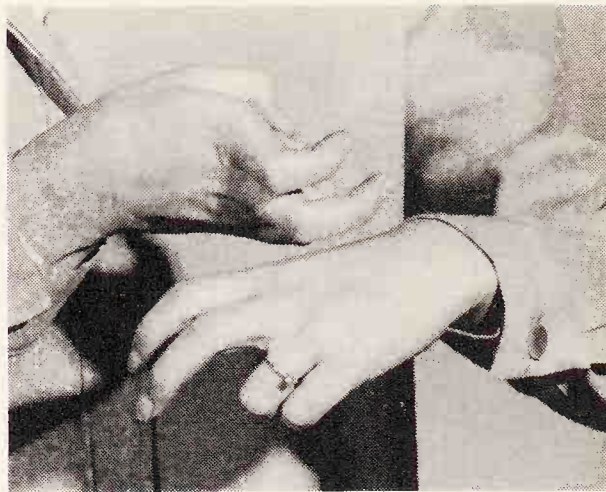
$N$  tea.

O  $F^{\circ \cdot}$

(imitative of putting ballot in box)  $v$  vote;  $N$  election. Southwestern signers use this sign for 'office'.



- $O_{>} G_{<}^{\circ}$   
 (also with  $G_{>}$  tab)  $\times$  *about, concerning, approximately.*
- $\bar{O}_a G_v^{\circ}$   
 (tab may be  $\bar{G}_\wedge$ )  $\times$  *around.*
- $O \sqrt{G}_{<}^{\circ}$   
 (tab may be A)  $\vee_N$  *orbit.* A recent sign whose currency in area of American sign language has not been determined; however, the similarity to 'world', 'earth', 'universe' and 'year' should assure it general acceptance.
- $O^{\circ} H_a^{\wedge}$   
 $\vee$  *resign; quit.* Context and situation determine whether a formal or colloquial gloss should translate this sign.
- $O^{\circ} \ddot{H}_v^{\top}$   
 (see preceding sign; symbolism of dez for legs is more pronounced here)  $\vee$  *withdraw; step out.*
- $O H_{\wedge}^{\circ}$   
 (see above)  $\vee$  *join; get into.* 'Join' is also signed  $\emptyset FF^{\top}$ .
- $O I^{\circ}$   
 (imit.)  $N$  *ink.*
- $O^{\circ} O_v^{\circ}$   
 (see following sign)  $\times$  *out.*
- $O O_v^{\circ}$   
 (imit.; tab may be open, C; dez is elongated)  $\times$  *in, inside;*  
 $\vee$  *deposit.* See also  $\underline{B}_v B_v^{\perp}$
- $O O_v^{\circ \cdot \cdot}$   
 (the preceding sign with repeated sig)  $\vee$  *save [money].* Also may be signed  $A_{\phi} V_T^{\times}$ .
- $O \ddot{V}_a^{\circ}$   
 (imitative, tab of person; see 'sit')  $\vee$  *get in [a car]; board [a train].* Riding in a conveyance is signed  $\emptyset O^{\circ} H^{\perp}$ .
- $O_{>} X_I^{\circ}$   
 (pantomime of dealing; dez may also be loose O)  $\vee$  *play cards.*


 $V_T \quad G$ 

 $\overline{\overline{V}}_> \quad \overline{\overline{V}}_<$ 

The symbol for the configuration with the first two fingers extended spread used as tab.

 $V_T \quad F \quad \overline{\overline{V}}_> \quad \overline{\overline{V}}_<$ 

(imit.; dez plucks first one then the other finger of tab)

$N$  choice--often of alternatives. For synonyms see  $\emptyset \quad F \overline{\overline{V}}_> \quad \overline{\overline{V}}_<$ .

 $V_T \quad G^x \quad \text{---} \quad \frac{a}{x}$ 

(dez touches tab second finger)  $x \quad N$  second. See  $\dot{A} \quad G^x$  'first', and Appendix B.

 $\overline{\overline{\overline{V}}}_D \quad \overline{\overline{\overline{V}}}_a \quad \dot{V} \quad \emptyset \quad \overline{\overline{\overline{V}}}_D \quad \overline{\overline{\overline{V}}}_a \quad \ddagger$ 

(imit., humorously, of opening jaws)  $x$  amazed, surprised, astonished, open-mouthed.

 $V_{T\emptyset} \quad V_T^x$ 

See  $A_\emptyset \quad V_T^x$  save.

$\ddot{V}_> \ddot{V}_< \dot{x}$ 

See  $\mathcal{D} \ddot{V}_< \dot{x}$  *hard*.

 $V_T V_\perp^{xax}$ 

(dez fingers touch opposites on tab, then dez turns so second touches index)  $v \times N$  *reverse*. Synonym:  $\emptyset V_a^p$ .

 $V_D V_D^{x\dots} \quad H_D H_D^{x\dots}$ 

$N$  *salt*.

See also  $\emptyset O_D^{v\dots}$

 $V V^\circ$ 

(imit.)  $N$  *plug in* [an appliance or lamp cord, etc.].



W    √W

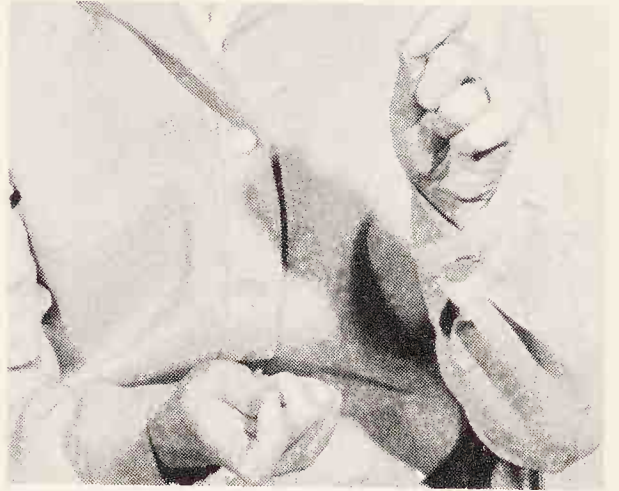
The symbol for the configuration like the manual alphabet 'w' used in one sign, 'world', as tab. As this sign is initial dez and similar in formation to several others in which dez and tab are both the same configuration, it is more reasonable to treat W as a dez temporarily used as tab than a real tab.

$\bar{W}$     √W<sup>ⓧ</sup>

(initial dez, and tab; same formation as 'year' and 'universe')

N X *world.*

X

 $\bar{X}$  X $\underline{X}_D$   $X_a$ 

The symbol for the configuration which has index finger bent, often touching thumb, used as tab.

 $\bar{X}$   $X \frac{1}{X}$ 

(also with  $\bar{A}$ -tab, dez hand strikes across top of tab and out about six inches)  $\vee$  *spoil, ruin*.

 $\bar{X}$   $X \frac{1}{X} \cdot \cdot$ 

(preceding sign with smaller sig repeated)  $\vee$  *tease; kid*.

See also  $\emptyset \bar{X} X \frac{1}{X} \cdot \cdot$

$\emptyset G_{>} G_{<} \cdot \cdot$

 $X_{T\phi}$   $X^x$  —  $\circ X$ 

(dez may make a small circle before touching tab; point of contact of thumbs and index fingers is small)  $X$  *exact, precise; specific*.

 $X_{T\phi}$   $X_{\perp}^x$   $\underline{X}_D$   $X_a^x$ 

(contact is between apices of tab and dez  $X$ 's; dez may come up from below)  $N$  *revenge*;  $\vee$  *avenge; get even with*.

See also  $\emptyset \overset{\cdot\cdot\cdot}{B}_{D>} \overset{\cdot\cdot\cdot}{B}_{D<} X \cdot$

2

## AMERICAN SIGN LANGUAGE SYNTAX

## 1 Language description

The words of any language furnish the material with which one begins a scientific description. This is equally true of the signs of ASL. Having entered at the word level, the investigator of language proceeds to examine the structure and substructure of these units. In the case of signs, the elements of substructure are identified as cheremes and classified as *tab*, *dez* and *sig*. The first published outline (Stokoe, 1960) of this kind of analysis identifies and distinguishes these structure points of sign language and will not be repeated here.

Of at least equal importance is the investigation that proceeds in the other direction from the basic substance which the signs of ASL constitute. The combinations of signs with each other to make compound signs are listed in the appropriate places in the dictionary. However, the combinations of signs with other signs in phrases and clauses is a matter of syntax proper and can be given a scant treatment in the body of a dictionary.

Syntax may be considered a set of laws or rules followed when the words of a language are put into phrases and clauses. Nothing like this has been attempted for sign language. In fact, some otherwise intelligent persons have stated in print that sign language has no grammar nor syntax. These statements actually mean that the writers have (1) no knowledge of the science of language and (2) only completely mistaken information about the ASL. Such double absurdity might be dismissed at once but for the fact that it occurs in works dealing with psychology and deafness. Few persons or groups can be understood without some understanding of their language; thus, the description of syntax and grammar of sign language as well as its vocabulary and substructure can be not only a corrective for unabashed ignorance,

but may be also a means of better understanding the thought of the persons who use the language.

While the substructure of signs (cherology), the inventory of signs (lexicon), and the rules for combination (syntax) make a simple scheme, in the actual American sign language this relationship is more complex. For the person who uses ASL, signs are only part of the lexicon. Many signs listed in this dictionary and many concepts not represented by signs here may occur in an ASL sentence as a rapid sequence of hand configurations, that is, as finger spelled English words. For every signer who knows English, the foregoing is true. Thus, the units of sign language syntax are of two very different kinds, both visual activity: signs as they are herein described and finger spelled English words.

This complicates the description of sign language syntax, since it may be more or less equivalent to English syntax. However, the extreme case -- that a signer spelled every word -- need not be a problem. In this case the phraseology, syntax, word order, or pattern will be exactly that of written English -- not of spoken English, since the activity of finger spelling reproduces only the vowels and consonants (the segmental phonemes) and not the pitch, stress, and other features of intonation that mark the contours of spoken English.

What follows then will deal with the morphology of sign language, the combination of signs in compounds and the composition of phrases and clauses as it differs from English morphological structure.

## 1.1 Utterances

For the analysis of language, an utterance may be defined as something that can be taken as a unit *prima facie*. In the case of speech, it is the language activity between periods of silence. A sign language utterance is directly analogous as far as human communication is concerned, but between the silence-sound and sound-silence transitions, it moves from some state of bodily activity having no linguistic significance into the opposite, and it ends when the linguistically significant activity changes back to its opposite. Although the strong contrast between language sound and silence is similar to that between significant activity



and rest, there is considerable difference. A speaker, for example, may be combing her hair before, during and after the period of speaking. The signer, on the contrary, begins in repose, makes signs, and returns to repose. This is probably one of the reasons hearing observers have commented on the poise, the serenity, or the inner stability of deaf persons.

Direct observation of sign language utterances and intensive study of filmed sign language conversations have shown that in about 90% of sign language utterances, the hands of the signer at the end return to the same position of repose from which they began to move linguistically. The position of repose almost always involves contact of the hands with each other, some other part of the body, an article of furniture or some other solid object. However, when the utterance asks a question, the hands do not drop so quickly to rest as normally. Instead, there is a perceptible period after the sig of the last sign while the hand or hands either remain in the position reached in the last sig or move out toward the person being asked. The hands may even reach beyond the limit of the zero tab region, that region where the signer's hands move with no noticeable extension forward.

Another kind of juncture may precede the return of the hands to the position of repose and this juncture is in contrast to the question juncture described above. This occurs when the signer is interrupted, and is marked by a cessation of activity with the hands halted in the position and with the configuration they had at the moment of interruption. There are two kinds of subsequent behavior -- a continuation of the utterance or a conclusion of the utterance, marked by movement of the hands from the halted stage to the position of repose.

The juncture associated with questions includes more than manual activity, for a facial expression is related to it even as stress or pitch accompany the vocalic components of speech. These junctures were determined and the detailed analysis of their allocheric occurrence examined by Miss Virginia Covington (unpublished paper "Juncture in American Sign Language," Georgetown University, Institute of Language and Linguistics, 1964).

This phase of sign language behavior is of fundamental importance, and to the writers' knowledge has never been mentioned in

the literature about American sign language. Many teachers and psychological counselors of the deaf who have been fairly successful in learning to make the signs and to finger spell and read the signing and spelling of deaf pupils and clients, have formed the impression that deaf persons are unresponsive, overly dependent, or lacking in self-reliance. What produced this impression seems to be a number of experiences of this kind: the teacher or counselor asks a question or gives a direction and gets no response but a watchful waiting attitude, often interpreted as the expectation of prompting or of help. But what has really happened in the linguistic situation is that the teacher's or counselor's utterance, correct enough in sign production and order, was followed by the kind of juncture that signals the end of a statement. The watcher is not unresponsive; on the contrary, he is responding perfectly correctly, waiting for the next utterance to follow, which the signer's "out of awareness" signal has told him is coming.

When, however, the teacher or counselor holds his hands fixed in the last position reached in the sign of the ultimate sign or moves them toward the class or client still fixed in the deaf configuration, he finds that his question has been perceived as a question and a signed answer or other appropriate answer is the response.

In the conversation of signers it has been observed that the time the hands are held in questioning position is variable, but single-frame analysis of filmed conversation shows that the question-asking signer's hands begin their relaxation and descent to rest at the same time the responding signer's hands are assuming a configuration and moving up from rest.

## 1.2 Utterance initial activity

Spoken interchanges in our culture often begin with a call to the person addressed or a general noise, traditionally called an interjection. This may be anything from a deferential "Sir" or "Ma'am" to a casual "Hey you!" Getting attention to an utterance in the sign language is a visual matter and therefore quite different. A signer requires the direct vision of the addressee, while the speaker may be heard out of sight. But the signer can

see when the addressee is attending, where a speaker cannot know this of a potential listener except by paralinguistic cues. Sign language utterances may begin with no more preliminary than a look. However, if the addressee is not looking, a wave or touch or some other signal may be used to attract his attention. This matter is really outside the field of microlinguistics but well within that of human communication, where English language and sign language activity both may be regarded as parallel cultural events. Therefore, use of attention-getting signals after the necessary effect has been achieved is just as excessive in one language as in the other, but it should be remembered that a repetition of calls which would annoy a hearing person may be quite imperceptible to one who is deaf, and the repetition of visual activity that would be interpreted as excessive by a hearing person may be quite necessary to establish sign language contact.

## 2 Morphemics and syntax

Within the utterance, the events which can take place are much the same as those within any language utterance. Questions are asked, answers given, statements made, commands or requests issued, feelings expressed, and so on. To describe the syntax of sign language requires two kinds of answers: what different kinds of signs are used in these utterances, and what are the arrangements of the kinds? An adequate answer to the first question presumes a full description of the morphemics of sign language, and that in turn depends on a description of the ways the different cheremes of sign language go into combination as *morphochers*. So far neither the morphemics nor the morphocherics of sign language has been described. One reason is that the compilation of the lexicon, once the cheremes had been defined, has taken an inordinately large share of research time, especially because it involved the use of a newly invented writing system with all the problems inherent in a new model. The other and overriding reason that the whole sequence of cheremic, morphocheric, morphemic, and morpho-syntactic statements have not been made is that the precise nature of these levels of language organization has been discovered, tested, and enunciated (by H. L. Smith, Jr. in consultation at Gallaudet College; August 1964) only as this volume is in the final stages of preparation.

What is offered here, pending the fuller description this new information will make possible, is syntactic description of two kinds. The first is incorporated in the individual entries of the dictionary; the second in what follows.

## 2.1 Syntactic "parts of speech"

In English, as in Indo-European languages generally, the principal constituents of the sentence are subject and predication, with complement and adjunct as possible completion or extension of the predication. Nominal material with suitable modifications can appear in subject or complement roles; verbal material occurs in predication; and adjectival and adverbial material serves as adjunctive constituents. Even so relatively uninflected a language as English has clearly defined morphemic word classes: the plural and possessive morphemes of nouns, the verb and the pronoun paradigms, and numerous morphemes which can derive one class from another. When nominality, verbality, and their complement can be defined in terms of such morphemic distinctions, the syntactic classes *noun*, *verb*, and *pronoun*, and *adjective* and *adverb*, and further the semological functions *subject*, *predicate*, *complement* and *adjunct* can be established on firm bases. What then is the case with sign language?

In the first place it may be said again that one may use signs as if with English syntax. The signer may take each sign as equivalent to an English gloss of that sign and construct sentences as if he were saying or writing or finger spelling English sentences. But he must respect one large caveat. He must know and observe all the prohibitions noted in this dictionary--and probably a good many not listed--against using certain signs in some of the syntactic frames the gloss may fill. In short, however useful a literal sign-for-word translation may be in some situations, it is useless for establishing syntactic sign classes.

One class of signs is definitely nominal--its members nouns by any semantic criterion. This is the class of proper nouns or "name signs" as they are called. Like English proper nouns, they can be given adjectival function when necessary. But they constitute a very special class of signs chemically too and are treated in a separate appendix (B). Common nouns, signs which

can be used for any member of a larger or smaller class of "persons, places, or things" are not at all well-defined chemically. Some of them, it is true, have a morpheme "repetition", so that the sig done once indicates singularity and repeated indicates plurality. The dictionary entries identify these, but they seem to constitute only a minority class of semantically common nouns.

## 2.11 Sign verbs

Many sign verbs are signs with zero-tab, but many signs with verbal use in predication have other tabs. One way of defining the verb class in English morphemically is by affixing the subbase "-er" to a base to derive a noun with the general meaning ("seme") 'one who -----s'. A word which will fill the blank is a verb. This test has a parallel in sign language. A verb sign immediately followed by the sign  $[\ ]BB^{\vee}$  becomes a noun sign denoting a person who does what the verb sign specifies. [Two glosses for this sign are common when it is used alone: 'individual', 'person'. Some of the manuals name it "the body sign."]

Between morphemic establishment of a verb class and appeals --direct or through English glosses-- to a semantic classification is the possibility of semological identification. There appear to be verb "semes." This term refers to patterned partials of meaning, just as "morpheme" refers to patterned partials of syntactic valence. If "meaning" is the term for the totality of whatever outside language an utterance in some language refers to--whether the referents are in the physical universe, the total culture, or the "mind" and "heart" of the speaker--then semology deals, inside language, with meaning-carrying structure which can be defined in terms of the syntactic, morphemic, and other structures underlying it.

In sign language there are a number of signs having sigs which move the dez toward the signer and many of these have such translations as 'have, take, get, accept, borrow, come, receive, learn, choose, want'. There are also signs glossed 'give, lend, reject, teach, announce, go', etc. which have sigs of movement away from the signer. It would not be difficult to find, in these two groups of signs, semes of opposite sense, even without reference to the meaning of their translations. The "toward" or

“away” element in each of these signs has heretofore been described as a sig chereme, symbolized ‘ $\tau$ ’ or ‘ $\perp$ ’. But in the light of the newly articulated methodology of H. L. Smith, Jr., these cheremes--rightly so called when they are being identified and distinguished--at the next level (his “morphophonics”), are seen to be *morphochers*. These are the material formerly defined as cheremes now being used as the basis of *morphemes*. Thus ‘ $\tau$ ’ is the morphocheric basis of a morpheme,  $\tau$ -, found in all the signs of the former class above. This morpheme in turn is the material the language uses as the seme “get”, “toward” or whatever descriptive name we want to give it.

In logical terminology, this set of sign verbs is the set intersection of the set of signs answering the above cheremic, morphocheric, and morphemic description with that set of all signs that include “approach” in their meaning.

This kind of analysis does establish a class of sign verbs but leaves out many others which may be verbs too. Nevertheless, the stage at which morphochers are identified allows us to recognize members of the class under other guises. The verb sign ‘know’  $\wedge B_{\tau}^{\times}$  does not have the chereme / $\tau$ / and ‘don’t know’  $\wedge B_{\tau}^{\times \perp}$  does not have the sig chereme / $\perp$ / alone, but it is easy to see that “touch” / $\times$ / is movement toward the signer ending in contact of dez with tab. While it is possible to find “touch” in contrast with / $\tau$ / in cheremic analysis, here we have a different level of language structure. The morphocher “toward”  $\tau$ . is being actualized as the chereme “touch.” Other actualizations are a touch on the temple or cheek or a slight wave or bending of the dez hand toward the signer. There was great difficulty in trying to treat these phenomena as allochers of / $\cap$ / and / $\times$ /, but as actualizations of the morphochers  $\cap$ . and  $\tau$ ., these and other individual and dialectal variations are accountable. ‘Know’ is seen to be a verb of the kind which has the  $\tau$ . morphocher as sig.

Similarly, ‘don’t know’  $\wedge B_{\tau}^{\times \perp}$  uses “pronate” / $\nu$ /, the turning of the palm outward along with the morphocher  $\perp$ . Some signers in fact move the hand away or down (also  $\perp$ .); but even the simple inversion of the palm is a form of “movement away.” However, all the different occurrences of this sign show another morpheme in its structure. The simple opposition of direction in  $\tau$ . and  $\perp$ . will account for such converse pairs as ‘come, go;

borrow, lend; be taught, teach'; but 'know' and 'don't know' are not conversely but inversely related. The pronation of the *dez*, found also in 'bad' and 'misunderstand', is clearly a seme of inversion or negation with a morphemic and morphocheric basis in the chereme /v/.

Regardless of the number of signs that may be added to the  $\tau$ . and  $\perp$ . verb sign classes by this kind of analysis, those verbs in zero tab which define the class work in syntactic arrangements quite foreign to English. It is common in pedagogical grammar to speak of "action" in a sentence originating with the subject or "actor" or "agent" and *proceeding toward* the object or "recipient" of that action. Although the metaphorical nature of this description is probably not apparent when used as a description of certain sign language sentences, it is not metaphorical at all but a literal description. The signer is visibly present, obviously, in every sign language utterance in a way that a speaker is not in a spoken utterance unless he makes overt reference to himself. Therefore, a great many verb signs which start or move outward from the signer must be translated 'I ----' even when there is no sign for 'I' in the utterance. The second person, 'you', is likewise present, at the opposite of the line of vision joining signer and addressee. Thus a sign like 'give'  $\emptyset O_{\tau} O_{\tau} \overset{a}{\perp}$  may be all that is needed to translate 'I gave you.' Of course, if the signer has been talking about someone else, he may sign 'I'  $[\ ] I^{\times}$  or  $[\ ] G_{\tau}^{\times}$  to signal the change of person.

This feature of morphemic and syntactic and semological verb structure has an effect also on signs for the third person. First and second persons in signing are the opposite and interchangeable ends of an imaginary but well-defined line of sight. A third person or a fourth--even a fifth if needed--is designated by pointing at an angle to that line. If the third person referred to in an utterance is present, both parties to a sign conversation will point directly at him or her, the signer to his right and the addressee to his left or vice versa. It is thus easy and not in the least confusing to put a fourth person into the utterance by pointing to the other side of the base line. And by pointing at acute or obtuse angles to the line, additional persons may be designated and distinguished. These other persons, from the third onward, need not be present; but such is the spatial orientation of persons

using primarily a visual language that the first reference to an absent person is most likely to be pointing in the direction he is from the signer, if that can be known.

In view of all this, the kind of sign activity the editors had first thought of as inflection of verbs, with change of  $\tau$ . to  $\perp$ . being change to passive voice, may better be treated as a reversal of personal reference. Thus 'give'  $\emptyset O_{\tau} O_{\tau} \overset{a}{\perp}$  has signer as subject, and 'be given'  $\emptyset O_a O_a \overset{p}{\tau}$  is really still 'give' with signer as "object-recipient." Such a sign may be varied (inflected in a different sense) for different subjects and objects. 'I gave you' moves directly toward the addressee. 'I gave him' will move at an angle to the base line. 'He gave me' will move at the same angle but in the opposite direction. In some circumstances, though, 'I was given' would make the better translation.

Time, always a central matter in the morphemic and syntactic and semological structure of verbs in Indo-European languages, seems to be in sign language a sentence or utterance rather than a verb matter. Unlike an English finite verb, which must indicate tense, a sign verb will remain uninflected for time. Instead, the sentence or utterance as a whole will have whatever time reference the situation or a general or specific time sign has indicated until a change is signalled. Thus, a signer late for an appointment may begin immediately narrating the accident which delayed him and use the same verb signs he would use in describing something happening in his presence. However, the general signs 'past, formerly', or 'later, in the future' may be used to indicate the time of all that follows. The time-line is another imaginary line which may be thought of at about the level of the signer's right ear. Forward from the signer is time to come, 'later'; and backward, over or behind the shoulder is time past, 'formerly', 'back then', 'long ago'. Time on this line is indicated by moving the B-dez forward or backward. The present, however, is a sharp bend in the line, for 'now', 'present time' is signed with the hands moving down in zero tab:  $\emptyset Y_a Y_a \vee$ .

Specification of time -- 'a week ago', 'in three years', 'next month', 'yesterday' and the like -- can also control the time reference of a whole stretch of signing. Since these things are so in sign language syntax and since psychological studies have shown that a person's time sense is in part mediated by hearing, a



specific instance of Whorf's hypothesis might be that the deaf person, for whom sign language with pervasive instead of verb-imbedded time indication is native language, will have a different sense of time. The suggestion and the testing of the hypothesis are, however, outside the scope of this descriptive essay.

## 2.12 Auxiliary verbs

One way in which sign language does resemble English syntax is in the use of auxiliary verbs. Signs which regularly occur before verb signs and make constructions best translated by English auxiliary constructions are classed as auxiliaries. Not all these signs are verbs when used by themselves, but English also has constructions which admit other parts of speech. Compare *could do it* with *was able to do it* for instance.

The sign for 'future' or 'later'  $\emptyset \mathcal{B}^{\perp}$ , when followed by a verb sign no longer has nominal or adverbial weight but makes a construction very close indeed to the English *will-mode*. The subject of the construction may be spelled or signed or not. If not, the signer, 'I', is the subject. The construction serves to express both the sense of future action and the idea of determination. The signer may make the difference between simple future and determination clear by a more intense sig on the sign under discussion, 'will'; but he may equally express it with facial expression over the whole utterance. Again when the auxiliary construction and the adverbial sense, 'later', occur in the same utterance, some signers may let the sig of the latter carry farther forward.

This construction uses for negation a single auxiliary sign. Such sentences, for instance, as 'I will not drive' in the sense of 'I refuse to drive' show the 'will' sign replaced by a sign often glossed 'refuse'  $\emptyset \mathcal{A}^{\dagger}$ . The negation of the future sense, as in 'That will not happen', may also use this auxiliary sign.

Other constructions more or less similar to modes in English are those using signs for 'can'  $\emptyset A_D A_D^{\vee}$ , 'should'  $\emptyset X_D^{\vee \cdot \cdot}$ , 'must'  $\emptyset X_D^{\vee}$ , 'may' or 'might'  $\emptyset B_a B_a^{N\sim}$ , and 'let'  $\emptyset B_V B_V^{\eta}$ .

The first of these,  $\emptyset A_D A_D^{\vee}$ , sometimes done with a single dez only, is like 'will' in having a different sign as its antonym.

'Can't' is  $G_D G_D \dot{X}$ , the dez index slaps down the tip of the tab index, and no other negative indication is needed.

The next two, 'should' and 'must' as the translation has it, differ simply in sig. The former has a small repeated downward motion, the latter a single sharp motion. Both these may be made negative with the common negative sign  $\cup \dot{A}^\perp$  preceding or following. But negation with these may be signalled by a shake of the head while the sign is being made.

'May', 'might'  $\emptyset B_a B_a^{N\sim}$  in sign language verb constructions refers simply to probability. Another sign, translated 'let, allow, permit', is used in constructions referring to permission. Both these auxiliaries use the normal negative signs, having no direct antonyms in auxiliary constructions. With these two signs and the constructions they enter, the similarities and differences between sign language and English become more complicated. One metalinguistic indication of this is the writing of students who use sign language and try to make a direct analogy between 'may' and 'let' constructions in sign language and in English. The fact that the sign language uses no sign for the infinitive while the English language sometimes uses a single auxiliary and other times uses *to* before the infinitive leads to "mistakes" in writing which nevertheless illuminate syntactical features of sign language structure.

In addition to the auxiliary signs which form constructions translatable as English modes and modals, sign language has others which fit fairly well into the region of the English phase and aspect. The first of these is the sign  $\bar{B}_> B^{>\dot{v}}$  which translates *have* or *has* or *had*. This sign used alone has the verbal sense of 'finish' or 'end'. It can also have nominal use: 'end', 'ending'. Moreover, it has a variant made with one hand or both in zero tab,  $\emptyset B B^D$ , which has exactly the same auxiliary force. When either of these signs is followed by a verb sign it indicates the perfected or completed phase of that verb sense.

This pair of auxiliaries also has a single sign antonym, or inverse,  $[\ ] \sqrt{B}_V^{\eta\tau}$ , which translates both *have* and *not* or *haven't*, *hasn't*, or *hadn't*. Alone this sign has the gloss 'late' as in the sign sentence 'Sorry, I'm late.'  $([\ ] A_T^{\circ} [\ ] \sqrt{B}_V^{\eta\tau})$  But with a verb following, it has the sense of negation of the completion

or perfection of the following verb's action. A more emphatic negation of the same kind is supplied by another auxiliary,  $\emptyset B_{\downarrow}^a$  which is usually glossed 'never'.

A sign auxiliary which seems to combine senses of the English phase and aspect is the sign often glossed 'recently'. In some uses it seems to have a time sense primarily, that is, to be adverbial rather than verbal. For example:

$$\left[ \downarrow V_T^{\perp} \quad it \quad \} B_T^{\eta \cdot} \right]$$

'I saw it recently.'

This sign has a more different time reference from English *recently* and can mean a matter of minutes ago or a few days or weeks. When this sign is followed by a verb sign, however, it may give a sense best translated 'have just been ---ing':

$$\left[ \} B_T^{\eta \cdot} \quad \cup G_{\wedge} G_{\wedge}^{I \sim} \quad \emptyset A^1 A^x \quad \emptyset G^{\perp} \right]$$

'I have just been talking with him.'

or, 'I had already talked with him.'

The construction with this auxiliary may sometimes suggest translation as a modified past tense:

$$\left[ \} B_T^{\eta \cdot} \quad \} G^x \quad B_a \quad Y_D^x \right]$$

'I just heard that.'

Another sign,  $\} X_T^{\vee \cdot}$ , is synonymous with  $\} B_T^{\eta \cdot}$ , but the former will always denote a matter of minutes or hours at most.

The sign glossed in the handbooks as 'since' or 'up until now'  $[\ ] G_{\vee} G_{\vee}^{\hat{a}}$  also has in constructions with a following verb sign the sense of the English phase and aspect combination:

$$\left[ [\ ] G_{\vee} G_{\vee}^{\hat{a}} \quad \emptyset H_{\perp}^{\circ \cdot} \quad \emptyset B_{\perp}^{\perp} \quad \wedge I^{\wedge} \right]$$

'I have been using your idea.'

But these signs may also appear in this order:

$$\left[ \emptyset H_{\perp}^{\circ \cdot} \quad \emptyset B_{\perp}^{\perp} \quad \wedge I^{\wedge} \quad [\ ] G_{\vee} G_{\vee}^{\hat{a}} \right]$$

'I have been using your idea right along.'

or, 'I have been using your idea.'

The negative of these verb constructions may be conveyed by the auxiliary 'haven't':

$$\left[ [\ ] \downarrow B_{\vee}^{\eta \cdot} \quad \emptyset H_{\perp}^{\circ \cdot} \quad it \right]$$

'I haven't used it.'

This sentence may be a categorical denial or a diplomatic answer equal to "I haven't got around to using it yet, but..." If the signer wishes to avoid any hint of unfulfilled intention, he may use the basic negative sign, leaving the time idea to the context:

$( \cup \dot{A}^{\perp} \quad \emptyset H_{\perp}^{\circ} \quad i t )$

'I haven't used it.'

or, 'I didn't use it.'

The signer who knows American sign language well is not limited to the auxiliary constructions treated here in making various predications. Facial expression, bodily attitudes, and variations in the manner of making a sign can modify meaning, even as both suprasegmental and paralinguistic elements can in speaking. For example, in a situation where the congruous English utterance might have been 'It really did happen!' or 'It *has* happened, I tell you', a signer used but a single sign -- no subject sign, no auxiliary -- just the sign 'happen'  $\emptyset G_a G_a^{\dot{v}}$ . But he held the position reached by the sign an instant and made two short jabs outward:  $( \emptyset G_a G_a^{\dot{v} i i} )$  This example contains stylistic and rhetorical as well as syntactic features, but as an actual occurrence it serves to indicate the variety and complexity of sign language structure. Further investigation of the kind H. L. Smith, Jr. calls morphophonetic should make possible more accurate assignment of such details to formal and to rhetorical systems.

Although sign language has auxiliary verb constructions that in some ways parallel and in others diverge from English mode, phase, and aspect, it has no construction to parallel the English resultative-passive voice. The inclusion of personal indication dependent on verb direction within the verb sign itself allows a shift, but a different kind of shift from the active-passive inversion.

## 2.2 Prepositions and adverbs

A number of words in English may be prepositions when followed by a nominal object, and adverbs when they follow a verb construction. Signs which translate these words also have their double function, but sign language seems to prefer using a single

verb to a verb-adverb combination. In English *enter* is less frequent in occurrence than *go in* and usually considered on a different style level. But the sign glossed 'enter' is standard for the concept 'go in' and signers rarely if ever make a unit 'go' and 'in'.

Another very important difference between sign and English structure is that the latter employs a great many verb-adverb constructions in a figurative (often called "idiomatic") sense. Such constructions as *take in*, 'deceive'; *go into*, 'investigate'; *wake up*, 'awake' or 'pay attention'; *get over*, 'recover'--the list is long indeed--are translatable of course, but not by a literal sign-for-word replacement. As in any translation the sense of the syntactical construction takes precedence over the meaning the words are conventionally given in isolation. Because sign language and English are so close in so many parts of their structures the unwary can be led into all kinds of mistaken assumptions in translation in either direction.

Some signs which have prepositional and adverbial uses also have, unlike their English glosses, a verbal use as well. That is, signs which express a spatial relationship (e.g. *on*, *in*, *under*, *above*, *behind*, *through*), because they are as signs the result of physical movement, also have a temporal element. That is, the *dez* in making the sig moves through, over, behind, or into the tab. Thus such English syntactic units as 'go to', 'climb on', 'get in', 'go ahead' are rendered by single signs that may appear more like the preposition than like the verb as these are listed in the dictionary. The sign 'with'  $\emptyset A^1 A^x$  or  $\emptyset A^1 A^\perp$  takes the gloss 'accompany', but the real English equivalent is 'go with'.

### 3 Syntax and semology

Detailed statements about the syntactical system of ASL presuppose a complete description of the morphemic and morphocheric systems--a disproportionately large appendix for a first lexicon. Nevertheless some general remarks are in order here. The following discussion will treat ASL syntax and semology comparatively with English for reasons which will become increasingly clear.

The stress, pitch, and juncture system of English allows such a functional unit as

(a) *the elevator in the Washington monument*

to appear alternatively as

(b) *the Washington monument elevator.*

In both the intonation patterns signal unequivocally that *the elevator* is being named. In (a) primary stress has been displaced from *elevator* to *monument*; a signal that the naming is not complete until the juncture of the end of *monument* has been reached.

ASL has only one way of naming the same object:

(c) [ ]  $W_T^{\perp}$  *monument*  $\emptyset \bar{B}_a V_v^N$  .

This appears closer in word order to (b) than to (a); but close as it is, the two are not identical. An obvious difference is the omission from (c) of the definite article.<sup>1</sup> A less obvious, but nonetheless important difference is that (c) does not reproduce the stress, pitch, and juncture pattern of (b).

There is, however, the distinct possibility that a signer may produce this equivalent unit:

(d) *the*  $\emptyset \bar{B}_a V_v^N$  *in the* [ ]  $W_T^{\perp}$  *monument.*

The spelling out of the articles and the preposition as well as the word order of (a) indicates that a different system is in use here. The signer is using manually represented English, not ASL.

Because the syntax of (a) and (b) may be described very fully in terms of morphemes, morpheme classes, superfixes, and suprafixes, they are different syntactically. Nevertheless they are semologically the same. Clearly the other pair, (c) and (d) have somewhat the same relationship, and because this dictionary has a practical as well as a descriptive purpose, the results of a large amount of microlinguistic analysis will be anticipated and units of the kind represented by all four will be called *nominal fields*, a semological term: a nominal field names something or someone.

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<sup>1</sup>The relation of (c) to (b) also closely resembles the "model-imitation" relationship explored by Roger Brown and Ursula Bellugi, "Three Processes in the Child's Acquisition of Syntax," *Harvard Educ. Rev.* 34 (1964) 133-151.

It follows then that to translate an utterance of English one may, as a first step, identify the nominal field or fields in English and reproduce them by using signs for the words that appear in this dictionary as glosses and by spelling the remaining words, retaining the English order. A further step requires observation of sign language in use and recognition of those true sign language nominal fields equivalent to the manually represented English. For a number of signs the dictionary entries indicate some of the commoner nominal field sign sequences, but only a tiny fraction of these can be recorded. The one generalization to be offered must be treated with much skepticism. It is that there may be a semantic ordering in ASL nominal fields, so that each successive sign narrows the reference. For instance, in (c) above, first the city, then a structure in that city, then a feature of that structure.

This accords with an even larger and still more tentatively offered hypothesis that the trend in ASL sentences is from the more general, wider concept to the more exact, narrower. Time indication is not part of the verb system but very often sentences begin with one or more sign morphemes setting the time, the verb morpheme or morphemes later denoting a specific action or phase of action within that time. Much more analysis must be made before such broad hypotheses can be validated or rejected, but it is useful to remember in attempting to learn and use ASL that one difficulty arises from the circumstance that the signer usually begins a conversation, puts a question, or makes a statement with a portion of the utterance that a nonsigner would not use as opening. Often it seems the first sign or signs have the most general reference. To give a single instance, a student often says to a teacher: "I would like to ask, if I may, about my average;" or a sentence substantially like this. In the same situation a student who uses ASL "like a native" will probably make first the sign 'average'.

Finally it must be said once more that the scientific description of American sign language is barely begun, that the first steps need restudy and extension, and that many important matters of syntax and semology are as yet unrecognized. However, the work on which the present description is based has already been

applied with some success to teaching the language (Fant, 1964) and served the purpose of bringing ASL to the attention of students of language and human communication.



## NAME SIGNS AND ASL NUMERATION

## 1 Subsystems within ASL

Sign language and the English language are different in most respects, yet within the overall system of communication of deaf persons in America it is possible to characterize the manual spelling of English morphemes as a subsystem of ASL. Even though deaf persons may at will use the manual alphabet alone for an exchange and so be using written English as their language, the occurrence of finger spelled words in a stretch of ASL does not at all make signing a subsystem of English. Overwhelming evidence of the opposite view, that manual spelling may be a subsystem within ASL, are the numerous signers who use finger spelled English words but have little or no control of the syntactical system of English.

## 1.1 Name signs

A closer look at ASL reveals, besides the finger spelling of English words, two other subsystems of considerable interest, name signs and number signs. Name signs differ from other ASL signs in two linguistic and two metalinguistic respects.

Differences in places where a sign is made which would be allocheric, not contrasting enough to constitute different signs, may be for name signs sufficient to distinguish different persons. Thus in the double-dez sign 'responsible' either shoulder of the signer may be the tab. But in an ASL community the same dez tapping the front of the left shoulder may designate one person and tapping the right shoulder a second. Similarly the face tabs, high, mid, low, and side may be increased in number, and two name signs may be distinguished by no more than the difference between the upper lip and the chin.

Name signs differ from other signs also by the proportion of initial dez, that is, instances in which the dez of the sign is the manual alphabet configuration for the initial letter of the word in conventional spelling. While initial-dez signs are only a small

fraction of ASL signs, the great majority of name-signs use as dez the initial letter of a person's first or last name.

In one semantic or metalinguistic respect name signs are like English proper names, for both refer to a particular person instead of to an object or concept common to the experience of all who use the language. However there is also a difference here. Name signs while having ultimately a unique referent, a particular person, may refer, because of having an initial dez, first to the name and through it to the person. For this reason they require care in translation as do other signs. For instance, most of the administrative officers of Gallaudet College have name signs known to and used by the student body and a widely dispersed alumni group. In signing these will appear simply as  $\cup E^{\times}$ ,  $\cup G^{\times}$ ,  $[\ ] B_D^{\times}$ ,  $\cup K_T^{\times > \times}$ ; literally 'Elstad', 'Detmold', 'Benson', 'Phillips'. However all but the most socially inept would say, interpret, or translate these in writing as 'President Elstad', 'Dean Detmold', 'Dean [of women]' or 'Miss Benson', and 'Dean [of students, Richard] Phillips'.

Sometimes a visible peculiarity may be the etym of the sign, as in  $\wedge L^{\#}$  'Gallaudet'. This, an imitation of the action of removing pince-nez, was originally the name sign for Thomas Hopkins Gallaudet who brought to the United States in 1817 the French sign language that became ASL. Made with a repeated sig it is also the sign for eyeglasses, but as a name sign it has had a semantic development that few others show. First a name sign for one person, it became a sign for a family (cf. 'Washington', the personal and city name  $[\ ] W_T^{\perp}$ ), and further the sign for the name used adjectivally. It is still used thus in referring to Gallaudet College and things pertaining to it.

The second metalinguistic peculiarity of name signs may help to explain why few of them have become common nouns or adjectives in the language. The real province of name signs is the small, closely grouped sign language community, most often found in a residential school where pupils may come as young children and remain a decade or more. In the cliques, coteries, gangs, or clubs characteristic of all growing children, sign names originate and then spread to the larger but still limited, often enclosed community. There the children have the child named himself as referent for the sign and only secondarily his given name, nick-

name, or surname even though it has probably given its initial letter as dez for the sign. Because the person rather than the name is the real meaning of the sign, and because a community may have several Johns, Joes, Jerrys, Josephines, and Janes, the name signs current in one community do not become standard ASL signs for persons with the same given name. Further tracing of the nature and use of name signs would lead out of linguistics to cultural anthropology and the study of changed groupings, more diversified activities, and progressive enculturation or sophistication of the signer.

## 1.2 Numeration in ASL

The subsystem that signs for numbers and numeration constitute combines features of signing proper with finger spelling. Letters are shown, with the following exceptions, by exhibiting the hand in a precise configuration with no more motion than is taken to get the hand to that configuration from a previous one. The exceptions are 'j' and 'z' in which the little finger and index finger, respectively, are used to draw the letter shape in the air. To go from 'k' to 'p' as from 'u' to 'n' requires no configuration change, but a bending down at the wrist. And 'h' is 'u' rotated so that the fingers point out to the side. Signs, however, are always a combination of place, configuration, and movement--tab, dez, and sig. Some "signs" for numbers in ASL are simply configurations shown as letters are, some are signs proper with tab, dez, and sig. Moreover, movement when it is not cheric, that is when it is not required to make the "sign", may be used stylistically or paralinguistically. For instance 'two' needs only the hand in manual alphabet 'v' configuration, that is the V-dez, but shaken in a small sideways arc it could be a complete utterance reminding the addressee of a two o'clock appointment.

The following table (adapted from "Sign Language Structure," Stokoe 1960) summarizes in one place information scattered throughout the dictionary in entries on the individual signs. For all the cardinal numbers except 1,000 and 1,000,000 the tab is zero with the dez hand in the same place it would be held for finger spelling.

## 1.3 Table of cardinal numbers in American sign language

| Number        | Configuration<br>(Fingers: tb, 1, 2, 3, 4)       | Motion  |
|---------------|--|---|
| 0             | 'o' of manual alphabet                           | none  |
| 1             | 1 upraised                                       | none  |
| 2             | 1, 2 upraised                                    | none  |
| 3             | tb, 1, 2 upraised                                | none  |
| 4             | 1, 2, 3, 4 upraised                              | none  |
| 5             | tb, 1, 2, 3, 4 upraised                          | none  |
| 6             | tb, 4 tip contact; 3, 2, 1 upraised              | none  |
| 7             | tb, 3 tip contact; 4, 2, 1 upraised              | none  |
| 8             | tb, 2 tip contact; 4, 3, 1 upraised              | none  |
| 9             | tb, 1 tip contact; 4, 3, 2 upraised              | none  |
| 10            | tb upraised from fist 'a'*                       | shake or twist to right                                       |
| 11            | fist 's', (1)**                                  | (1) snaps up from under tb                                    |
| 12            | fist 's', (2)                                    | (2) snaps up from under tb                                    |
| 13            | fist 's', (3)                                    | (3) snaps or opens from fist                                  |
| or,           | (3) upraised                                     | <i>nod 1, 2 together</i>                                      |
| 14            | fist 'a' or 's', (4)                             | (4) snaps or opens from fist                                  |
| or,           | (4) upraised                                     | <i>nod (4), tb in palm</i>                                    |
| 15            | fist 'a' or 's', (5)                             | (5) snaps or opens from fist                                  |
| or,           | (5) upraised                                     | <i>nod (4), tb upraised</i>                                   |
| 16-19         | 'a', appropriate unit digit                      | 'a' changes rapidly into appropriate unit digit               |
| 20            | relaxed 'l', closed 'l'                          | 'l' closes to pinch   |
| 21,           | 'l' and unit digit                               | 'l' into unit digit; may move                                 |
| 23-29         |  | slightly to right   |
| 22            | 'v' held palm down                               | 'v' moves down, repeats to right                              |
| 30-99         | (first digit), (second digit)                    | (first digit) into (second digit); may move slightly to right |
| [Double nos.: | unit digit, palm down,                           | moves down, repeats to right.]                                |
| 100           | (1), 'c'   | (1) into 'c'  |
| 1000          | palm of left hand; (1), 'm' or 'b' on right hand | (1); then 'm' or 'b' tips touch palm of left hand             |
| 1,000,000     | as above   | as above, then repeat touch farther from wrist                |

\*Fist 'a' and fist 's' refer to configurations of the manual alphabet.

\*\*Figures in parentheses refer to configurations already described above.

### 1.31 Combinations of numeral signs

Numbers between one hundred and ten thousand may be signed by presenting the configuration for the hundreds digit, the sign for 'hundred' and the sign for the remaining two-digit combination, or by presenting the three digits in order with a slight downward or outward thrust and successive displacement to the side. The latter method is often seen in reference to a page number, for instance:  $(\emptyset V^{\perp} \emptyset F^{\perp} \emptyset 3^{\perp})$  '293'. A price is more often signed as a combination of hundreds and remainder, as:  $(\emptyset 5^{\dot{\lambda}} \emptyset F^{\# [O]})$  'five hundred and ninety'. The sign for 'dollar' may follow, but when contexts make it clear that price is under discussion it is often omitted. In this example one of five allomorphs of the 'hundred' sign morpheme is used: since 1, 2, 3, 4, and 5 present the fingers extended, each configuration becomes dez and the sig motion is a contraction changing the fingers into a C-like curve. Thus 100, 200, 300, 400, and 500 are signed in zero tab  $G_{\wedge}^{\dot{\lambda}}$ ,  $V^{\dot{\lambda}}$ ,  $3^{\dot{\lambda}}$ ,  $B^{\dot{\lambda}}$ ,  $5^{\dot{\lambda}}$ .

### 1.4 Styles of signing numbers

Larger numbers are often signed in groups, e.g.  $(\dot{A}_{\square}^{\square [F]} \# W^{\square [5]})$  '1965'. This way of signing years, of course corresponds closely with the common practice of saying 'nineteen sixty-five', but it also makes good cherological sense: the static configurations 'one', 'nine', 'six', and 'five' are turned into two signs and instead of the awkward, staccato thrust for each, the motion necessary to change the first into the second and the third into the fourth become sigs so that the whole is a compound sign. The other way remains, of course, as an option, and if an addressee did not understand a signed four-digit number after a couple of repetitions, a signer might resort to it: 'one-nine-six-five'. Moreover for four-place or longer numbers in appropriate situations there is the further option of signing in full with signs as given in the table; thus 257,110 would be 'two' 'hundred' 'fifty-seven' 'thousand' 'one' 'hundred' 'and' 'ten'.

### 1.5 Ordinal numbers and approximations

For the ordinal concepts 'first' through 'tenth' the configurations of the table, as dez, use a quick supinating twist as sig (<sup>a</sup>) or use repetition of this (<sup>a''</sup>). To indicate standings in a league or places on a list the configuration ('one' to 'nine') is held horizontally and the sig is a movement to the right.

Higher ordinals are spelled in full or the sign immediately followed by manual alphabet *-th--* itself really a sign:  $\emptyset A_t a^{\square[H]}$ . In some instances, as will have been noticed, signing of numbers seems to reflect the use of Arabic numerals, in others the spoken words for numbers, and in still others graphic abbreviations (as 29th). However, ASL users have well established ways of making and using signs and these analogies must not be pushed too far. Thus while '29th' may be  $L^{\square[F]} \# A_t a^{\square[H]}$ , the abbreviations *-st*, *-nd*, and *-rd* are not used.

When signs are being used in mathematics classes precise distinctions must be and are maintained. It would be easy to show a close fit between signs and mathematical concepts in such usage. But people using language are often interested in other considerations more than that of mathematical precision. Thus signs for approximations are also a part of sign numeration. For instance, 'two or three', 'a couple of' or some such notion is signed by moving the thumb rapidly so that the configuration changes from '2' to '3'.

Another kind of approximation works by decades. Thus '6', the W-dez, moved in small arcs may be 'six o'clock' (see above), or 'doing sixty', that is driving at high speed, or 'in the sixties', either the years following 1959 or an approximation of a person's age. The configurations for 3, 4, 5, 7, 8, and 9 are used in the same way. Worthy of note and further investigation is the meaning connected with a sig. The small circular movement that signals a numeral configuration is being used approximately seems to be in contrast with a short, sharp movement down or forward that emphasizes the configuration itself and may insist on its number's precision.

Further information about numeration and ASL mathematical terminology is given in individual sign entries, many connected by cross-references, and may be found by seeking the English term in the English ASL index.

## THE LINGUISTIC COMMUNITY

## 1 The native signer

It is conceivable that some who use this dictionary may know little about American sign language and about the people who use it. This section offers a brief description of the social and cultural characteristics of this linguistic community for the reader whose knowledge of the deaf is limited to having seen members of a group "gesturing" to each other in an apparently very complicated way, or to having addressed a stranger but received only the response, "I am deaf."

The main body of users of ASL are deaf persons who have attended a school for the deaf and who have learned this language from other students and possibly from teachers there, in most cases without any formal instruction. Such "native signers" use the sign language as naturally and fluently as a native of any locality in the United States uses American English. Among those who can be called native signers are also deaf persons who have not attended a school for the deaf where sign language is used, but who have later learned the sign language in the course of frequent social interaction with other deaf.

There are also a small number of hearing people who use the sign language fluently. Most of these are teachers of the deaf or children of deaf parents. But as a rule, hearing people having some knowledge of the language of signs cannot be classified as native signers. For any given person, a certain frequency of intergroup contact is necessary for acquiring the language of this group; the extent to which a person can be called a native speaker varies with the frequency of this contact. For a typical deaf native signer, such contact has been daily or nearly daily since childhood or early youth.

## 2 The deaf as a minority group

The deaf persons who use ASL make up a minority group, that is, a group that is in some ways separated from the society around it and from the culture that is characteristic of this society. The deaf man is separated from the rest of society by a physical feature, namely his lack of hearing. But unlike physical features that usually mark minority group membership, lack of hearing cannot be seen. While the minority group membership of a Negro is immediately known and recognized because of his skin color, very few members of American society know that there is a minority group of deaf people. The average man meets a deaf person and recognizes him as such very rarely; and when he does, regards him only as an isolated individual who is physically and perhaps also mentally different from himself. When walking on the street alone, the deaf man or woman does not stand out. In dress, gait, and physical appearance, he or she is no different from the ordinary American. But should you ask such a deaf man for directions to a given place, not knowing that he is deaf, you will quickly learn that he is "different." Communication difficulties of varying degrees will appear: the deaf man may ask you to repeat, or to write your question on paper. Or he may tell you orally or by shrugging his shoulders that he "doesn't know." In the latter case, he is either telling the truth, or is embarrassed about having to tell you that he did not understand your question, and about revealing his deafness; or perhaps he is loath to repeat the frustrating experience of trying in various ways to find out what you were saying. Or he may say that he is deaf and then go on, leaving you with a mixed impression: the man did not answer your question and you did not realize exactly why. You are puzzled, a bit upset, perhaps angry. Chances are that you may consider his behavior odd and irrational, and if you are an average person, you may begin to associate deafness with odd and irrational behavior.

On the other hand, the man may just give you the directions you need in a normal voice. In this case, the deaf man you happened to meet was a superior lipreader who could also speak normally. But contrary to what is often maintained in feature articles and fiction, lipreading is at best an extremely difficult art, and



even those who have acquired normal speech before they become deaf experience deterioration in articulation.

If it was a deaf man with exceptional lipreading skill and with normal speech that you encountered, you will perhaps never realize that he was deaf. And it is possible that he was not "socially deaf", for with such speech and lipreading skills, he would have a more satisfying contact with hearing persons than would the average deaf person. But the other person, the one who does not readily comprehend what you were saying and who speaks to you in a way that is slow and halting, and lacks the clear and easy enunciation of normal speakers of American English, or who writes on a pad, or who even gestures to you, is in spite of appearances a member of a minority group. Because of the communication difficulties connected with his deafness, he lacks the ability to associate freely with the "normal" people around him. Here one has to realize fully how important speech and hearing is for social interaction. Practically all normal social interaction is made possible by a natural and easy reciprocal flow of thought and emotions. Speech and hearing are the natural channels of this flow. Lacking the sense of hearing, and having usually imperfect speech, the deaf person stands outside this easy reciprocity. To be sure, he *can* communicate with anyone who takes the trouble to speak slowly, to write on a pad, or to learn the language of signs or at least the manual alphabet of the American deaf. But this is often a slow and laborious process and both the deaf and the hearing persons have to give undivided attention to each other and so there is little if any group communication. This laborious person-to-person conversation is radically different from the multi-reciprocal flow of ideas and emotions, channeled through speech and hearing, that is characteristic of social group interaction. And the number of people with normal hearing who will take the trouble to communicate with the deaf person will always be very small, since interpersonal communication occurs freely only when there is an absolute minimum of obstacles.

## 2.1 In-Group formation

Deaf individuals are to a greater or lesser extent isolated from that part of society with which they have daily contact, as has been seen. But the desire for being a member of a group, the desire for social contact is no less powerful in the deaf person than it is in a person with normal hearing. And while his deafness has isolated the deaf person from the social groups of which he is overtly a member because of his residence and work, it has also been the main cause in the formation of social groupings of deaf persons. Such groups have existed at least since the introduction of special education of the deaf in the United States in 1817. In this year, the American School for the Deaf in Hartford, Connecticut, was established. The head of this school, Thomas Hopkins Gallaudet, had studied methods of instructing the deaf in England and France. On his return, he brought with him a young deaf Frenchman, Laurent Clerc, who was a highly intelligent and well-educated man, a product of the successful system of educating the deaf set up by the Abbé de l'Épée in the course of the second half of the eighteenth century in France. Clerc became the first deaf teacher of the deaf in America.

The medium of instruction at this school was sign language, a combination of "natural sign language" and the methodical sign system originated by l'Épée. When this combination was put to practical use in daily communication, it became the American sign language. It was disseminated through the establishments of other schools for the deaf throughout the nation. By 1900, forty-one of the states had at least one state-supported school for the deaf [*AAD* xlv (1900) 62f].

The sign language of these schools was by no means only a code used for instructional purposes. It possessed the tenacity, flexibility, and the expressiveness characteristic of any language that is used for the natural communication of the daily thoughts, feelings, and needs of a close-knit group of people. The deaf students leaving a school for the deaf continued their association with each other and with students who had graduated from schools for the deaf in other states. And the means by which they carried on that easy interchange of thoughts that is necessary for full social interaction was and still is the language of signs. Thus sign language, while undergoing growth and evolution, has become

a socially vital part of the culture of approximately one hundred thousand American and Canadian deaf who are members of both local and regional communities of deaf persons and larger, more formal, national groups.

### 3 Cultural characteristics of the deaf American

Given the existence of the deaf as a minority group, one may ask, "Are the members of this group different from other Americans?" The answer to this question will be both yes and no. The deaf man is not essentially different any more than a Jew or Negro or Roman Catholic is essentially different from other segments of the American population. Like these, he is first and foremost an American in national and regional belonging, in education, in his way of earning a living, in his outlook on life, in his family and marriage patterns, in his recreational interests, in his successes and failures. The deaf man may be a Negro, in which case he shares the minority status and cultural patterns of the American Negro; he may be a native Wisconsin farm boy, versed in the way of life of that region; or he may be an immigrant who, like all other immigrants, has had to learn American ways. Like other Americans, he has most likely had an American primary and secondary school education. His occupation may be that of a printer, a chemist, a carpenter, a teacher (of the deaf), or a factory hand. He believes in democracy and detests communism and, like most Americans, is somewhat at a loss if asked to define the meaning of either of these terms. He knows he has to look out for himself if he is to survive in a fiercely competitive economic system. In religion he is a Protestant, Catholic, or Jew, or sometimes even an atheist. He marries a girl who is reasonably like himself in social class, education, and religion. Sometimes he has to resort to divorce, but there is nothing particularly un-American about this. He plays cards, invites his friends to a barbeque in his back yard in the suburbs, drives to the beach on Saturday, may read a paperback when he has nothing else to do, tinkers with tools and gadgets, talks to his men friends about women and cars, eats hot dogs, hamburgers, fried chicken, and ice cream. He owns a car and is sure he could not live without it. He may own a suburban

house and then has the same problems with it as his hearing neighbor: a leaking roof, peeling paint, termites, mortgage payments, taxes. Like other Americans, he is determined that the lot of his children must be better than his. He is fully American. There is no other people on earth whose ways are so much like his own as are those of his hearing fellow Americans.

### 3.1 Cultural differentia

Because of a set of uniquely patterned life experiences that he shares with others like himself, the deaf person in the totality of his ways is also different from his fellow American. He is educated and spends more than half of his childhood and youth at a school for the deaf. When he enters school, his use of spoken American English is at best only fragmentary and severely retarded. Much of the time in class is spent on speech training; proportionately less of his time is spent on the three R's and the other subject matter that is normal in regular public schools. All this amounts to a considerable lag in formal education that is probably never overcome in the course of his school career. He lags behind also in informal education. The sheltered and specially structured life that an institution for the deaf offers, does not provide fully for the kind of contact with family, peer-group, and adults that is so important for the enculturation of other young members of American society. Even after leaving school, he assimilates the ways of American culture at a much slower pace than his hearing counterpart who is constantly learning informally at a rapid pace just by "keeping his ears open." For it is the steady stream of spoken language in the home, on the street, on radio and television, that transmits this beneath-awareness knowledge of the systems of one's culture. The young deaf person picks up bits here and there from his family, friends, and fellow workers. Fortunately he also picks up a large amount of this cultural heritage from older deaf persons who have themselves been through the same process of impeded enculturation. But even so, the process is slow and he is probably about thirty years old before he shares as fully in most of the elements of American culture as his hearing fellow American of twenty or twenty-five.

Note the qualification, *most of the elements of American culture*, for there are ways in which the deaf man differs from his fellow Americans throughout his lifetime. Since he cannot hear, it is no wonder that he rarely acquires the patterns of American English as fully as his hearing fellows. He reads daily papers, magazines, and books to roughly the same extent as other Americans, but this is no real substitute for the automatic acquisition of speech patterns that results from the daily and incessant repetition of spoken English experienced by the person who can hear, or for the reinforcement of these patterns that occurs when the person himself uses them in his own speech. In this respect, the deaf man is like the foreigner who learns American English sufficiently to make it workable for most ordinary and practical purposes but rarely attains native mastery. But for the deaf person, the actual use of the American English he knows is even more laborious because he can neither receive nor produce speech very well. The aspects of a language that denote full native mastery, namely idioms and various kinds of dialect, such as regional dialect, slang, and occupational jargon come very hard if indeed at all to the average deaf man. To be sure, he sees many standard American English idioms in print fairly regularly in his daily reading, but this has not proven to be a substitute for hearing them again and again.

Whether this incomplete sharing of the American language means that the deaf person also shares incompletely in the non-linguistic parts of American culture is a question that cannot be answered easily. Language is a system of symbols; the referents of these symbols are the totality of material and nonmaterial culture. It is possible although not proven that the deaf man shares less completely in the total culture as it is symbolized in such segments of the language as idioms and dialects of various kinds.

There are more obvious things, however, that are definitely not part of the life experience of the deaf man. Mass communication and entertainment media, with their profusion of Americanisms, linguistic as well as nonlinguistic, do not reach the deaf person. Radio and television programs, plays, movies, concerts, public lectures--none of these transmits language and ideas to the deaf man. Partial exceptions are television programs, movies, and

plays--but only insofar as the visual elements are capable of conveying thoughts and feelings independently of the dialogue or spoken commentary. A really great movie, for example, will be comprehended and enjoyed by a deaf person because it is a characteristic of great cinematic art that it makes optimal use of visual form. Comedies and, strangely enough, musicals, too, rely heavily on the visual for total impact, and some deaf persons enjoy them. Captioned (other than dubbed) films are naturally popular, but they are of course all foreign products. Recently, Captioned Films for the Deaf, an agency of the Department of Health, Education, and Welfare, has been titling American feature and educational films for deaf audiences.

Music and song also fall outside the life experience of the deaf person. Although some of the adult deaf know the words of the national anthem, and a smattering of other songs, the average deaf person has not experienced the words and melodies of "Star Dust", "Yankee Doodle", "On Top of Old Smoky" and the countless other traditional songs of America. Even if he is college educated, he has not heard the works of the great composers of the world. And the weekly listing of the "Top Ten" means nothing to the deaf teenager. However, his deafness is no bar to rhythmic appreciation and development, and the deaf teenager does learn and avidly practice the current dances.

### 3.2 Social organization and occupation

In the community where the deaf person lives, he is much less of a "joiner" than the average American. Rarely does he participate in the activities of church-sponsored clubs and organizations, of PTA's, of citizens' associations, or of political clubs. For full and enjoyable participation in all these clubs and activities requires that easy interaction that takes place through speech and hearing. However, much of this loss of social participation is compensated by membership and activity in organizations of and for the deaf.

In his occupation, too, the deaf person encounters experiences that differ from the norm. He is early conditioned to look for a future occupation that requires a minimum of oral communication,

such as factory assembly work and machine operation. He is one of relatively few and often pays in loneliness if he enters a skilled occupation or a profession, even one in which oral communication is not essential.

Frequently the deaf person experiences discrimination and prejudice on the part of employers. Even if the deaf person is qualified for the job in terms of experience, the employer may have stereotyped fears and notions that deafness somehow equals low mental and physical capacity. Once an employer has hired a deaf person, however, and seen that he executes his job as well as or even better than his other workers, he becomes less prejudiced and is willing to hire other deaf workers. Fortunately, the American labor force is of such a heterogeneous character that the deaf on the whole are much less discriminated against here than in Europe. American society is still more mobile and cosmopolitan in outlook than European society, and with such an outlook goes a less firm fixation of attitudes than is the case in a more provincial society.

### 3.3 Economic status

Since the deaf man is usually in an occupation that requires a minimum of oral communication, his income is rarely above the national average. Better paid positions in business, industry, and government, requiring public contact, use of the telephone, and conferences, are not open to the deaf. A deaf government employee may rise part way to a GS rating commensurate with his education and experience but may not rise higher if the next step is a supervisory position requiring a large amount of oral communication.

In addition to these larger differences between the deaf American and the American who can hear, there are also special uses of modern technology that are characteristic of the deaf man. A few random examples will suffice. His doorbell is frequently re-wired so that there is no ringing but instead a flashing light or lights. His alarm clock will also have a flashing light. A deaf couple will often purchase and use a "baby-crier" --an electronic device that flashes a light when the baby cries. The deafman has

no telephone--if he has one, it is because he has children with normal hearing who use the telephone for him or for themselves. And since he does not use the telephone himself, he puts his car to uses different from the usual pattern. While the hearing person uses the telephone to deliver business and personal messages, to make appointments, and to shop, the deaf person more often uses his car to do these things in person.

#### 4 Cohesive factors

There are cultural patterns that the deaf person cannot share with Americans who can hear, and other patterns of behavior that he has had to adopt to make up for this. Of the patterns of behavior he has had to adopt, two especially have contributed to the formation of a deaf minority group: a special education, and the language of signs. A large number of the deaf form lifelong social ties in the course of their life in a school for the deaf. During this time, they also acquire that powerful cohesive bond, the language of signs, which provides them with that ease of communication essential to lasting social interaction. Their in-group feelings in adult life are further strengthened by the problems they have in common in coping with a hearing world: physical inability to communicate easily with those who can hear, and the resulting social isolation; deprivation of those technological aids and conveniences that require the sense of hearing; and deprivation of those career choices and opportunities that depend on the same sense of hearing.

But one must not think of the deaf individual as a person who is morbidly preoccupied by his deafness and desperately in search of others who share his suffering. Such suffering is experienced only by those who lose their hearing as young adults or later in life, and even in such cases it is rarely more than a few years before the individual accepts his deafness as an unavoidable part of life. For the large majority of those who lost their hearing in childhood, there is seldom any such suffering, and one cannot say about them that "misery loves company." Deaf persons like the company of other deaf persons because of the things they have in common, because it is so easy to talk to them in signs, and



because they are the people with whom they find themselves having the kind of "good time" they rarely experience with hearing people. The negative aspects of relationship with the hearing world may have pushed them in this direction--in most cases without particular reflection about it--but it is the pleasure of social interaction with other deaf people that makes one remain a member of the deaf in-group. Children in a school for the deaf enjoy each other's company immensely, and it is natural for them to do the same when they leave school and begin their adult careers. While in school they are aware of the existence of local groups of adult deaf and it is a matter of course to the teenage students that when they leave school they will marry a deaf mate and settle in a place where they will have deaf friends within easy reach. In the United States, with its large number of deaf people, its many big cities providing varied employment for the deaf, and its ease of travel over short and long distances, this expectation is easily realized.

So powerful is the attraction of social contact with other deaf people that many of those who have not learned the language of signs, once they have had a taste of this contact, learn to sign and become members of the group. Among such late-comers are those who lost their hearing beyond high school age. There are also graduates of oral schools for the deaf who have been discouraged by teachers, school administrators, and parents from learning the ASL and mixing with the deaf who sign. These late-comers have experienced social isolation because of such probably well-meant but unfortunate restrictions and have gradually drifted into this forbidden but satisfying association.

## 5 Patterns of social contact

The community of deaf people who use sign language and who have more or less frequent social contact with each other extends all over North America. But the whole divides into local and regional groups which can be mapped geographically. On such a map one would find towns and cities with deaf groups varying in size from less than ten members in a small town and the neighboring area to several hundred in a large city and its suburbs. One

would also find clusters of such towns and cities. Unfortunately, such a map has never been made. But for the purpose of outlining the social interaction of deaf people using ASL, it may suffice to describe in some detail their distribution and organization in a sample state, Virginia, one of the states where the writer has travelled for the purpose of making exploratory studies of sign language dialects.

Before attempting this description, the writer wishes to make it clear that the figures used are only estimates; no effort has been made to enumerate accurately the deaf population in Virginia or other states, much less that segment of the deaf population using sign language. It is the writer's belief, however, that exact numbers would not in any significant way alter the general conclusions here presented.

In the state of Virginia, there are between 900 and 1,500 deaf people using ASL. Most are native Virginians, though some have moved to Virginia from North Carolina, West Virginia, and Maryland. A small number are from states farther away. The state supported school for the deaf is located in Staunton, in the central part of the state. The largest local communities of such deaf people are in large cities or clusters of large cities: Richmond, about 150; Hampton-Newport News-Portsmouth-Norfolk, 110; Fairfax-Arlington-Alexandria, 160; Staunton, 35 (not including the pupils at the school, numbering about 200); Lynchburg, 30; Roanoke, 35. Several cities and towns have between 5 to 30 deaf people each: Bristol, Charlottesville, Danville, Fredericksburg, Harrisonburg, Hopewell, Martinsville, Petersburg, Suffolk, and Waynesboro. There are also other towns where deaf individuals live and work, but these individuals are usually in frequent contact with deaf people living in one or more of the cities or towns nearby with a deaf community.

Because certain cities with deaf groups are close together, and because of the geographical distance between such clusters, there are four distinct deaf population regions: Northern Virginia, with Alexandria, Arlington, and Fairfax as nuclear cluster (this region is also an integral part of the Greater Washington deaf population area); Richmond and vicinity; Tidewater, clustered around Hampton, Newport News, Portsmouth, and Norfolk; and the

Piedmont, with Staunton and Roanoke as a 70-mile central axis.

The overall pattern of residence of the deaf population in Virginia in terms of relative distribution and density indicates that where there is a concentration of population at large, there is also a concentration of deaf population. It would seem that the deaf population distribution is statistically predictable on the basis of general population distribution.

This population distribution pattern, however, does no more than establish the fact that there are deaf people living in proximity to each other, and that they tend to congregate in areas where the population at large also tends to congregate. But there is clear evidence that the deaf population distribution pattern described above is also the pattern for social contact among the deaf in the state, both on a statewide and on a regional basis. There are several formal social organizations among the deaf in Virginia. First, there is the school for the deaf in Staunton, where deaf children from all over the state for perhaps the first time learn to identify with other deaf children and adults (deaf teachers at the school). This association with other deaf children in an institution is imposed on them by the state law that prescribes special education for deaf children. Upon leaving this school the process of identification with deaf adults is completed and the graduating students, so to speak, are recruited into the statewide and local network of social contact between the deaf in Virginia.

Second, there are the voluntarily established formal, statewide organizations: the Auld Lang Syne Alumni Association, the Virginia Association of the Deaf (VAD), the Richmond Division No. 83 of the National Fraternal Society of the Deaf, and the Virginia Motorists Club. On a regional or local basis, there are four chapters of the VAD: Northern Virginia, Piedmont, Richmond, and Tidewater; two clubs for the deaf: Richmond Club for the Deaf and Star City Club for the Deaf (Roanoke); and nineteen local religious groups of various denominations, all but four of which are located in cities and towns mentioned before as having at least five deaf people. Of the religious groups, ten are in the Piedmont region, five in the Tidewater area, three in and around Richmond, and one in Washington, D.C., serving Washington as well as Northern Virginia.

From this description of the settlement patterns and patterns of formal organizations among the deaf people in Virginia one can see that the deaf live close enough together for frequent social contact, and that they themselves and others interested in their education and general well-being have made formal provisions for such contact. General or specific interests that they have in common, such as concern for their legal rights (to drive cars, to obtain an education), concern for their spiritual well-being, sustained interest in the affairs of their old school and in the education of deaf children, and last, but probably most important, the desire for mutual social contact--all these interests have brought them together as groups of various sizes, ranging from an informal coterie of 4-5 people in a town where the members see each other at least several times a week, to more formal statewide groups of several hundred members that meet at least once a year. And between these extremes is a crisscross network of interpersonal contacts that occur daily and that extend, for the individual, as far as time and transportation permit.

Everywhere in North America, there are deaf people using sign language who are part of a network of social contacts similar to the one outlined for Virginia. And there are close ties also between deaf individuals or groups of individuals as far apart as California and New York. Deaf people from New York on vacation in California stop and visit deaf friends there or at least make it a practice to visit the club for the deaf in San Francisco or Los Angeles. Even if they do not see anybody they know there, they will be sure to strike up acquaintances and to find friends of people they know. *The Deaf American* (formerly *The Silent Worker*), the official organ of the National Association of the Deaf, has in each issue several pages of local news from all parts of the nation; in these pages, mention with names of visitors from distant points is common. The deaf as a group have social ties with each other that extend farther across the nation than similar ties of perhaps any other American minority group. And these informal ties are further reinforced by the existence of the large national organizations: the National Association of the Deaf (NAD), the National Fraternal Society of the Deaf (NFSD), the International Catholic Deaf Association (ICDA), and the National Congress of

Jewish Deaf (NCJD). There is also the Gallaudet College Alumni Association (GCAA), which has members and chapters in most parts of the country and holds a national meeting every third year in connection with the Gallaudet College reunion in Washington, D.C. And almost every state has its state association of the deaf, with its annual convention. All of these organizations have formal aims and business to transact, but they are also, perhaps primarily, instances of large-scale socializing between the deaf. They are manifestations of and indices to the local and nationwide social interaction of the deaf people using ASL. It is this language of signs that makes possible their widespread interpersonal contact and that provides the ease of communication that is necessary for the establishment and continued existence of their even more widespread formal organizations.

C.G.C.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The text also mentions the need for regular audits to ensure the integrity of the financial data.

In the second section, the author describes the various methods used to collect and analyze data. This includes both qualitative and quantitative approaches, as well as the use of statistical tools to interpret the results. The importance of sample size and the representativeness of the data are also highlighted.

The final part of the document provides a summary of the findings and offers recommendations for future research. It suggests that further studies should focus on the long-term effects of the interventions being tested and the role of external factors in the outcomes.

## SIGN LANGUAGE DIALECTS

## I Sociolinguistic variation in Virginia and North Carolina

One of the problems that early confronts the lexicographers of a language is dialect, and this problem is particularly acute when the language has never before been written. They must try to determine whether an item in the language is *standard*, that is, used by the majority of a given population, or *dialect*, that is, used by a particular section of the population. Such decisions can never be infallible. When several compilers work together, however, and when they check their decisions with each other and with informants, error can be kept to a minimum.

The dictionary in its present form contains almost exclusively items that the compilers have deemed to be in current use by the deaf population across the nation, on one of several style levels: *platform*, *standard*, *colloquial*, and *socially restricted* ('vulgar'). A few items used mainly by special deaf population segments have also been included, mainly to exemplify divergent usage. The special character of these signs is explained in the notes of the respective entries, but it must be clearly understood that the dictionary makes no attempt to record exhaustively local variants or other kinds of dialect. Such a recording with its attendant problems presents a task which by its size and complexity lies outside the scope of the present dictionary. In anticipation of future study, however, it will be well to make some observations on the subject of American sign language dialects in general.

In any language, at any given time, there occurs a phenomenon known as sociolinguistic variation. The speech of certain subgroups of the users of a language shows variation from a given or analytically derived norm in pronunciation, vocabulary, and syntax--but the variation does not preclude mutual intelligibility, even if some difficulties may arise.

There are two main kinds of sociolinguistic variation: horizontal and vertical. The horizontal variation is what is popularly known as dialect variation, differences in the speech of groups of people living in different geographical areas. Vertical variation occurs in the speech of groups that are separated by social stratification. Differences in the speech of the lower, middle, and upper classes of a given population area is a somewhat oversimplified example of such vertical variation.

ASL exhibits both horizontal and vertical variation. So far, only obvious and easily recorded vocabulary differences have been observed. For the same object, concept, or substance, one sign may be current in one area, while another sign, more or less radically different in form, is current in another area. The sign for 'cheese' in Washington, D.C. and presumably in most of the United States) is  $B_a B_p \overset{\omega}{x}$  (heel of dez rubbing into heel of tab palm); in Virginia it is  $\cup \overset{\omega}{V}_T \overset{\omega}{x} \overset{\omega}{\wedge} \overset{\omega}{\wedge}$  (dez touching chin, nose, and forehead in succession), which is, incidentally, virtually identical with the sign for 'goat' in Virginia and elsewhere. Similarly, the young and the old, or the white deaf population and the Negro deaf population in the same area may use a different sign for the same thing.

The extent of the occurrence of a certain sign for a certain thing is always related to frequency of social contact. The deaf in Virginia have more frequent contact with each other than with the deaf in other states. A sign that is current in Virginia but not elsewhere reflects this higher frequency of social contact. Likewise, the slight amount of contact between Negro and white deaf in the same area is reflected by dialect differences.

Evidence collected in Virginia and North Carolina indicated that, just as state boundaries are approximate boundaries for local deaf population regions, they are also approximate dialect area boundaries. The school for the deaf is of central importance in the dissemination of dialect. At such a school, the young deaf learn ASL in the particular variety characteristic of the local region. The school is also a source of local innovations, for each school generation comes up with some new signs or modifications of old ones. Most of these signs are shortlived, but some survive and penetrate the local adult sign language. Certain signs originating at the school, however, are not transmitted into adult sign



language because they carry distinct overtones of childishness and immaturity. In the sign language used by the children in school, there is thus both dialect variation as compared with a national norm, and vertical variation as compared with the signs used by adult and older deaf people in the same local region.

Within a local region where there is a single school for the deaf, e.g., Virginia, no horizontal variation has been observed. Interviews with adult deaf in Richmond, Staunton, Roanoke, and Newport News yielded identical Virginia dialect forms. Interviews in North Carolina also indicated a uniform North Carolina dialect. There were no distinct dialect forms common to Virginia and North Carolina. Each of these states, however, had numerous forms current throughout the state but differing radically from forms used at Gallaudet College and in the Metropolitan Washington area.

In North Carolina, there was evidence of vertical variation in terms of what is unscientifically called "race." North Carolina, like several other states, has one school for white deaf children (Morganton) and another school for Negro deaf children (Raleigh). The writer was fortunate enough to secure an interview with a young Negro woman living in Raleigh. The use of the same 134-item sign vocabulary list that had been used with all other informants revealed a radical dialect difference between the signs of this young woman and those of white deaf persons living in the same city. This difference corroborates the relationship between frequency of social contact and sociolinguistic variation on a vertical level.

From other kinds of observations not related to dialect study, it has been the distinct impression of the writer that the Negro deaf population of the United States has very slight if any social contact with the non-Negro deaf population. Since this was suspected from the beginning of the exploratory dialect study, and since economy of effort was necessary, interviews with Negro deaf people were intentionally omitted. Nevertheless, the writer has always kept this special dialect problem in mind. In Raleigh it was possible to explore this problem without departing from the research itinerary, and the results of this departure indicate that a study of ASL dialects of the Negro deaf will constitute an important part of a full-scale sign language dialect study.

## 2 Sociolinguistic variation in three New England states

Travels and interviews in three New England states (Maine, New Hampshire, and Vermont) yielded new and interesting observations on horizontal sign language variation. In North Carolina and Virginia, the interviews yielded dialect forms that were consistent throughout each of these two states, and there was no observable overlap between them. Each of them formed a distinct dialect area. What was found in the three New England states differed significantly from this situation. First, there was less uniformity in response among individual informants although the dialect sign was the same one. When giving the sign for 'gravy' ( $\emptyset A_z^{\text{D}}$ ), the various informants used either the a- or s-allocher of A-dez, and either  $\text{D}$  or  $\text{D}$  sig, in various combinations. These differences are not dialect differences but idiolect, that is, individual differences, but the differences in idiolect seem to indicate that the dialect forms were less regionally standardized than the dialect forms in Virginia and North Carolina. Other dialect forms in these New England states also exhibit marked idiolectal variation. This seems to indicate a less extensive and less frequent statewide contact between the deaf in these states than is the case with the deaf in Virginia and North Carolina.

There was also another kind of lack of uniformity in dialect. An example of this is the sign for 'Halloween' -- pointing in rapid succession to one's eyes, nose, and mouth to indicate the cutouts of a Jack-o'-lantern. In New Hampshire, roughly half of the informants used this sign. The other half, however, used a radically different sign -- the 5-dez hands brought up to the face to indicate the periphery of a Jack-o'-lantern. It was further discovered that the first sign was the one used by *all* informants in Maine but by *none* in Vermont, and that the second sign was used by *all* informants in Vermont but by *none* in Maine. Thus there was dialect overlap between Maine and New Hampshire, and between New Hampshire and Vermont, but not between Maine and Vermont. Other dialect forms discovered support this conclusion.

There were, however, also signs occurring throughout these three states that to the writer's knowledge do not occur in Maryland, Virginia, North Carolina, and Washington, D.C. One such sign was 'hospital',  $\text{B}^{\text{x>x}}$ . There were also a few signs that

were limited to one of these three states, such as the Maine sign for 'gravy'  $\emptyset \text{ } \mathfrak{Z}_a^{\circ}$ , the Vermont sign for 'store'  $\text{B}^l \text{X}_X^v$ , and the New Hampshire sign for 'lemon'  $\cup \text{G}_T^x$ . But these were extremely few in number as compared with those that overlap between two or all of these three states.

The above observations indicate that state boundaries in this region are of less value in approximating dialect areas than was the case in Virginia and North Carolina. If one wants to draw isoglosses on the basis of the dialect forms discovered in these three states, some will probably include a wider area, perhaps all of the area northeast of New York, some will include clusters of states like the three studied, and some will cover pairs of states or single states. In all likelihood, these isoglosses will be related to frequency of social contact and to location of schools for the deaf. Many of the adult deaf in the three states studied have attended schools for the deaf, been employed, or attended social functions in Connecticut and Massachusetts. New Hampshire for a long time has had no school for the deaf, which explains, to some extent, its lack of clear dialect identity. Its deaf children have attended other schools, particularly the American School for the Deaf in Hartford, or the Brattleboro School in Vermont or one of the Massachusetts schools.

### 3 Vertical variation

No studies comparable to this brief regional survey have been made of vertical sociolinguistic variation. But some informal observations have been made on what sociological elements seem to influence vertical variation. It was mentioned above that age and "race" are related to variation in the signs used by different kinds of groups of the deaf living in the same local area. Sex seems to be another factor related to sign variation. 'Laugh'  $[\ ] \bar{\text{B}}_> \text{B}_<^{\text{I}\sim}$  with the hands imitating in an exaggerated fashion a "belly-laugh" with its rippling of chest and abdomen, seems to be used by men much more frequently than by women, who prefer the less visceral  $\cup \text{G}_X^z$ . But evidence of this kind of variation is scant.

Religion can without hesitation be classified as related to sociolinguistic variation. Catholic and Protestant deaf groups have different signs for the same thing or concept. These variations, however, are limited to things and concepts related to religion and religious worship. There are also special signs for specialized activities like football, used mainly by players and coaches, but these can hardly be called variations since there are no comparable signs used by other groups.

Another kind of variation occurs where there is difference in status among the deaf in a certain locality. Some attributes that enhance a deaf individual's worth, in the eyes of other deaf people or in his own estimate, are: being financially prosperous, being a graduate of Gallaudet College or another college, being a teacher of the deaf, being an officer or board member in a reasonably large formal organization of the deaf, and being a local or national religious leader. People with these attributes tend to seek each other out and form a group. Frequently they use certain signs that are considered superior to the signs used locally for the same thing. Examples of such signs are Gallaudet signs, transmitted by one or more graduates of Gallaudet who are now teaching at a school for the deaf, and who are members of the local élite. The sign may or may not later be incorporated in the sign language of the local or regional community.

#### 4 Standard sign language

Before concluding, the writer would also like to offer some comments on what standard sign language is. Among those who are interested in the language of signs as a subject of thought and study, few have paid any attention to the term *standard* in the sense of 'statistically most frequent'. The tendency has been to divide sign language into good and bad. Oldtimers will maintain the superiority of the signs they used and are still using, as compared with the newfangled signs used by the new generations. Educators of the deaf will maintain the superiority of the signs they learned from one or several reputed masters of ASL. But many of the signs advocated by both of these groups become archaic or limited to platform use. They are just not being used by

the deaf population at large.

What signs the deaf population actually uses and what certain individuals consider good signs are thus very often two completely different things. What language items a given population uses is determined most arbitrarily and unconsciously by the population at large but with a force that cannot be stemmed. What language items a given population *should* use may be determined with great care by individuals, but their "should" is virtually impotent, no matter how "good" and idealistic.

In making judgments about recording mainly "standard" signs, the editors have assumed that the majority of signs being used at Gallaudet College are also being used throughout the country. Evidence pointing in this direction is that Gallaudet is a national center of and for the deaf. Students and visitors from all parts of the nation have very little difficulty communicating in sign language with Gallaudet professors and administrators, or with deaf residents of the Metropolitan Washington area. Conversely, Gallaudet people travelling in other parts of the country have little if any difficulty communicating with other deaf people. The body of signs used at Gallaudet, then, must contain the main base of what we call standard ASL. Undoubtedly, some signs used at Gallaudet are local or regional in character, but exactly which ones cannot be determined with scientific accuracy until all of the United States has been covered by a study of regional sign language. Out of the knowledge of exactly what forms are used in each area of the United States, and in each social subgroup, will arise a more accurate knowledge of what is standard throughout the nation.

C.G.C.

The first part of the report is devoted to a general survey of the situation in the country. It is found that the country is in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life. It is also stated that the government has not been able to do much to relieve the suffering, and that the people are forced to depend on their own resources.

The second part of the report is devoted to a description of the various forms of distress which are prevailing in the country. It is found that the most common form of distress is that of want of food and clothing. The people are unable to procure these necessities, and are forced to live on the barest of subsistence. It is also stated that many of the people are suffering from disease, and that the mortality is high.

The third part of the report is devoted to a description of the various forms of distress which are prevailing in the country. It is found that the most common form of distress is that of want of food and clothing. The people are unable to procure these necessities, and are forced to live on the barest of subsistence. It is also stated that many of the people are suffering from disease, and that the mortality is high.

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The eighth part of the report is devoted to a description of the various forms of distress which are prevailing in the country. It is found that the most common form of distress is that of want of food and clothing. The people are unable to procure these necessities, and are forced to live on the barest of subsistence. It is also stated that many of the people are suffering from disease, and that the mortality is high.

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The tenth part of the report is devoted to a description of the various forms of distress which are prevailing in the country. It is found that the most common form of distress is that of want of food and clothing. The people are unable to procure these necessities, and are forced to live on the barest of subsistence. It is also stated that many of the people are suffering from disease, and that the mortality is high.

## BIBLIOGRAPHY

Bibliographies of works relating to sign language embrace such divergent matters as the signs of Australian aborigines, the gestures in classical oratory, the finger alphabets of strict monastic orders, and the hand positions of oriental dance as well as the sign languages of the Plains Indian and the American deaf population.

Gallaudet College (Washington, D.C. 20002) includes in its library the Baker Collection of works relating to the deaf especially those from earlier periods. It houses also the editorial offices of the *American Annals of the Deaf*, published since 1847, cumulatively and now annually indexed; and the editorial offices of *dsh Abstracts*, since 1960 engaged in searching and abstracting internationally published materials related to deafness, speech, and hearing.

The college bookstore revises and issues frequently a list of publications available, including several handbooks or English-sign phrase books.

Like all bilingual word lists these latter have the simplicity of a metric-to-English conversion table; but languages are systems considerably more complex than systems of weights and measures. However, if the user is aware that word-for-word or morpheme-for-morpheme equivalence is chimerical some of these handbooks, especially those illustrated with photographs or drawings, are useful. There have appeared recently also two books meant to serve beginners learning the sign language.

Listed below are some of the most readily obtainable manuals and introductions:

Cissna, Roy L. *Basic sign language*. Jefferson City: Missouri Baptist Press, 1963. Pp. 146.

English-sign. Alphabetical arrangement. Verbal description of signs.

Falberg, Roger M. *The language of silence*. Wichita: Wichita Social Services for the Deaf, 1963. Pp. vi, 149.

Not an English-sign handbook but a complete course in the use of ASL. Thirteen lessons include selected vocabulary (verbally described) discussions and practice sentences.

Fant, Louie J., Jr. *Say it with hands*. Washington, D. C.: [Author], 1964. Pp. 161.

Forty-six lessons present selected vocabulary shown in line drawings, discussion, and practice material. English word index pp. 154-61.

Finnestad, K. L. *A basic sign-language vocabulary for western Canada*. Saskatoon: B.D. dissertation Luther Theological Seminary, 1961. Typescript, pp. 140.

English-sign. Subject arrangement. Verbal description of signs, some variants from standard ASL.

Long, J. Schuyler. *The sign language: a manual of signs*. Washington, D. C.: Gallaudet College, 1962. 2nd, 1918, ed. in reprint, pp. 222.

Subject arrangement. Such headings as: "Auxiliary Verbs", "Mental Actions", "Language and Communication of Ideas", "Occupations of Mankind", "Adjectives and Abstract Nouns". Verbal descriptions of signs; some photographic illustration. English word index pp. 207-22.

Michaels, J. W. *A handbook of the sign language of the deaf*. Atlanta: Southern Baptist Convention, 1923. Pp. 162.

English-sign. Alphabetical arrangement. Verbal description of signs with a few illustrations. On pp. 14 ff. are listed signs for grammatical concepts which may derive from l'Épée and Sicard.



Riekehoff, Lottie L. *Talk to the deaf*. Springfield, Mo.: Gospel Publishing House, 1963. Pp. viii, 150.

English-sign. Subject arrangement. Verbal descriptions and some line drawings of signs. English word index pp. 145-50.

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English-sign. Alphabetical arrangement. Small photographs and verbal description of signs. English word index pp. 165-78.

Watson, David O. *Talk with your hands*. Winnecome, Wis.: [Author], 1964. Pp. x, 246.

English-sign. Subject arrangement. Cartoon drawings of signs. English word index pp. 235-46.

To this list may be added two representatives of similar handbooks intended to serve other sign language communities:

*The language of the silent world*. Oxford: The British Deaf and Dumb Association, 1960. Pp. ix, 112.

English-sign. Alphabetically arranged. Photographs of signs and short verbal descriptions. The last forty pages are given to four indexes, English, French, German, and Italian with the words in four columns and the page number of the illustrated sign in a fifth. Even a cursory glance will show that this sign language is not the ASL, even though the alphabetical entries are English words.

Magarotto, Cesare and Dragoljub Vukotic. *First contribution to the international dictionary of sign language: conference terminology*. Rome: World Federation of the Deaf, n.d. Pp. 114.

A selected vocabulary of 323 signs needed for conducting large conventions of deaf persons from various countries

of the world is presented in photographs only with a number and a blank line as caption. Separate alphabetical indexes of English and French words at the end of the book key words to the numbers of the pictures.

Like other world organizations, the publishers of this handbook of convention terms agitate strongly for a single international (sign) language. Meanwhile much remains to be done in recording, describing, and analyzing the sign languages in actual use by people in larger or smaller sign language communities around the world.

## INDEX OF ENGLISH WORDS

*Numbers refer to the page or pages on which the word occurs as gloss in a sign entry.*

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## Table of symbols used for writing the signs of the American sign language

### Tab symbols

1. Ø zero, the neutral place where the hands move, in contrast with all places below
2. ○ face or whole head
3. ^ forehead or brow, upper face
4. Δ mid-face, the eye and nose region
5. ∪ chin, lower face
6. } cheek, temple, ear, side-face
7. Π neck
8. [ ] trunk, body from shoulders to hips
9. ∨ upper arm
10. ✓ elbow, forearm
11. α wrist, arm in supinated position (on its back)
12. D wrist, arm in pronated position (face down)

### Dez symbols, some also used as tab

13. A compact hand, fist; may be like 'a', 's', or 't' of manual alphabet
14. B flat hand
15. 5 spread hand; fingers and thumb spread like '5' of manual numeration
16. C curved hand; may be like 'c' or more open
17. E contracted hand; like 'e' or more clawlike
18. F "three-ring" hand; from spread hand, thumb and index finger touch or cross
19. G index hand; like 'g' or sometimes like 'd'; index finger points from fist
20. H index and second finger, side by side, extended
21. I "pinkie" hand; little finger extended from compact hand
22. K like G except that thumb touches middle phalanx of second finger; like 'k' and 'p' of manual alphabet
23. L angle hand; thumb, index finger in right angle, other fingers usually bent into palm
24. 3 "cock" hand; thumb and first two fingers spread, like '3' of manual numeration
25. O tapered hand; fingers curved and squeezed together over thumb; may be like 'o' of manual alphabet
26. R "warding off" hand; second finger crossed over index finger, like 'r' of manual alphabet

- 27. V "victory" hand; index and second fingers extended and spread apart
- 28. W three-finger hand; thumb and little finger touch, others extended spread
- 29. X hook hand; index finger bent in hook from fist, thumb tip may touch fingertip
- 30. Y "horns" hand; thumb and little finger spread out extended from fist; or index finger and little finger extended, parallel
- 31. 8 (allocheric variant of Y); second finger bent in from spread hand, thumb may touch fingertip

### Sig symbols

- 32. ^ upward movement
  - 33. v downward movement
  - 34. ^n up-and-down movement
  - 35. > rightward movement
  - 36. < leftward movement
  - 37. z side to side movement
  - 38. T movement toward signer
  - 39. ⊥ movement away from signer
  - 40. I to-and-fro movement
  - 41. a supinating rotation (palm up)
  - 42. v pronating rotation (palm down)
  - 43. ω twisting movement
  - 44. η nodding or bending action
  - 45. □ opening action (final dez configuration shown in brackets)
  - 46. # closing action (final dez configuration shown in brackets)
  - 47. 2 wiggling action of fingers
  - 48. ⊙ circular action
  - 49. x convergent action, approach
  - 50. × contactual action, touch
  - 51. π linking action, grasp
  - 52. † crossing action
  - 53. ⊙ entering action
  - 54. ÷ divergent action, separate
  - 55. “ interchanging action
- } vertical action
- } sideways action
- } horizontal action
- } rotary action
- } interaction

