DISCOURSE SEGMENTS AND PROMINENCE IN HERODOTOUS’ SCYTHIAN NARRATIVE

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Presented in Partial Fulfillment of the Requirements for the Degree of
MASTER OF ARTS
IN
LINGUISTICS

Payap University
July 2011
Title: Discourse Segments and Prominence in Herodotus’ Scythian Narrative

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ACKNOWLEDGEMENTS

I would like to thank Payap University for providing an excellent linguistics program and each of my professors for teaching me theories and skills in a practical and in-depth manner. I am grateful for their dedication to the students and to the subject. Each class provided a valuable component for my growth as a linguist.

I am sincerely grateful to my thesis advisor, Dr. Thomas Tehan. The discourse analysis class taught by Dr. Tehan is the foundation which enabled me to study Herodotus from a discourse perspective. I wish to thank him for his suggestions, guidance, comments, and valuable input into this thesis.

I also would like to thank Dr. Somsonge Burusphat and Dr. George Bedell, as members of the thesis committee, for their time and their insightful comments and suggestions to improve the thesis.

In addition, I wish to express my appreciation to Aj. Art Cooper, the linguistics department head during my thesis defense time, and Aj. William Hanna, who gave their valuable time to provide guidance for my thesis in the initial stages. I am sincerely grateful to Aj. Terry Gibbs for support with templates and formatting at the final stages. I also wish to thank Aj. Pam Cooper for her hard work and kindness in providing logistics and assistance throughout my studies at Payap.

Juliette Kletzing
July 2011
ABSTRACT

This thesis studies discourse features of a section of Herodotus’ epic work, Histories. Histories is a Classical Greek work written in the fifth century BCE. The thesis focuses upon the Scythian narrative, which tells of the Persian king Darius’ attempted conquest of the region of Scythia. The thesis attempts to answer four research questions regarding: 1) the genre(s) in the account; 2) the structure of the main narrative; 3) the segments and boundaries of the narrative; and 4) the storyline and methods for indicating foregrounding and backgrounding.

The study of the genre of the Scythian account, aided by the discussion of Longacre (1996) and Burridge (2004), along with the Herodotus-specific studies of Thomas (2007) and Boedecker (2002), revealed a unique type of historical epic narrative combined with scientific exploration into diverse cultures.

The examination of structure, utilizing the framework of Longacre (1996), showed a typical climactic narrative with surface structure features of pre-peak episodes, Peak, and postpeak episodes. Special types of marking were found at the Peak and other points of high intensity.

The next section seeks to determine the segments and boundaries, dividing the narrative into episodes. The signals of boundaries and unity described by Givon (1984), Dooley and Levinsohn (2001), and Barnwell (1980) were particularly helpful. Several significant boundary signals were found.
The final question regards the storyline and methods for foregrounding and backgrounding in the narrative. The narrative was studied with regard to Longacre’s (1996) salience model, and it was found that only one salience scheme did not account for the entire text, because the storyline was not characterized by just one type of verb. Bakker’s (1997) research on mode, particularly in the work of the Greek historian Thucydides demonstrates that the writer switches between two distinct narrative modes. In the mimetic mode, the narrator writes as a person in the scene, witnessing the action as it unfolds and presenting it in a vivid, descriptive manner. The diegetic mode, on the other hand, is written from the perspective of a historian giving the facts. Bakker found two different verb tenses carrying the storyline in the two modes, the imperfect aspect in the mimetic mode, and the aorist in the diegetic mode. A mimetic-diegetic modal difference was found to account for the difficulty of determining the storyline of the Scythian narrative. The two modes are also distinguished by the use of the imperfect or the aorist verbal aspect. From these findings, two distinct salience models, one for mimetic narrative segments and another for the diegetic segments, were proposed and are described in detail. A study of characteristics of narrative modes, particularly mimetic-style mode, in other languages and time eras will likely continue to bring new discoveries of narrative method.
วิทยานิพนธ์ฉบับนี้มีวัตถุประสงค์เพื่อศึกษาลักษณะทางสัมพันธสารในการแบ่งส่วนในเรื่อง History วรรณกรรมกรีกคลาสสิกในศตวรรษที่ 5 ก่อนคริสตกาล โดยมุ่งศึกษาเรื่องเล่าของชาวซีเธียเกี่ยวกับการมีชัยชนะเหนืออาณาจักรซินเธียของกษัตริย์แดริอุส ในการวิจัยชิ้นนี้ผู้วิจัยมุ่งตอบคำถาม 4 ประการเกี่ยวกับ 1) แบบเรื่อง (genres) 2) โครงสร้างหลักของเรื่องเล่า 3) การแบ่งส่วนและขอบเขตของตัวเรื่องเล่า และ 4) เค้าเรื่อง (storyline) และกลวิธีการบูพื้นของเรื่อง

จากการศึกษาแบบเรื่องของเรื่องเล่าชาวซินเธียโดยการวิเคราะห์การอภิปรายของลองแอคเคอร์ (Longacre 1996) และเบอริดจ์ (Burridge 2004) และการศึกษาเรื่องเล่าของ กิวอน (Givon 1984) พบว่า เรื่องเล่าชาวซินเธียมีวิธีการเล่าเรื่องเชิงประวัติศาสตร์ตั้งแต่เรื่องเริ่มต้นจนถึงจุดสูงสุดในเรื่อง (peak episodes) จุดสูงสุดกลางเรื่อง (peak) และจุดสูงสุดท้ายเรื่อง (post-peak episodes) โดยพบลักษณะพิเศษของการขึ้นถึงจุดสูงสุดของเรื่องในตอนกลาง และจุดตึงเครียดที่มีความเข้มข้นของเรื่องสูงๆ (points of high intensity) ในส่วนของการแบ่งส่วนและขอบเขตของตัวเรื่องเล่าของตอนต่อหนึ่งๆ นั้น อาศัยกรอบทฤษฎีเรื่องจุดบ่งชี้ขอบเขตและเอกภาพของเรื่อง (signals of boundaries and unity) โดยกิวอน (Givon 1984) โดลีย์และเลวินสัน (Dooley and
Levinsohn 2001) และแบรนด์ (Barnwell 1980) จากการศึกษาพบว่าเรื่องเล่าชาวซินเธียมีจุดประสงค์ของเรื่องที่สำคัญหลายส่วน

ในส่วนดุษฎาเรื่องเค้าเรื่อง (storyline) และกลวิธีการบุพเพสันนิหารเรื่องศึกษาโดยอาศัยแนวคิดเรื่องแบบความเด่นชัด (salience model) ของลองแอคเคอร์ (Longacre 1996) จากการศึกษาพบว่าเรื่องที่เด่นชัดเพียงส่วนเดียวไม่สามารถครอบคลุมทั้งเรื่องได้เนื่องจากเค้าเรื่องทั้งหมดไม่ได้กำหนดด้วยคำศัพท์นิยมเรื่อง จากการศึกษาของแบรนด์ (Bakker 1997) เรื่องวิธีการ (mode) โดยเฉพาะอย่างยิ่งในงานของซินเธียซึ่งให้เห็นว่าผู้เขียนใช้การสังกัดวิธีการเล่าเรื่องที่แตกต่างกันของวิธีการด้วยตัวเครื่องศึกษา คือวิธีการเล่าเรื่องจากตัวละครที่เป็นส่วนหนึ่งของเรื่อง (mimemic mode) และวิธีการเล่าเรื่องจากมุมมองของผู้เล่า (diegetic mode) โดยในวิธีการแรกที่ผู้เล่าเล่าเรื่องเหมือนกับตัวละครหนึ่งในเรื่อง ผู้เล่าเปิดเผยเรื่องราวแบบผู้เห็นเหตุการณ์โดยนำเสนอด้วยกลวิธีการบรรยายอย่างมีสีสัน สำหรับวิธีการแบบที่สองเป็นการเล่าเรื่องแบบนักประวัติศาสตร์ใช้ข้อเท็จจริง เบคเคอร์ (Bakker 1997) พบว่าในการเล่าเรื่องด้วยกลวิธีทั้งสองแบบมีการใช้คำศัพท์และกาลเวลาด้วยกัน โดยในวิธีการเล่าเรื่องจากตัวละครที่เป็นส่วนหนึ่งของเรื่อง (mimemic mode) ผู้เขียนใช้การณ์ลักษณะไม่สมบูรณ์ (imperfective aspect) และเวลาด้วยกัน ในวิธีการเล่าเรื่องจากมุมมองของผู้เล่า (diegetic mode) ผู้เขียนใช้เวลาด้วยกันแบบชั่วคราว (aorist) การระบุความแตกต่างระหว่างวิธีการเล่าเรื่องของแบบเป็นการจดบันทึก ในการกำหนดตำแหน่งในเรื่องของชาวซินเธีย วิธีการเล่าเรื่องของแบบบูละแน่นได้โดยการใช้การณ์ลักษณะและเวลาที่ต่างกัน โดยรายละเอียดของวิธีการสองประเภทได้ถูกนำมาใช้กำหนดตำแหน่งในงานวิจัยชิ้นนี้ ซึ่งการศึกษาลักษณะของวิธีการเล่าเรื่อง โดยเฉพาะวิธีการเล่าเรื่องจากตัวละครที่เป็นส่วนหนึ่งของเรื่อง (mimemic mode) ในภาษาอื่น ๆ และในช่วงเวลาอื่น ๆ จะเป็นประโยชน์ในการค้นพบวิธีการเล่าเรื่องใหม่ ๆ งานวิจัยต่อ ๆ ไป
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LIST OF ABBREVIATIONS AND SYMBOLS

AOR  Aorist
ACT  Active voice
IND  Indicative mood
INF  Infinitive
IPF  Imperfect
MID  Middle voice
OPT  Optative
PASS Passive voice
PRF  Perfect
PLUPRF Pluperfect
PRES Present
PTCP Participle
SBJV Subjunctive
Chapter 1
Introduction

1.1 Objective and Research Questions
This thesis investigates certain discourse features of one of the most influential works of Classical Greek literature, the Histories of Herodotus. Herodotus’ epic work, written in the fifth century BCE, consists of nine books, mainly in historical narrative, but also rich with numerous other genres. One large historical account within the text was chosen and analyzed to discover specific aspects of Herodotus’ writing, endeavoring to answer the following research questions:

1) What is the specific genre of the main section of text? What other genres are found embedded within the main section?

2) What is the structure of the main narrative with regard to notional structure (plot) and surface structure (surface marking)?

3) What are the segments of the main narrative, and what linguistic features are used to show boundaries and internal unity of the segments?

4) Is a foregrounded storyline evident in the text? If so, what linguistic signals indicate foregrounding and prominence versus backgrounding?

1.2 Background of Herodotus
Herodotus is often regarded as the “Father of Western History” because his monumental work was the first great historical work of the Western world. Herodotus was born about the time of the major subject of his epic: the Greco-Persian wars (480 to 479 BCE) (Thomas 2007:x). He grew up in the city of Halicarnassus in what is now Western Turkey. During the “Dark Ages” of Greece (ca. 1150-900 BCE), numerous Greeks migrated to the coast of modern-day Turkey and established colonies. Halicarnassus had originally been settled by Dorians around 900 BC (Howatson 1989:364); these Dorians were an ethnonlinguistic group of Greeks who had come from the northwest of the Greek region, then invaded and settled the Peloponnese Peninsula of Greece (Howatson 1989:196). The Dorians
were later joined by Ionians, another Greek ethnic group, and the city’s inhabitants regarded themselves as Ionions in Herodotus' time (Howatson 1989:364). “Ionia” in *Histories* refers to the Greek cities of Western Turkey.

Herodotus later moved to the island of Samos and then spent many of his years traveling in North Africa and Greece. Later in his life, he moved to Thurii, a colony in Southern Italy settled by Athenians (Howatson 1989:274).

### 1.3 Language

This section discusses relevant aspects of the type of Greek used by Herodotus to write his text and gives a summary of features of the grammar of Classical Greek important to this study.

#### 1.3.1 Background

During the Classical period of Greece (ca. 1000 BCE-300 BCE), political and topographical boundaries influenced the development of several dialects of Greek, the major ones being Aeolic, Doric, Ionic, and Attic (Wallace 1996:14-15). Most surviving literature is in Attic (the dialect of Athens). Due to the dominance and influence of the city-state of Athens, the Attic dialect is the most well-known and contains the most written works, including philosophy (e.g. Plato), history (e.g. Thucydides), and drama (e.g. Sophocles). However, the Ionic dialect is the medium of several influential authors, including Homer, Herodotus, and Hippocrates (Wallace 1996:15).

Ionic was the dialect of the Greek settlements on the coast of Asia Minor and the nearby islands. The *Histories* is written in the Ionic Dialect but uses some “archaic and poetic” forms (Howatson 1989:275). Boedecker (2002:100) explains that the Ionian was the “literary language” common during Herodotus' time for Eastern Greek (Ionian) writings of science (Hippocrates), geography, and philosophy (Heraclitus).

The Greek language has inevitably changed with time, notably becoming more simple in morphology and syntax to allow for speakers over the centuries who came from other language backgrounds; however, the Greek spoken today in Greece is still close to the ancient in many ways: “the Greek language has fewer changes over three thousand years than English has since Chaucer (1340?-1400 CE) or Beowulf (8th century CE)...” (Hoerber 253 in Wallace 1996:16).
1.3.2 Brief Overview of Grammar

A brief explanation of Greek grammatical concepts relevant to this thesis is provided here. The word order of Classical Greek is more variable than fixed; some scholars provide evidence that the default is verb-final (SOV), while others contend that it is SVO (Siewierska et. al 1997:785). All nouns, pronouns, articles, participles, and adjectives are marked with suffixes denoting case (Wallace 1996:31).

Each case denotes any one of several different syntactic and semantic functions (Wallace 1996:31). The nominative case most frequently marks the subject or a predicate nominative. The vocative, a lesser-used case, is for direct address. The genitive case shows possession as well as a large number of other relationships. The dative case often encodes the indirect object as well as location, time, and instrument (Wallace 1996:140-171). Finally, the accusative case marker denotes a direct object and many other relationships: in classical Greek (as opposed to later Greek), it is the most commonly used oblique (non-nominative) case and is “the least specific of the oblique cases” (Wallace 1996:177). The accusative is “the oblique case par excellence,” serving as the default case when there was no specific reason to employ the genitive or the dative (Wallace 1996:177).

Finite (non-infinitive and non-participle) verbs are marked for tense, person, number, voice, and mood. The six major tenses include the present, imperfect, aorist, future, perfect, and pluperfect. The meanings of the aorist and the imperfect tenses are in debate and play a key role in Chapter 5 of this examination. Traditionally, the aorist tense “‘presents an occurrence in summary, viewed as a whole from the outside;’” no information is given about the length or duration on the action (Fanning 1990 in Wallace 1996:554, italics mine). In the indicative, the aorist and the imperfect both denote past time. The imperfect, however, describes an event from the ‘inside’, emphasizing the “process” (Wallace 1996:541).

The person and number of a particular verb is encoded in its suffix. The tense of the verb is signaled in the suffix, although some forms, notably the aorist and imperfect, contain a prefix (called an ‘augment’). The voice of a verb is either active, middle, or passive. Most verbs are in the indicative mood; other moods include subjunctive and optative.
1.4 Text
The *Histories* is one of the lengthiest of ancient Greek texts, more than twice as long as any extant earlier Greek work (Romm 1998:xv). Its division into nine books did not originate with Herodotus. David Asheri, in his introduction to *A Commentary on Herodotus Books I-IV*, explains that around the 1st century BC, probably by the scholars of Alexandria, Egypt, the work was divided into its nine *logoi*, each named after one of the poet Hesiod’s nine muses (Asheri 2007:11). The term *logoi* (singular, *logos*) comes from the Greek word λόγος [logos] ‘account’ (Lateiner 1989:35). The word is used by Herodotus himself to refer back to different accounts within his work; however, his use of *logoi* does not correspond with the present nine divisions (Asheri 2007:11). Within each *logos* ‘book’ may be several smaller accounts; for example, Book 1, named after the muse *Clio*, contains several accounts about the kingdom of Lydia, a large portion of which is devoted to the Lydian king Croesus. Book 1 also discusses several kings of the Persians and Medes, including a story of Cyrus II’s conquest of Lydia. In addition, cultural, geographical, and historical expository sections describe Persia and Ionian Greece. Smaller stories are embedded, such as that of Harpagus, a man who was the victim of a terrible deception by one of the Persian rulers.

*Histories* has been translated into numerous languages, including Latin (the first, in 1450), German, French, and Thai. Multiple translations exist in English, beginning in 1737 with a translation by Littlebury (Rawlinson and Walker 1919:384).

1.5 Methodology
The following methodology was employed for this thesis. The whole of *Histories* was initially read in English to obtain an overview of the text and to aid in the selection of an appropriate section for analysis. Some of the *logoi* (Greek for “accounts”) are extremely lengthy, while others are very brief; some accounts have tight boundaries, and others weave in and out of multiple books. Finally, the first half of Book 4 was chosen because of its tight boundaries—a clear beginning and a clear closure, all within the same book. This account is known as the “Scythian account” (which will be called in this thesis the “Scythian account”) and details the Persian king Darius’ attempt to conquer the people of Scythia, a region north of the Black Sea.

The genre of *Histories* and specifically the Scythian narrative was then described, aided by typology and genre discussion of Longacre (1996) and Burridge (2004) and the Herodotean studies of Thomas (2007) and Boedecker (2002). Since the Scythian
account contains both narrative and several embedded genres, the main narrative needed to be extracted, and this was divided into episodes. Outlines of the notional structure and the surface structure of the main narrative of the Scythian account were developed, drawing upon the observations of Longacre (1996) with regard to narrative structure.

Boundaries and internal unity of the Scythian account were then investigated, looking especially at the methods for transitioning between sections. Several examinations proved helpful in the boundary analysis, including research on discourse analysis of boundaries and segmentation (Givon (1984), Dooley and Levinsohn (2001), and Barnwell (1980)); on the Greek language (Reed (1999)) and on Herodotus’ writing (de Jong (2002) and Lateiner (1989)).

Finally, an in-depth study of linguistic indicators of prominence in the narrative was conducted to differentiate the storyline from the backgrounded material of narrative. The salience models of Longacre (1996) for general language study and Longacre (1999b) and Tehan (2002) for Greek were adapted to derive a salience scheme. However, the process proved complicated, since two Greek tenses seemed to form the storyline. Bakker’s study of Thucydides (1997) provided a coherent explanation, and the Scythian account was found to exhibit a similar phenomenon. Two salience schemes were then developed, one for each Greek tense and mode found in the Scythian account. Features of each salience model were then explored.

The Greek text used is the 1920 Loeb Classical Library version with English translation by A.D. Godley. The English text in Appendix A is a translation of the main narrative of the Scythian account from Greek by the writer of the thesis. The translation, particularly of the verbs, is quite literal to give the reader a sense of the Greek verb forms used. The translations conducted by Felberbaum (2003) and Godley (1920) provided expert guidance and suggestions for interpreting complex portions of the Greek.

The citations of the Scythian account within the thesis utilize the numbering system of Godley’s version of Book 4 of Histories by chapter and section. For example, a reference of (87.2) refers to Book 4 (of which the Scythian account comprises the first half), chapter 87, section 2. The few references to other books of Histories contain an explicit book and chapter reference (e.g. Book 2, chapter 13).

The transliteration of Greek characters follows a traditional transliteration style; Appendix B shows the IPA symbol for each Greek letter used in transliteration.
A brief overview of the clause-length and number of clauses per sentence unit is described here. The entire Scythian account, including embedded sections (e.g. ethnographies, origin myths) is 142 paragraph-long chapters. Of these, the main narrative, which is the focus of this thesis, covers 40 chapters (several of the 40 chapters are not entirely main narrative but contain some embedded material such as quotations). A sample of 30 independent and dependent clauses in various chapters of the main narrative showed an average of 6.2 words per clause.

Due to the difficulty of determining punctuation and thus sentences in the Greek text, for statistical purposes for this paragraph of the thesis only, I clustered together each independent clause with its accompanying dependent clauses (I will call each cluster a “sentence” (for statistical use) for the remainder of this paragraph). A chapter of narrative consists of several “sentences” grouped together by topic (some chapters contain fewer sentences, e.g. two in Ch. 121, while others are more lengthy, e.g. ten sentences in Ch. 140). Adverbial participle clauses were included as a type of dependent clause. Counting approximately every third chapter of the main narrative, I found an average of 2.36 clauses per “sentence” (including the independent clause and the dependent clauses). Each independent clause was preceded by 0 to 3 preposed, dependent clauses (clauses which precede the main verb clause) (only one instance of 3 occurred). The average number of preposed clauses (clauses which precede the main verb clause) per “sentence” is .86. A range of 0 to 2 postposed (succeeding) dependent clauses followed each independent clause. The average number of postposed clauses per “sentence” was .46, much less than the average for the preposed clauses.

1.6 Overview of thesis
This thesis examines aspects of the discourse of the Scythian account. The Literature Review in Chapter 2 briefly discusses pertinent Greek literature backgrounds so that Herodotus’ work may be understood in its historical and linguistic context. An introduction to the following relevant concepts in the field of discourse analysis is also provided: genre; narrative structure; boundaries and internal unity; and foregrounding and salience.

Chapter 3 discusses the typology and structure of the main narrative of the Scythian account. Brief comments are also made on the genres of the embedded segments. The notional and surface structure is outlined, including stage and exposition, narrative episodes, climax, and linguistic markings of peak.
In Chapter 4, the segments and boundaries of the Scythian account are explored. Special focus is given to delineating the boundaries between main narrative episodes and the unity within episodes. Several linguistic features which mark boundaries are described.

Chapter 5 investigates the linguistic features which indicate prominence of particular clauses in the main narrative. A salience scheme of the narrative, which reveals foregrounding and backgrounding of narrative clauses, is proposed. Linguistic features of each band are explored. Two salience schemes are needed in order to describe two different stylistic modes, as explained in the chapter.

Chapter 6 gives the conclusion of this investigation.
Chapter 2
Literature Review

Chapter 2 reviews research in the field of discourse typology, boundaries and cohesiveness, and prominence, as well as studies on Classical Greek language and on Herodotus' *Histories*. The texts surveyed here provide background for the analysis, and significant findings are adapted into the methodology of this thesis.

2.1 Genre and Typology issues
This section explores relevant issues of genre in the field of discourse analysis, classical Greek, and Herodotean studies which shed light on genre classification of the Scythian account.

2.1.1 Discourse Analysis: Longacre
Longacre (1996) discusses criteria for studying the typology of a text according to “etic” features (universal, overall characteristics) and the “emic” structure (specific form in a particular language and text). Four possible features aid in determining the etic type.

“Contingent temporal succession” describes events that are presented in temporal order. Later events are dependent upon earlier ones. Texts which do not exhibit temporal succession are structured in another manner, e.g. according to “logical organization” (1996:8-9).

Secondly, a text which displays “agent orientation” focuses on some participant or group which is referenced throughout the text. A text which is lacking in agent orientation has a different focus; for example, “thematic organization” centers around a topic rather than a person (1996:9).

“Projection” is a third criterion, referring to an action that is “projected” in that it has not occurred at the time of text composition.

The final parameter is the presence or lack of “tension” in the text (1996:10).
Within the actual discourse itself, two important criteria are “chronological linkage” vs. “logical linkage” and “agent reference” vs. unity of theme or activity (1996:11). Narrative text is characterized by punctiliar past-tense verbs, and expository by “existential and equative clauses” such as the “be” verb (1996:12).

### 2.1.2 Classical Greek Studies: Burridge

Richard Burridge’s *What are the Gospels? A Comparison with Graeco-Roman Biography* (2004) offers valuable insight into the concept of genre from a Classical perspective. The purpose of the book is to compare and contrast the features of ancient literary works, especially Greek and Latin biography and often referring to history. Burridge explains that “genre” acts as a “set of expectations” and a “contract” between the writer and the reader (2004:105); the audience at the time that the work was written will have generally “unconscious,” preconceived ideas in mind about the features to expect in various types of work (2004:43). Examples of kinds of “genre” in Burridge’s terminology include epic, historiography, biography, story (for entertainment), and political polemic.

Burridge cites Fowler who explains that the development of a genre is an evolutionary process, beginning often with an oral form. A “primary stage,” however, is the first time that authors write in this mode (an example in Greek is Homer’s epic poetry); in the “secondary stage,” other authors follow the first models, perhaps adding some features, but staying close to the original type; finally, the “tertiary stage” occurs when writers significantly modify some features, e.g. changing the style or tone, such as in satire (Fowler 1974:83-8, 90; 1984:160-162, 164-7 in Burridge 44-45).

Burridge, writing about the genre of Graeco-Roman biography, explains that the boundaries of the genre are somewhat fluid. Ancient writers commonly mixed attributes of various genres, and a particular biographical work may exhibit some features of several genres, but remain closest in characteristics to the genre of Graeco-Roman biography (2004:63-64).

The literary and linguistic criteria that Burridge compiles for analyzing the genre of ancient Greek literature provide a broad and thorough method for identifying genre. Using two terms from Wellek and Warren (1982:231 in Burridge 2004:41), Burridge explains that some criteria concern the “outer form” (language and structure) and others, the “inner form” (content, topic); however, there is overlap between the two.
“Opening features” include the title and opening remarks, from which the reader would acquire certain expectations (108-9). However, relying on the preface is not advised; it is more important to consider the actual contents of the entire work (Burridge 2004:60-61).

The “Subject” criterion involves how the participants (or “corporate subjects” such as the Persians) are being referenced, in terms of percentage of sentences that contain that person and how he or she is being discussed. This is of more importance for biography than for other genres (2004:111-2).

“External features” include the mode in which the work was intended to be presented (oral or written); poetry or prose; and voice. Other features relevant to this thesis include how the work is structured (drama, uninterrupted narrative, etc.) and arranged (chronologically or by topic or location). The scale or range of the content covered may be broad or narrow. The types of units included, such as preface, conversation, stories, and descriptions, will aid in determining the genre of a work. It is also be helpful to note the types of sources used by the author (2004:113, 115-6).

The final set of criterion for determining genre involves “internal features” such as setting, particular motifs, and style of language (high, educated, low). The internal features also include the tone (e.g. serious); mood (which is related to the actions of the participants, such as triumphant); attitude of the author to the participants and to the reader (respectful, oppositional, informing); and the values that the author communicates. Final considerations are the setting in which the work was to be read or delivered, and the purpose (or multiple purposes) of the writer (Burridge 2004:117-122).

2.1.3 Herodotus Studies
This section examines the work of Herodotean scholars in relation to several key concepts of genre analysis: 1. the historical context of Herodotus; 2. audience and mode; 3. purpose; and 4. oral and written features.

2.1.3.1 Historical Context
Exploring the genre of Herodotus’ work is an interesting endeavor since it is unique to its time period. Boedecker (2002), Thomas (2000, 2007), Bakker (2002), and
Lateiner (1989) examine the issue of genre in light of Herodotus’ past and present literary environment.

Boedecker (2002) investigates the influence of the tradition of the epic oral poets such as Homer on the style of Herodotus and details numerous examples to demonstrate this influence. Similarities with Homer’s Iliad and Odyssey include the proem (introduction), which states the intention to preserve so that great deeds will not be forgotten; long listings of ships before battle; dreams as omens from the gods, and use of mythology. Other parallel items include lengthy speeches by participants in the narrative; some phrases and idioms; and even a bit of epic poetic hexameter (usually in speeches) (2002:99-104).

Thomas, on the other hand, warns of taking too narrow a view of the genre of the work—Herodotus is not merely telling epic stories, in the custom of Homer. To simply categorize Herodotus as the product of a succession of oral storytellers in the tradition of the poet Homer and later Ionian tale-tellers is to misrepresent the intellectual atmosphere of the fifth century and thus imply that Herodotus was “old-fashioned” for his time (2000:5). In her Introduction to The Landmark Herodotus (2007), Thomas points out that by Herodotus’ time, some writers were indeed using prose to distinguish themselves from epic poetry, to make more serious inquiries into the order of the world. Herodotus, Thomas explains, deliberately distances himself from Homer in his assertion that “only the recent past ... could properly be known as a subject of real knowledge” and that his information comes from his own travels and conversations (2007:xix).

Thomas explains that Herodotus created a new genre unknown to the Western world before his time and the first work which modern readers would regard as “history” (Thomas 2007:ix). Indeed, the word “history” derives from Herodotus’ own description of his work in his introduction. The term he uses, ἱστορία [historia], was used for scientific investigation which was beginning to flourish in his time—investigation into such realms as medicine, philosophy, and the natural world (2007:xv, xx).

Herodotus may have been the first to use it for research that included past human actions. Its appearance in his opening sentence was surely meant to signal to his audience that here was no rehash of the old myths, no mere uncritical retelling of stories, but a modern work of critical inquiry (2007:xv).
Thomas asserts that an understanding of the historical, social, and philosophical context of Herodotus’ time (fifth century BCE Greece) is therefore essential; she believes that the *Histories* is best understood in the context of the Ionian (East Greek) scientific thinkers of the time—Hippocrates and his medical followers originated nearby, as did well-known mathematicians; traveling intellectuals and philosophers, many from Ionia, collected followers from Greek cities (2000:12-16).

In many ways Herodotus shows his immersion not only in the traditions of his times but also in the most exciting intellectual developments of the latter part of the fifth century ... His methods of inquiry and his own awareness of them reveal that he is very much a product of this intellectual climate (Thomas 2007:xx).

Thomas provides such an example related to the Scythian account: Hippocrates wrote on the climate of Scythia and theorized that the weather there contributed to greater illnesses; this indicates that Scythia was a subject of scientific speculation in Herodotus’ time (2007:xx).

Bakker (2002) examines the conflicting perspectives of oral poet vs. contemporary investigator and explains that the key phrase to be unlocked and correctly interpreted is a particular phrase in his proem (introduction) whose meaning has been debated: ἱστορίας ἀπόδεξις ἥδε [historia apodexis héde], ‘this is an exhibition of inquiry.’ To some, Herodotus is a scientist writing in the current scientific thought of his time; on the other extreme, he is an oral storyteller in the tradition of the epic poets (Bakker 2002:10-11). Bakker’s view is that neither extreme is correct, but rather, “he is both, using the vocabulary of the latter to revolutionize the practice of the former” (2002:28-29), making a “scrutiny” into the past and traditions, “instead of receiving and accepting them wholesale” (2002:15). Bakker interprets the pronoun ἥδε [ēde] ‘what follows/this is’ to indicate that, just as monuments in ancient times contained inscriptions to be read and remembered by all who passed by, Herodotus had current and future audiences in mind when he wrote *Histories*: the audience is essentially standing before his “monument” (his work): “we also are cast in Herodotus’ own role ... asked to do what Herodotus did himself: to listen critically, to question, and to judge ...” (2002:32)

Lateiner in *The Historical Method of Herodotus* gives further evidence of the unique nature and difficulty of classifying Herodotus’ work as he explains that the style differs from that of later historiography. “‘Herodotus is fond of divesting himself of the historian’s omniscience, and assuming a winning fallibility’” (Denniston
Lateiner discusses how Herodotus allows for other points of view in his work, which is uncharacteristic of most historical styles (1989:31).

2.1.3.2 Audience and Mode of Presentation

John Marincola’s Introduction to de Selincourt’s translation (revised 2003) provides an insightful hypothesis about the audience for which Herodotus wrote and the probable delivery method of the text. Marincola envisions the audience as “pan-Hellenic” in that generally, no particular perspective or city-state’s view is endorsed above another, and a variety of customs and philosophies are presented (2003:xi-xii). Marincola discusses the mode of performance as well. Most Greeks at the time were not skilled readers but relied mostly on oral communication (Thomas 1992 in Marincola xii). Thus Herodotus likely “published” his work by performing recitations or readings at religious or intellectual gatherings in Greece (Marincola 2003 xii). Marincola explains that the first few books contain “performance pieces,” which could have been easily read on their own. Such pieces fit a popular fifth-century style of writers of philosophy and medicine, in which the writer denounces/disparages past perspectives on a matter and dramatically introduces his own, wiser, interpretation or story. Such speeches and debates were commonly delivered in public and before colleagues. Two instances of such style are the flooding of the Nile (Book 2, chapters 19-27) and Herodotus’ version of the Trojan War (Book 2, chapters 113-20) (2003:xii).

2.1.3.3 Purpose


John Moles (2002) theorizes that Herodotus’ purpose is hortatory: a political-ideological warning to the Athens of Herodotus’ era. Statements and stories in the text (both explicit and more latent) extol the idea of freedom and caution against tyranny (enslavement to a particular leader or other nation), explains Moles (2002:49-52). In particular because of the current times, Herodotus wished to warn
the city-state Athens, whom he commends in many parts of Histories for championing freedom and defeating the Persians (2002:42-43, 49-52). Athens had enjoyed democracy but was rapidly turning itself into the capital, at least in the Athenians' view, of a Greek empire, and Herodotus warns them of the dangers of tyranny (2002:36, 52). He explains that certain characters and people groups in the text represent Athens and serve as warnings to the people. However, there is also a wider intent: Athens represents the rise of any great entity, and if Herodotus does not succeed in alerting Athens, future audiences may learn from these mistakes (2002:50-52).

2.1.3.4 Oral and written features

A number of scholars note that Herodotus uses oral language components in his writing style; a few emphasize the written features. This section reviews current research of oral and written strategies used by Herodotus, and hypotheses about the historical context out of which he wrote.

Slings (2002) discusses the presence of oral features, such as repetition, in Histories. One specific type of repetition he cites is Herodotus' abundant use of tail-head linkage, in which the verb of one clause is repeated in the next clause as a preposed (before the main clause) participle; such a tight linkage style is common in oral communication (2002:56).

Macan (1895) explains that Herodotus uses a mixed register of both oral language and language used for written text. The work, believes Macan, is “manifestly and explicitly a written work” but Herodotus often uses wording common to an oral style as well as the language of writing (e.g. γραφω [grafō] ‘write’) and some “ambiguous” words (Macan 1895:lxxv).

Rösler in his article The Histories and Writing (2002) believes that Herodotus initially gathered and imparted the information in Histories orally to audiences, and then, late in his life, put the epic in writing so that it would be preserved for posterity (2002:93-94). Rösler cites evidence that the Histories is too well-organized to have been merely cut and pasted from oral stories (2002:86); furthermore, oral performers did not customarily read from a written text (2002:84). Rather, Rösler states that our written version of Histories was intended to be read, not performed without a script. Some scholars cite the use of λέγειν [legein] ‘to speak’ in the Histories as evidence that the historian was reciting the text; however, asserts Rösler, the verb γραφεῖν [grafein] ‘to write’ is also used many times, and an oral storyteller
would not have used this word at all. Therefore, Rösler believes that \textit{λεγειν} \textit{[legein]} and \textit{γραφειν} \textit{[grafein]} are interchangeable in meaning in the text (2002:88-89).

\textbf{2.1.4 Summary and Application}

It has long been surmised that Herodotus intended his work to be read aloud, and numerous oral features are apparent, as illustrated by Slings (2002), Lateiner (1989), and Macan (1895). The view of Rösler (2002) that Herodotus wrote the text later in life to be preserved and read gives a compelling perspective which appears to fit the evidence in the text, since \textit{Histories} does display a degree of organization and also uses language of writing. However, if Marincola’s view (2003) is correct that Greek intellectuals commonly shared their texts orally through recitations and readings, then it is plausible that Herodotus did read his work aloud. Therefore, it seems likely that the text, which uses both oral and written style, was performed aloud, not in its entirety but one account at a time, by Herodotus. In addition (whether later, or at the same time period of the performances), Herodotus could have organized the accounts into the first version of the larger work that comprises \textit{Histories}.

Research specific to Herodotus on his audience, purpose, and style also clarify how to classify his work. Burridge’s (2004) explanation of the fluid boundaries and mixing of genres for Graeco-Roman biography allows for the possibility that ancient writers of other types of literature may also have blended characteristics from a variety of genres. Boedecker (2002) casts light on the Homerian influence, while Thomas (2000 and 2007) emphasizes the contemporary scientific atmosphere. Bakker (2002) convincingly merges the two views, asserting that both are important to Herodotus’ style and purpose.

Just as an author is inspired by a variety of influences in the environment, so also the author is likely to have multiple purposes in mind when writing; thus the views of de Jong (2004) and Moles (2002) are not mutually exclusive. However, one or two main purposes should be identified. The nature of the narratives, which are diverse, often dramatic, and at times amusing, indicate an aim of entertaining a listening audience. Another reasonable conjecture as to purpose is to examine Herodotus’ own words in the proem (introduction); both are discussed further in Chapter 3 of this thesis.

Burridge (2004) investigates a genre (Graeco-Roman biography) which is similar in time period and language and contains overlapping typology features of \textit{Histories}. Thus, Burridge’s criteria for the identification of genre is adapted to the analysis in
Chapter 3. Longacre (1996) provides more general, foundational criteria for text type identification which is also applied in the examination of typology in Chapter 3.

2.2 Structure

2.2.1 Discourse Analysis: Longacre
Longacre (1996) explains the concepts of notional and surface structure and the relationship between the two. “Notional structure” is the deep structure of the narrative involving the events in the plot. This plot structure is manifested linguistically through features on the narrative’s surface, in the form of a “surface structure” (1996:2, 33). A narrative must exhibit “progress” in that the events are headed in some direction. In most cases, the plot progresses toward a climax (1996:33-34).

The first notional structure section of a narrative is the exposition, which presents setting information such as place and time (1996:34). At the inciting moment, the plot with its conflict begins. The inciting moment instigates the use of the tense which forms the storyline through the rest of the narrative (1996:37). Developing conflict episodes build the conflict in the plot until it reaches a climax. The denouement section affects the beginning of a solution to the conflict (1996:35, cf. Longacre 2003:4). In the final suspense, the plot continues toward a solution (35). Dooley and Levinson, who give a summary of narrative structure, explain that the conclusion, called “result or resolution,” resolves the question, “So what finally happened?” (2001:105).

The narrative often begins on the surface with a title and a prescribed aperture, which is an opening statement, e.g. “once upon a time” in English for many fairy tales (1996:34). Then, a stage section, corresponding to the exposition in the notional structure, presents background facts. Expository material, whether a paragraph or longer, is often included with the stage (35-37).

The beginning of the prepeak episodes (called the “inciting moment” in the notional structure) often exhibits characteristics of the peak (Beavon 1979 in Longacre
Prepeak episodes are characterized by events and/or dialogues which happen in temporal order (1996:36).

Longacre explains that the peak of a narrative is often marked by certain uncharacteristic forms and techniques (although sometimes there are no special peak signals). The peak may correspond to the notional structure unit of climax or the denouement (1996:36-37). Possible peak signals include a crowded stage, in which all the major participants are placed together in an episode; a change in verb tense; or the use of special particles or onomatopoeia (1996:40). Another possibility is a change in point of view, for example, from general to more specific, viewing the story through the eyes of one particular character (46). A sequence of several participles in a row, creating a long, suspenseful sentence, may mark peak in Greek (1996:44-5). A switch from straight narrative to direct quotation, or the reverse, may occur, or there may be another type of embedded segment at the peak (1996:42, 45). A later, more minor peak, perhaps correlating with the denouement, may also be marked; this would be called “peak prime” (1996:37). The ultimate signal of the Peak is that it contrasts in language from the ‘normal’ language of the narrative up to that point.

Characteristics of postpeak episodes are similar to those of prepeak; the special markings found in the peak generally disappear as the intensity diminishes (1996:36). “The final suspense (in the notional structure) encodes as one or more postpeak episodes while the conclusion is more likely to have special marking in the surface structure—often some nonnarrative paragraph or discourse” (1996:38). The non-narrative closure may make some type of morality statement (1996:38). Finally, some narratives end with a prescribed “finis” (1996:38), for example, “The End” in English.

2.2.2 Herodotus Studies

Scholars hold a wide range of interpretations as to the structure of Histories, particularly regarding the purpose of the numerous embedded segments which some researchers term “digressions.” Thomas (2007) and De Jong (2002) explain that the embedded segments are an integral component of the text of Histories. Thomas explains that Herodotus himself gives a short comment about his method in book 4 when he says “‘My account goes searching from the start for extra material’ [literally ‘additions’]... The searching for extra information is part and parcel of the wide-open nature of his inquiry” (Thomas 2007:xvii).
Addressing the wide and contradictory views about the structure of Histories, de Jong (2002) argues that a cohesive structure is indeed found. But first, she explains, the student of Herodotus must take into account the fact that “ancient literary taste does show a greater tolerance towards—indeed an appreciation of—the episodic, ecphrastic [descriptive digression], and digressional” (2002:246).

Building upon theories by several other researchers, de Jong explains that the embedded segments which some characterize as “digressions” are, in fact, useful background to the main text. The embedded narrative sections serve to explain the present, main narrative (2002:253-4). One phrase or clause in the main narrative may serve as the “trigger” for the embedded narrative (2002:264). These are usually pertinent to the main story in explaining causes; adding to a theme; or functioning as background, as a footnote would today (2002:265-6).

Regarding the other embedded types, namely the ethnography and geography sections, De Jong cites Hamon (1993) who explains that these are usually useful for understanding the narrative; in the Scythian account, these portions help explain why the Persian conquest against Scythia did not succeed (Hamon 1993:9-36 in de Jong 2002).

2.2.3 Application

A cohesive unity is found within the Scythian account in the form of a progressive plot structure (described in Chapter 3). Longacre’s (1996) criteria for identifying surface and plot structure features provides a useful framework for interpreting the structure of the Scythian narrative, as the main story was found to contain most of the elements in the structure of a climactic narrative. Peak-like markings were found at the climax and at other moments of tension in the story related in this narrative.

The unity of the text of the Scythian account is also revealed by the use of tail-head linkage (called “overlap statements,”) explained in Chapter 4. De Jong’s (2002) observation about the usefulness of the embedded segments was found to be supported in the Scythian text, as nearly every embedded section relates to the story at hand. In addition, the Scythian account relates to the greater Histories theme of the Greco-Persian wars in that the Scythian account tells of an attempted conquest of the Persians, and the character of Persian rulers, before the more significant war with Greece.
2.3 Boundaries and Segments
This section reviews methods for examining the unity and segments of texts in general, of texts in Classical Greek, and of Histories.

2.3.1 Discourse Analysis
Discovering the segments of a text involves examining the cohesive methods used. Dooley and Levinsohn (2001) provide an introduction to the concept of continuity and discontinuity. One way that an author gives coherence to his or her text is by employing cohesive features to aid in interpretation. Cohesive methods include such features as repetition, references to previously mentioned topics, and relations between propositions (2001:27-32).

Cognitive science researchers contend that humans process and store great quantities of information in “chunks” or sections, explain Dooley and Levinsohn. Within a text, each chunk (section) exhibits “tight” internal unity. The different chunks are divided or separated by the changes, or discontinuities, which appear (2001:36). The authors cite Givon’s (1984) discussion of “thematic continuity and thematic discontinuity.” Givon gives four common dimensions of continuity and discontinuity, as depicted in Table 1 below.

**Table 1: Four Dimensions of Continuity and Discontinuity**
(from Dooley and Levinsohn 2001:37, based on Givon 1984:245)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Continuity</th>
<th>Discontinuity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>events separated by at most only small forward gaps</td>
<td>large forward gaps or events out of order</td>
</tr>
<tr>
<td>place</td>
<td>same place or (for motion) continuous change</td>
<td>discrete changes of place</td>
</tr>
<tr>
<td>action</td>
<td>all material of the same type: event, nonevent, conversation, etc.</td>
<td>change from one type of material to another</td>
</tr>
<tr>
<td>participants</td>
<td>same cast and same general roles vis-à-vis one another</td>
<td>discrete changes of cast or change in relative roles</td>
</tr>
</tbody>
</table>

A section of text generally exhibits continuity in all of the four areas. A discontinuity in one or more areas indicates that the author has started a “new thematic grouping”
In narrative, time is the most significant indicator of unity and of discontinuity; temporal phrases and clauses are often found at the commencement of a new grouping. Dooley and Levinsohn observe that it is a common method across languages (2001:37-39) to use preposed temporal or locative phrases to mark a discontinuity, since preposed items are frequently used to link the subsequent section with what has preceded. When a temporal or locative marker is found in some other position in the sentence, a major discontinuity is not being indicated (2001:38-39). Examples of change in action include a switch from reported speech to non-speech, or from an event (using an event verb) to items which are not considered eventline (such as thoughts) (2001:39).

Table 2 details the major features to take note of when examining a text for linguistic signals:

**Table 2: Linguistic Markers of Discontinuity**
(adapted from Dooley and Levinsohn 2001:40)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Common position in thematic grouping</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preposed expression, esp. time, location, topic</td>
<td>Initial</td>
</tr>
<tr>
<td>Particle, of lack of expected</td>
<td>Initial</td>
</tr>
<tr>
<td>Conjunction, or lack of expected</td>
<td>Initial</td>
</tr>
<tr>
<td>Participant as full noun phrase</td>
<td>Initial</td>
</tr>
<tr>
<td>Change in verb tense/aspect</td>
<td>Initial or Final</td>
</tr>
<tr>
<td>Summary or evaluation</td>
<td>Initial or Final</td>
</tr>
</tbody>
</table>

It is also important to note that at the beginning of a new thematic grouping, dimensions which have not changed from before may still be made explicit in the text ("updated"). Thus, a participant may be referred to by a full noun phrase even though this same participant is still in focus (2001:41). Dooley and Levinsohn cite Chafe to also point out that these discontinuity signals ("changes of orientation," as Chafe calls them) are not merely present or absent at a particular point in the text, but are rather a matter of degree (Chafe 1980:45 in 2001:41).
Barnwell (1980:237-239) discusses the two broad categories of criteria which can be used to mark sections of a text. If events happen within the “same time, same place,” with the “same topic, and same participants,” they signal internal unity (1980:240) (according to Givon (1984) above, a type of “continuity”). Elements which mark a boundary show a break in the communication unit (in Givon’s terms, a “discontinuity.”) Signals such as grammatical markers; change in place, time or participants; and introduction of a new topic indicate boundaries (1980:237-239). Other criteria, elements which show internal coherence, indicate the unity within a particular unit (1980:237).

### 2.3.2 Conjunctions in Greek

Reed (1999) explains the concept of cohesion from a discourse perspective and applies the concept to cohesion in Koiné Greek. Helpful to this thesis is Reed’s extensive chart of types of textual relationships and the Greek conjunctions (1999:34-35) which are commonly used to convey these ideas. For example, in a relationship of “extension” between linguistic words, clauses, or paragraphs, the second component may “add to” the first. This sub-category, termed “addition,” defines the Greek conjunction καὶ ‘and’ as well as some uses of the conjunction δὲ [de] ‘and, but, then.’ Another type of extension is the “adversative,” which explains a usage of ἀλλὰ [alla] ‘but’ and some uses of δὲ [de]. In another relationship, “elaboration,” the second component gives more information about the first. A sub-category of elaboration is “clarification,” which has a further sub-category, called “summative,” used when the second component serves to summarize the first (as in the Koiné Greek οὖν [oun] ‘in conclusion’ (1999:34).

The Greek studied by Reed is newer than the Ionic Greek of Herodotus. However, the most common conjunctions between segments in the Scythian account which are mentioned in Reed’s chart were found to have similar functions. Additional conjunctions not mentioned in Reed’s chart were also noted. Reed’s model proved helpful for assigning categories and functions to these conjunctions as well.

### 2.3.3 Herodotus Studies

In his discussion of the rhetoric of Herodotus, Lateiner (1989) mentions two valuable observations about specific particles: the reason particle γάρ [gar] ‘for’ is commonly used for short asides, to give reasons, causes, and background information and series of δὲ [de] ‘and, but, then’ “suggest that a story rushes the
author along too fast to stop in order to put the details together with a more careful articulation of sequence or clause.” An example from book five (5.119-21) is given in which δέ [de] is found eleven times in ten sentences (1989:31).

In her article Narrative Unity and Units (2002), Irene de Jong provides several useful labels for cohesive strategies used in *Histories*. Herodotus frequently makes use of repetition of important words within a section to provide cohesion, and he often gives a brief reminder-summary of an embedded story he has already reported (2002:259). “Presentation markers” indicate what is ahead, such as τάδε ἐγίνετο [tade egineto] ‘the following things happened ...’ or what was just presented, such as οὖτω ἔσχε [outō esche] ‘it happened in this way.’ A “headline” makes known the contents of the next event, and a “conclusion” reiterates or summarizes the event (2002:259).

2.3.4 Application

The focus of Chapter 4 of this examination is an exploration of features that comprise a segment of narrative in the Scythian account. A sound starting point is the cohesive features of time, place, action, and participant, as described by Dooley and Levinsohn (2001), Givon (1984), and Barnwell (1980). In Chapter 4, clauses of the Scythian account which maintain most of the above four features are arranged together to comprise a narrative episode.

A change in two or more of these features may signal a new episode. These possible boundary points are then examined for linguistic features which may further reinforce the boundary demarcation—for example, conjunctions, the participant referenced with a noun phrase, temporal words, or special clause types. Reed’s explanation of cohesion and conjunctions for Koiné Greek (1999) is adapted to categorize conjunctions which transition between episodes.

The Scythian account was examined for De Jong’s (2002) cohesive devices of “presentation,” “headline,” and “conclusion” markers; such devices were found to be rare in the main narrative but abundant in the embedded segments (called “preview” and “summary” statements in Chapter 4 of this thesis). Lateiner’s (1989) observations about the particle δέ [de] ‘and, but, then’ proved helpful, as δέ [de] was found to be the most common conjunction between episodes of the Scythian account. The use of the conjunction γάρ [gar] ‘for’ is also further explored in Chapter 4. Several additional types of boundary signals in the text of *Histories* are examined in Chapter 4.
2.4 Models for Analysis of Foregrounding/Backgrounding and Salience Scheme

Bakker (1991, 1997) and Longacre (1996, 1999b) offer theories and models for the examination of mainline prominence in the Scythian account. Genette (1980) writes about different modes used by writers of narrative fiction, and Boedecker (2002) describes Herodotus’ narratives as “dramatic,” and “mimetic.” Campbell (2007) observes that the imperfect tense can be found on the mainline of a narrative along with the more commonly used aorist. Loney (2005) provides a useful example of the application of Bakker’s (1997) theory to another Greek dialect and text.

2.4.1 Definition of Foregrounding/Backgrounding of Narrative Events

Bakker’s 1991 analysis of the temporal adverbial clauses in a short story in Herodotus’ Histories makes important points about the definition and role of foregrounded narrative clauses.

Bakker cites the groundbreaking work of Hopper (1979) in contributing to the understanding of foregrounding. Hopper defines foregrounded events in a narrative as those which relate actions in temporal sequence. In addition, Hopper observes that

... only foregrounded clauses are actually NARRATED. Backgrounded clauses do not themselves narrate, but instead they support, amplify or COMMENT ON the narrative. In a narration, the author is asserting the occurrence of events. Commentary, however, does not constitute the assertion of events in the story line but makes statements which are CONTINGENT and dependent on the story-line events (Hopper 1979:215-216 in Bakker 1991:228-229).

Bakker discusses Hopper’s definition in relation to a particular clause type inserted into indirect discourse narrative. However, Bakker believes that a better definition of a foregrounded event is that which “moves narrative time” or “advances the plot” (as per Dry 1981, 1983 and Kalmar 1982 in Bakker 1991:239) than simply an event which is “sequentially ordered.” A clause, particularly a dependent clause, may be a temporally-sequenced action but not move the plot forward (1991:241). This concept will be applied in the thesis to preposed temporal and participle clauses, to determine whether the event conveyed by a particular dependent clause should be considered storyline (Band 1) or backgrounded (Band 2). As Chapter 5 explains, the
dependent clauses in the Scythian account (except for one participle example) were all found to not advance the plot forward but rather to give background detail.

### 2.4.2 Salience Scheme and Foregrounding

Longacre (1996 and 1999b) explains the process of deriving a salience scheme of a narrative. Of the concept of salience, Longacre writes, “for any language, each type of text has a mainline of development and contains other material which can be conceived of as encoding progressive degrees of departure from the mainline” (1989 in 1996:23). Thus the development of a salience scheme is a way of distinguishing the more foregrounded versus the more backgrounded elements of a narrative.

Longacre’s salience model flows from the information type studies of Grimes (1975) and the transitivity criteria of Hopper and Thompson (1980). A major factor in analyzing the salience of a particular clause is examining the tense and aspect of the verb (Longacre 1999b:169). The mainline, which Longacre terms “storyline” for narrative, is considered more salient, or foregrounded. In English, the main storyline is typically carried by the tense of simple past, communicating events which are “dynamic,” “sequential,” and “punctiliar” (Longacre 1996:25-26; cf. Longacre 2003:17). Other information types are less salient, i.e. more backgrounded. Table 3 is Longacre’s “Etic salience scheme for narrative,” based on his analysis of at least two dozen languages. Each numbered level is considered a band (e.g. Band 1 is Primary storyline). Any particular language and culture is not likely to employ all of the bands in its various genres of narrative.

#### Table 3: Longacre’s “Etic salience scheme for narrative” (Longacre 1996:28)

1. Pivotal storyline (augmentation of 1)
   1. Primary storyline (S/Agent > S/Experiencer > S/Patient)
   2. Secondary storyline
   3. Routine (script-predictable action sequences)
   4. Backgrounded actions/events
   5. Backgrounded activity (durative)
   6. Setting (exposition)
   7. Irrealis (negatives and modals)
   8. Evaluations (author intrusions)
   9. Cohesive and thematic
In his analysis of discourse features of the Koiné Greek text of Mark Chapter 5, Longacre regards the aorist indicative to be the primary tense for conveying the storyline (1999b:177). Postposed participial clauses which follow the main verb clause are grouped in the same band (Band 1 of the salience for Mark 5) with the aorist indicative main clauses. Participial adverbial clauses which are preposed before an aorist indicative are of somewhat lesser salience (Band 1.2). Imperfect indicative clauses express background information (Band 3, after a Band 2 consisting of Historical Present verbs), frequently conveying “ongoing activity” (1999b:177-179).

Tehan (2002), in a short, preliminary research paper on storyline in the Koiné text of Matthew Chapters 8 and 9, places postposed event participles on the storyline along with their aorist indicative antecedents (Band 1). Present indicatives, generally of Jesus’ speech, are also put on the storyline (also Band 1). Imperfect indicative verbs and the postposed participle clauses which follow are placed in the “background” band, along with preceding participles (Band 2), which in the described text are usually verbs of motion (2002:2).

Levinsohn (2000) also makes observations about the importance of information conveyed by dependent participle clauses. The use of a preposed adverbial participle marks that the clause is “of secondary importance” and the material backgrounded, relative to the main clause (2000:183). The postposed participle, however, may be of lesser or even greater importance than the main clause. This information is not expressed by the structure but needs to be interpreted from context (2000:185-186).

### 2.4.3 Genette: Mood and Point of View

Another element which is essential to the discussion of foregrounding and salience for the Scythian account is point of view. It will be shown in Chapter 5 that two different narrative styles or modes are found in the Scythian account, and the verb type of the foregrounded clauses differs within each mode. The difference in mode is a distinction in the point of view from which the particular narrative segment is being told. Gerard Genette’s *Narrative Discourse* (1980) provides a helpful introduction to the two different modes, or moods, of narration which are found in some types of literature. Genette’s chapter on “Mood” describes the types of “mood” which relate to the point of view taken by the storyteller. The first type, “diegesis,” is “pure narrative” (1980:163). The story is told from the perspective of an outside narrator. The second is “mimesis,” a term taken from the dramatic performances of
the classical world. Plato is the first to describe mimesis, explaining that mimesis is narrating “as if the poet were someone else” (Republic, Book III in Genette 1980:166). Plato takes an example from Homer’s Iliad which is mimetic in mood and transforms it to a more diegetic style (which Plato preferred). The changes which Plato makes, Genette observes, include using fewer words (“condensation”), less repetition, less vivid descriptions, and less “picturesque” words (1980:163-165). The mimetic mode, explains Genette, tells a story from the perspective of one inside the narrative. The narrator is not present (1980:166); more details are given, and the story seems more “alive” (1980:164). In the diegetic mode, the narrator is more “distant” from his story. More indirect discourse is used, versus more direct quotations of speech and thought in mimesis (which would be more similar to the theater) (1980:163).

Integral to the understanding of the two modes is the concept of “focalization.” The common type of mimetic mode in which the narrator writes from the viewpoint of a character in the story, Genette terms “internal focalization” (1980:189). “Scene,” a designation used by the theater, may more accurately describe a mimetic episode; indeed, the major piece of literature upon which Genette focuses his description of narrative discourse is a French narrative (A la recherche du temps perdu, by Proust) made up mostly of “scenes” (1980:167). Some scenes in Proust’s work relate to events which happen once on the timeline, while other scenes are “iterative,” describing one time an event which actually happened a number of times to the character in focus (1980:166).

On the other hand, an episode characterized by “zero focalization” exhibits the point of view not of any character within the story, but rather the narrator who is outside the narrative (1980:189); this describes the diegetic mode.

Longacre’s description of peak features (noted in 2.2.1 above) includes a possible change in point of view at the peak (1996:46). Thus, if two different modes are found in the Scythian account, the peak in particular should be examined for modal type. As will be shown in Chapter 5, most of the peak section and the two peak prime segments are written in the mimetic mode, which is the more vivid, dramatic mode, and utilizes the internal perspective of someone inside the story.

Genette’s description of diegetic versus mimetic is picked up and developed by Bakker (1997), who relates the concept of the two modes to foregrounding and backgrounding in Greek narrative in the discussion below. The verb type used for
foregrounded clauses in the diegetic mode is a different type than the verb used for foregrounded mimetic clauses, as Bakker explains next.

2.4.4 Verbal Aspect and Mode

The traditional view on the aspectual difference between two Greek verb tenses/aspects, the aorist and the imperfect, is that the aorist is typically a punctiliar past tense and the imperfect, typically a durative past tense. An event expressed by the aorist happens at a specific point of time, much like the simple past in English. It is generally believed that one major use of the imperfect is to describe durative action, in that the event occurred in the past for some period of time; this is comparable to the past progressive tense in English.

Bakker (1997) proposes a different view on aspect and foregrounding, questioning the aorist-punctiliar and the imperfect-durative distinction. His article focuses on a text by Thucydides, who authored *The History of the Peloponnesian War* about one generation after Herodotus’ *Histories* was written. Bakker addresses the puzzling question of why parts of the narrative use the aorist tense for the foregrounded, plot-advancing event verbs (typical Band 1 narrative), but other narrative segments use the imperfect for the foreground.

Bakker details numerous examples of texts, both in Thucydides and other Greek writers including Herodotus, in which the aorist-punctiliar, imperfect-durative theory does not sufficiently explain the meaning of the verbs. A summary follows:

...a perspectival, ‘modal’ difference between the imperfect and the aorist may be posited. Whereas the latter [aorist] presents an event as relevant with respect to a given vantage point (usually, but not necessarily, a speaker’s ‘now,’), the former [imperfect] locates an event in the past. In narrative, this means that whereas imperfect verbs locate a chain of events in the past, an aorist may have the effect of taking the speaker (and the reader or hearer) out of that chain, into the present of the narrator and his communication with his readers or hearers (1997:26).

Bakker discusses Chafe’s examination of discourse and consciousness and the distinction between two modes of consciousness: the immediate vs. the displaced mode (Chafe 1994:195-201 in Bakker 1997:17). For Ancient Greek, Bakker provides evidence that writers used the aspectual distinction to depict narrative in two different modes, often alternating between these two modes (at times even within
the same episode). In the mode of the “speaker,” termed “diegetic” by Bakker, the speaker is telling the story to the audience and giving factual information with reference to the speakers’ “now.” The diegetic mode is “near” with respect to the consciousness of the speaker and the audience who is listening to or reading the text. In this mode, writers used the aorist tense to foreground the “historical facts,” generally events in temporal sequence. The imperfect was used for backgrounded material such as explanations (1997:27, 29, 31-32).

In Bakker’s second mode, the “mimetic,” the writer in effect walks into the scene of the narrative, describing events as they occur from the perspective of an observer “on the spot” (1997:29, 37). The imperfective aspect, realized in the imperfect tense and imperfective participles and infinitives, is foregrounded and creates an effect that the audience, along with the speaker, is “far” into the past, into the narrative—”far” with reference to the current time of the storytelling (1997:37-43).

Bakker calls the mimetic mode “foregrounded description” (1997:29) or “discourse of the observer” (1997:37). The mimetic may be “told” by the writer from the perspective of the writer himself as if he were at the scene of the event—“not as the knower of facts but as an observing distal consciousness” (1997:29). Alternatively, the writer may relate the event from the viewpoint of one or a group of participants in the episode. Of the latter, Bakker gives the example of the lengthy paragraph in Thucydides’ History (Chapter 8.1-2) describing the shock and fear of the Athenians as they find out that their military was destroyed in a battle in Sicily (1997:29).

In the mimetic, the aorist provides backgrounded information in the form of events presupposed to have occurred before the time in which the mimetic scene is unfolding before the observer. At times the diegetic mode, portrayed by aorists, “intrudes” into the mimetic as an embedded segment, such as when the writer needs to give a parenthetical explanation in the middle of portraying the narrative in the mimetic mode (1997:43). An aorist is also employed for actions “that can only be observed post factum, or whose very nature lies in being ‘completed’” (1997:42). Bakker provides an example: in a mimetic discourse dominated by imperfective verbs, the aorist indicative ἀνεθάρσησαν [anetharsēsan] ‘they took courage’ is used (Thucydides Book 7 Chapter 71.3), since this event may only be viewed after it happens.

Bakker explains that the mimetic mode creates a vivid, descriptive, often dramatic effect (1997:7), vs. the “factual” perspective of the historian in the diegetic mode who gives “facts” and is “objective” (1997:34-35).
Examples are provided of both modes from a variety of ancient writers, but Bakker asserts that in Thucydides, the use of the mimetic reaches its height.

An important caveat, Bakker notes, is that the modes are not “mutually exclusive.” Although Bakker discusses the modal distinction and provides examples of the clear use of one or the other, he notes that “an in-depth analysis of longer stretches of Thucydidean narrative would reveal a more subtle interplay of “knowing” and “observing” than a mere differentiation of these two modalities in the form of the two modes would suggest” (1997:29).

Boedecker does not discuss the concept of verbal aspect or a specific view of mode, but she supports a view of Herodotus’ Histories as vivid narrative, using the term “mimetic” to describe the narrative style of Herodotus (2002:106). Boedecker explains that Histories is similar to Homer’s works in that it “not only records the results of past actions, but presents an imaginative, dramatic recreation of how and why the actions took place” (Fornara (1971) 35-6, Strasburger (1972) 38-9 in Boedecker 106). Examples of the mimetic style include speeches which show the intentions and personality of the participants and depiction of “non-verbal communication” such as “gestures, sounds, postures” (Boedecker 106).

Thus far, a distinction between two modes, the diegetic and the mimetic, have been described. Bakker (1997) has found that such a distinction exists in many Greek texts, and that the difference in mode correlates with a shift in the tense/aspect of verbs in a segment. Boedecker (2002) observes that Histories does have a “dramatic,” “mimetic” style in speeches and in the way that unspoken actions are described.

Bakker’s description of the imperfect as a tense used for “far” storytelling is not generally used in traditional explanations of the imperfect tense; however, Campbell (2007), discussed below, attempts to reconcile the “far” sense and the imperfect aspect of this verb tense.

### 2.4.5 Aspect in two Koiné Greek Analyses

Campbell (2007) examines issues of interpretation of aspect in Koiné Greek narrative. In the chapter on the imperfect tense, Campbell seeks to combine the view of the imperfect as a “far” tense with its interpretation as an incomplete aspect. Campbell explains two features of the imperfect: imperfective aspect (described as the primary feature and function), and “spatial remoteness” (2007:84, 101). Its imperfective aspect allows it to be used for background information, which is the
main function of the imperfect. In addition, however, the imperfect is found together with the more common aorist on the mainline in Koiné texts (Band 1 in Longacre’s 1999 analysis of Mark 5). On the mainline, its “remote” feature enables the imperfect to be used “in remote-perfective contexts,” in order to “provide an imperfective contrast” with the aorist (2007:98).

Loney (2005), building upon the work of Bakker (1997) and other ancient and Koiné Greek researchers, explains the Koiné Greek text of Luke in terms of a diegetic-mimetic modal distinction. Loney explains that mimetic statements are placed strategically to contribute to the narrative structure as well as provide a “contrastive prominence” and a vividness or “enargeia” (2005:3, 8). Boundaries between segments of the book are generally marked by contrastive aorist verbs which provide facts and vivid, imperfective statements which bring the audience into the narrative. Loney calls these transition point clauses “cadences” (2005:18). Loney focuses on chapter four of Luke; the majority of the text is diegetic in mode, but diegetic and mimetic contrasts form transitions, and the mimetic mode frequently depicts the excited response of the crowd in the narrative.

2.4.6 Application

Bakker’s description of foregrounded clauses as those which are “plot-advancing” (as per Dry 1981, 1983 and Kalmar 1982 in Bakker 1991) will be employed for the analysis of the storyline of the narrative.

A preliminary examination of the Scythian account revealed a plethora of both aorist and imperfective verbs to depict temporally ordered events. Thus, Bakker’s (1997) presentation of a distinction in two modes, the diegetic and the mimetic, was explored as a possible explanation. As Chapter 5 shows, Bakker’s theory fits well with the evidence of the verbal aspect distinction in the Scythian account.

Longacre’s salience model (1996) provides a framework for developing a salience scheme in order to describe the foregrounding and types of backgrounding of the Scythian account in greater detail. Longacre’s observation that the imperfect is generally a backgrounding tense in Koiné Greek does not entirely fit the Scythian text, since imperfects are frequently found in foregrounded, temporally sequenced clauses. The mimetic and diegetic analysis of Bakker (1997) is particularly relevant to the Scythian text and explains the reason for the foregrounded imperfects. Therefore, it seems that an appropriate salience model for the Scythian text must include two narrative salience schemes, the first for the diegetic mode (which fits...
with Longacre's 1999b Koiné text analysis) and the second for the mimetic mode as described by Bakker (1997) and Loney (2005).

In determining the salience of participial preposed and postposed clauses, Longacre (1999b) and Levinsohn (2000) do not mention a relationship between the aspect of the participle and its foregrounding or backgrounding; the importance is its position relative to the main verb clause. Loney (2005) and Bakker (1997) consider the participle's aspect, whether perfective (aorist) or imperfective (present), essential to determining its foregrounding or backgrounding function and to interpreting the stylistic mode; generally, for Bakker and Loney, the imperfective participles combine with indicatives to provide foregrounding for mimetic mode segments, and perfective (aorist) participles contribute to foregrounding in diegetic mode segments. For the Scythian text, the position and the aspect of the participles are examined to understand the mode of a segment and to derive a general salience scheme. Initially, both preposed and postposed adverbial participles were considered as possible candidates for Band 1 (storyline), along with indicative verbs; however, analysis of each participle within context showed only one possible example of a Band 1 participle clause in the Scythian account. Further detail of the role of indicative verbs and participles in the salience schemes of the Scythian account are explained in Chapter 5.

Boedecker (2002) provides some evidence that Histories is presented in a vivid, mimetic style. The description by Genette (1980) of mimetic and diegetic modes details particular features to look for in the Scythian account to determine the presence or absence of a modal distinction. A mimetic “scene” will likely contain more direct discourse and word in general, and use greater vivid description and detail. Mimetic scenes may describe one-time events or repetitive, regular action. Episodes in the diegetic mode will be less descriptive, perhaps more concise, and convey a more distant point of view.

In addition, Bakker's (1991) inventory of possible functions of adverbial clauses gives a useful framework for understanding the role of such individual clauses in the Scythian text.

The explanation of Campbell (2007) offers a model for integrating to some extent the two contrasting views of the imperfect. Loney (2005) applies Bakker's theory to a newer Greek text. Loney's analysis of contrast in mode at transition points (“cadences”) is useful for the examination of similar features in other Greek texts. The boundaries between segments of the Scythian account were found to also
contain interesting diegetic-mimetic clause sequences which in Chapter 5 are termed “mimetic action sentences.”
Chapter 3
Genre and Structure

This chapter classifies the Scythian account according to genre and then investigates the surface and notional structure of the main narrative.

3.1 Methodology
Historical and contextual information from Boedecker (2002), Thomas (2000, 2007), and Bakker (2002) aids in identifying the genre and purpose of Histories. The main genre of Histories and the genres of the Scythian account are explored in light of Longacre’s 1996 discussion of typology characteristics. The genre of the larger work and of the Scythian account is more specifically described in terms of internal and external features, adapting relevant criteria from Burridge (2004).

The second part of this chapter develops an outline of the notional and surface structure of the main Scythian narrative, drawing upon features of narrative structure and peak identified by Longacre (1996). Features of each episode are explored, and the peak and peak prime are identified.

3.2 Genre of Histories
Brief observations will be made about the Histories as a whole. The bulk of the typology discussion focuses on the Scythian account, with emphasis on the main narrative.

Aspects of Longacre’s etic typology criteria (1996:8-12) support the designation of the main Scythian account as historical narrative. The Scythian account exhibits “contingent temporal succession:” Episodes in the narrative follow temporal order and each event builds upon the former. The narrative displays “agent orientation,” focusing on the actions of Darius, the Persians, and the Scythians. The author is relating an account which happened in history and thus lacking in the parameter of “projection.” Episodes in the narrative show “tension,” building toward a climax (as the latter half of this chapter demonstrates). The narrative is connected
“chronologically” and tells of the same “agents” throughout. The main narrative is dominated by two types of past-tense verbs, aorist and imperfect.

*Histories* as a whole falls into the “primary stage” according to Fowler’s description of the development of a genre (Fowler 1974:83-8, 90; 1984:160-162, 164-7 in Burridge 44-45). The work was the first of its kind, combining the influences of ancient epic poetry (i.e. Homer) and the scientific literature of the time. The framework of *Histories* is historical narrative, unified by topic, by the major participant groups, the Greeks and the Persians, and by general temporal succession from origins of the two groups to more recent events. Herodotus’ stated intent is to describe Greek and Persians actions (*Histories* Book 1 Ch.1). The beginning, middle, and end of the work presents historical accounts of the Persians versus the Greeks, and the largest portions of narrative describes these events. Narratives of other kings and cultures are interwoven, but the work progresses toward the climactic confrontation between the two major groups (in Books 5 through 9, successive land and sea battles in the Persians’ attempt to dominate Greece).

Selected features of Burridge’s criteria for genre classification (2004:108-122) aid in describing the genre of *Histories*. It seems that the work was (at least originally) to be delivered orally to listening audiences in the public arena of the Greek world; head-tail linkage, a characteristic of oral literature employed to help the audience follow the plot, is abundant. Herodotus writes in prose and utilizes the third person, inserting some first person authorial comments and observations. Dialogue, included in portions of the main and embedded narratives, brings a sense of vividness to the accounts.

Herodotus’ introductory preface explains an overarching purpose, as shown in this English translation by Purvis (2007):

> Herodotus of Halicarnassus here presents his research so that human events do not fade with time. May the great and wonderful deeds—some brought forth by the Hellenes, others by the barbarians—not go unsung; as well as the causes that led them to make war on each other (*Histories* Book 1 Proem, Strassler, ed. and Purvis, trans. 2007)

According to the preface, the main purpose of *Histories* is informative: to relate historical events so that they are not forgotten, especially regarding the conflict of the Hellenes (Greeks) versus the barbarians (specifically, the Persians) and reasons for the clash between the two groups.
Other purposes are not explicitly stated but inferred from the text: to entertain, as evidenced by climactic narrative with vivid, expressive language (as well as some outrageous and interesting short stories); to praise certain virtues (democracy, valor, and humility); and to instruct on the dangers of tyrannical government (shown by frequent direct and indirect remarks, e.g. the positive effects of democracy on the Athenians (Book 5, Chapter 78) and the anti-tyranny practices of Sparta (Book 5, Chapter 92α2).

The Scythian account, found in the first half of Histories Book 4, reflects many of the purposes of the larger Histories. Its main narrative entertains the audience with tense, exciting episodes of the conflict between the Persians and the Scythians. Embedded cultural ethnographies, short stories, and geographies inform and amuse the Greek audience. A hortatory purpose is not directly alluded to in this account, but Darius’ failure to capture the Scythians communicates the folly of both pride and tyrannical conquests. The final evaluation made by the Scythians about the Ionians (Book 4, Ch. 142) reveals Herodotus’ perspective on tyranny.

The Scythian account is comprised of a main narrative “frame” which surrounds embedded ethnographies, short stories, and other expository text types. The primary intention of the author is to relate the encounter of Darius with the Scythians (as implied by the narrator in Book 4, Ch. 82b).

Other criteria cited by Burridge (2004) assist in describing features of the Scythian account. The setting of the main narrative is Scythia and the surrounding region. Themes include the hubris (pride) of Darius, and the “journey” motif (characterized by the building of monuments and Herodotus’ “stopping” the storyline to describe features of the region in embedded expository paragraphs). Indeed, the journey section (Ch. 85-97) is a type of ancient “travel log” which informs and entertains. Finally, a “battle” motif dominates the second half, as the Persians engage the Scythians (a reflection of the larger “battle” theme in Histories).

Embedded ethnographies and geographical sections are expository according to Longacre’s 1996 criteria, in that they exhibit an absence of temporal succession, agent orientation, and tension. Topic rather than agent brings cohesion to each embedded expository section, and “be-verb” clauses predominate. The other main embedded type is short story (e.g. origin myths); these brief narratives are off the timeline of the main narrative but, like the main account, are agent-oriented, temporally-ordered, and told in the third person.
3.3 Surface and Notional Structure

This section examines the structure of the main narrative text type in terms of surface features (surface structure) and plot (notional structure).

Many critics describe *Histories* as rambling because of the numerous “digressions” from the main narrative portions. The Scythian account is a prime example of the use of embedded “digressions,” since the first half of the account is made up of ethnographies and short stories. However, a clear structure can be seen in the Scythian account, with the embedded portions acting as a lengthy stage and exposition to a main climactic narrative. The main Scythian narrative exhibits most of the typical characteristics of the surface and notional structure of a narrative as outlined by Longacre (1996:36). Characteristics of the notional structure with corresponding features of the surface structure are described in the sections below, following Table 4, which is an outline of the surface and notional structure in the Scythian account, adapted from Longacre’s general diagram for “Narrative discourse with surface peaks” (1996:36). In Table 4, the episodes are numbered according to Episode number and chapter. In this thesis, the main narrative was divided into twenty-seven episodes. The “chapter” demarcation follows Godley’s 1920 version of *Histories*. Appendix A is a translation of the main narrative in English conducted for this thesis, marked for episode number and chapter. Charts showing the twenty-seven episodes are shown in Chapter 4 (Table 5: Boundaries and internal unity in main narrative) and Chapter 5 (Table 9: Outline of Narrative Episodes according to Mode).
Table 4: Overview of Surface and Notional Structure

<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Prepeak episodes</th>
<th>Peak</th>
<th>Peak Prime &amp; Postpeak</th>
<th>Closure</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Chapter 1.1a, primary</td>
<td>Set 1: Darius’ journey to Scythia (Ep. 1-9, Ch. 83-96)</td>
<td>Ep. 22, Ch. 134</td>
<td>Ep. 23-26 (Ch. 135-141)</td>
<td>142: expository</td>
</tr>
<tr>
<td>-Ch. 1.1b-1.3, immediate background</td>
<td>Set 2: Persian and Scythian conflict (Ep. 10-21, Ch. 97-133)</td>
<td>-crowded stage</td>
<td>Peak prime (major): Ep. 23-25 (Ch. 136.1-139.2a)</td>
<td></td>
</tr>
<tr>
<td>Chapters 2-82, embedded</td>
<td>Ep. 22 (Ch. 134) (Persians and Scythians face each other to do battle)</td>
<td>-intense, vivid expressions</td>
<td>Peak prime (minor): Ep. 27, (Ch. 140.4-141)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Developing conflict: Ep. 1-21 (Ch. 83-133)</td>
<td>-quotations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notional Structure</td>
<td></td>
<td>-preposed participle sequence</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.3.1 Stage and Exposition

The original books and accounts in Histories contained no titles. The narrative opens (1.1a) with the main sentence of the stage: an overlap clause (tail-head linkage, see Longacre 1996:13) recounting the major event of the previous account (in Book 3 of Histories), followed by a “headline” clause (per de Jong 2002) which provides a summary of the forthcoming events in the Scythian account. The “headline” clause is fronted by the existential verb γιγνομαι [gignomai] ‘to become, come to be, happen.’ No formulaic aperture is found, although an existential verb clause is not uncommon.
for an opening of a Greek narrative. The clause makes reference to the two main participants, Darius (as the agent of the verb) and Scythia (as the patient).

The entirety of the stage, however, is Chapters 1 to 82—the embedded segments of expository material and short narratives which provide historical and ethnographic background to the main narrative. The stage is characterized by present-tense verbs (except for the short stories) and some use of the first person (e.g. 81.1).

Section 1.1b-1.3, not considered embedded discourse but rather setting material within the main narrative, gives the immediate background information in the form of a series of grounds (reason) statements fronted with the conjunction γάρ [gar] ‘for’ (see Appendix A for the main narrative translation). The first γάρ [gar] clause (1.1b) provides the grounds for the “headline” statement. Each succeeding γάρ [gar] clause gives the grounds for the previous statement, and the final γάρ [gar] introduces the first embedded discourse, a one-paragraph ethnography about the Scythian treatment of slaves.

The stage corresponds to the “exposition” of the notional structure. The setting of the narrative—the time, place, and participants—is mentioned in the first sentence. Herodotus’ exposition (Chapters 1-82) is thorough and detailed. Reasons for Darius’ invasion are explained (Ch. 1.1b-3). Alternative stories of the origin of the Scythians are recounted, after which Herodotus proceeds to a discussion of local setting (e.g. climate, surrounding peoples, religion, population). The majority of the exposition is related to the main narrative which is to be told; the motivation for a small amount of material is unclear, as when the author describes the entire earth’s continents and geography (Chapters 36.2-45).

3.3.2 Prepeak episode set 1

The episodes before the Peak are divided into two sets; the first, comprising Episodes 1-9 (Ch. 83-96) depicts Darius’ travel toward Scythia. Prepeak set 1 is characterized by verbs of movement from one location to the next and the activity of setting up a monument.

An investigation of all instances of more than one preposed participle in sequence revealed that such sequences are found at points of relatively great suspense in the Scythian account. (As noted in 2.2.1, Longacre (1996:44-5) mentions that extra-long sentences, created by sequences of several participles in a row, may mark Peak in Greek.) It appears that such sequences are employed in order to heighten the
intensity and immediacy of particular events in the plot. Series of preposed participles are a peak-like characteristic. However, the Peak of the narrative (explained below) is just one of several episodes containing such sequences. Therefore, the participle series are considered peak-like in that they are found at points of high suspense, including the Peak, and as such mark intensity. In the subsequent sections, each occurrence of such participle series is explained.

Preposed participle sets occur only twice in the first set of prepeak episodes, corresponding to the low-intensity of the plot in these episodes. A preposed set starts the main narrative (Ep. 1, Ch. 83.1), and the only other set transitions back to narrative.

In the notional structure, the first two episodes (83, 84) are classified as the inciting “moments.” The author makes explicit the beginning of the main narrative by a statement by the author stating his intention to resume the telling of the narrative (82b) and by a change from present tense verbs to past. Both episodes happen before Darius leaves his capital city of Susa. Each contain small peak-like characteristics to get the plot started. The first sentence in 83.1 begins with two preposed genitive absolute participles which give supporting background information to Artabanos’ request of Darius (the main clause verb is ἐχρήζε [echrēize] ‘asked’). One additional preposed clause, a stative verb, adds a little more intensity. The participles, although not depicting particularly strong, intense action, serve to give a “jump-start” to the narrative, bringing some tension as the Scythian account transitions from embedded segment to the main story. The first episode introduces tension and foreshadowing to the plot, as Darius refuses Artabanos’ wise advice to leave the Scythians alone. Artabanos uses the expression μηδεμᾶς [mēdamōs] ‘in no way,’ an extreme expression which is another peak-like marking. The second episode (84) opens with a peak-like phrase of intense, quick action (ἐνθαυτα [enthauta] ‘just then’). The events of the episode are also intense, as Oebazus believes that all his sons will be released from military duty, but Darius instead kills them all.

No other surface features show an increase in intensity, gradual or sudden, in the first set of prepeak episodes. In the notional structure, however, the arrogance and folly of Darius, made prominent in the first two episodes, is developed in each subsequent episode as Darius travels toward Scythia, setting up monuments along the way.

In Episode 7 (Ch. 91), when Darius puts up a monument at the Tearos river, two preposed participle clauses are found, but they are separated by a preposed
adverbial clause, and the first two preposed clauses are overlaps, giving cohesion but not new information. The second participle is a verb of experience rather than action or event. Thus the clauses here do not appear to mark high intensity.

3.3.3 Prepeak episode set 2

The second set of prepeak episodes (Ep. 10-21, Ch. 97-133) relates Darius’ arrival at Scythia and the conflict between the Persians and the Scythians. The conflict in the plot structure develops rapidly—both the tension between the Persians and the Scythians, and the eminent downfall of the proud Darius.

In the initial episode of the second set, Darius finally reaches Scythia. The first quotations are found, bringing vivid dialogue to the narrative. Also, a quick series of actions in the form of three preposed participles begins to build the tension. The quotations involve the issue of whether or not to tear apart the bridge. The three participles, εἰπας [eipas] ‘saying,’ ἀπάς [apapas] ‘tying,’ and καλέσας [kalesas] ‘calling,’ (Ep. 10, Ch. 98) highlight Darius’ monumental decision and instruction to the Ionians. After this quotation, Darius journeys into Scythia, and the Scythians are in focus in Episode 11 (Ch. 102). The intensity soon decreases, however, with a long embedded section about Scythia (103-117).

A set of two preposed participles resumes the drama as the Scythians plead for help from their neighbors (Ep. 12, Ch. 118.1). The tension rises in Episode 15 (Ch. 122) as the chase between the armies begins. Vivid action verbs depict the conquest episodes: λεαινοντες [leainontes] ‘wiping away’ (122.1b) and ἔδιοκων ἵθ’ Τανάδος [ediōkon ithu Tanados] ‘pursued straight to the Tanais’ (122.2b). Two preposed participles in a row employ repetition for intensity, using two forms of the verb διαβαίνω [diabainō] ‘cross over’ (122.3). In 122.2, an embedded paragraph describing the wilderness slows the pace a little. In Episode 17, however, the intensity builds further with a forceful movement verb clause (ἐλαυνον... τὴν ταχίστην [elaunon... tēn tachistēn] ‘driving quickly’) and the clash of the two major participant groups (125.1). The action mounts with two preposed participle sequences (125.3, 125.4).

Quotations and forceful expressions continue the rise in intensity. In Episode 18 (Ch. 126-127), a dialogue occurs between Idanthyrsos, the Scythian king, and Darius. Strong emotion words characterize the speeches: Darius calls the Idanthyrsos δαίμόνιε [daimonie] ‘crazy, possessed,’ and Idanthyrsos tell Darius to κλαίειν [klaiein] ‘weep.’
In the next episode, the Scythians are described as ἐπλῆσθησαν ὀργῆς [eplēsthēsan orgēs] ‘filled with anger’ (Ep. 19, Ch. 128). Later in the episode, the donkeys of the Persians cause a great disturbance to the Scythian horses, and an unusual series of four postposed participle clauses creates an air of excitement (129.3). The main verb is ἐταράσσοντο [etarassonto] ‘stirred up’, and the following participles describe how the horses were stirred up and the reason for the commotion.

The tension is almost at its highest in 131.1 (the start of Ep. 20), signaled by nouns expressing the extreme state of Darius: τέλος [telos] ‘in the end’ and ἄπορίησι [aporiēsi] ‘desperation.’ The pace is slowed for a chapter in 132 (still Ep. 20) as the Persians ponder the meaning of the gifts. Darius’ theory is presented in low-intensity indirect discourse. The final part of 132 is told in a direct quotation, rebuilding the drama as Gobryas correctly interprets the ominous meaning of the gifts.

3.3.4 Peak and Climax

The surface Peak of the narrative, Episode 22 (Ch.134), corresponds to the climax in the notional structure. The Peak is indicated by a crowded stage; vivid, high-energy verbs, nouns, and particles; two quotations; and a sequence of two preposed participles at the height of the plot tension.

The initial sentence reveals a crowded stage, naming both the Persians and the Scythians as being present (and Darius in a later sentence). Tension is in the air, expressed in the first sentence as the two sides face each other (ἀντετάχθησαν [antetachthēsan] ‘were drawn out against’) for the battle (συμβαλέοντες [sumbaleontes] ‘come together in battle’). The plot has reached its climax; only one army can win. The Scythians are worthy opponents, both in cunning and in battle. If the words spoken by Darius’ advisor in the first episode (Ch. 83) are true, then Darius is in great danger.

Verbs and nouns which depict forceful movement or emotion heighten the intensity: διέξε [diēixe] ‘rushed,’ ταραχθέντων [tarachthentōn] ‘being thrown into confusion,’ χρεωμένων βοή [chreōmenōn boē] ‘letting out a shout,’ and θόρυμβον [thorubon] ‘uproar.’

Several particles, two of them unusual to the narrative, are used for emphasis. The clause introducing Darius’ response to the uproar is shown in (1):
(1) Ep. 22, Ch. 134.1b

εἶπεν ἀρα πρὸς τους πεπ ἔόθην

said. AOR. ACT. IND there to the ones very had been accustomed to. PLUPRF. ACT. IND then

καὶ τὰ ἄλλα λέγειν

kai ta alla legein

even, the other to speak. PRES. ACT. INF also [things]

[Darius] there and then said to the very ones [to whom he] had been accustomed to speak, even other [things]...

Two emphatic particles draw attention to Darius’ reaction to the Scythians chasing of the rabbit. The first is an emphatic clausal conjunction, ἀρα [ara] ‘there and then, straightaway’ (Liddell and Scott 1940) which occurs only once in the main narrative. The second, another unusual particle, πεπ [per] ‘very’ modifies a noun clause. It is unclear whether the adverb καὶ [kai] ‘even, also’ is emphatic (‘even’) or additive (‘also’) here.

The uncommon emphatic particles highlight succeeding quotation, in which Darius realizes his folly and decides to flee. Although quotations are found at other points in the narrative, the presence in the Peak of two speeches, which express a major turning point both in Darius’ confidence and in the action of the story, brings further drama to the scene.

The narrative abounds with sentences in which one preposed participle sets up a main clause verb. However, as discussed in the next section on “Preposed participle sequences,” the occurrence of two participles (or more) is a marked feature which adds intensity to an action or episode.
In the Peak, a sequence of two preposed participles, seen in (2), mounts the tension:

(2) Ep. 22 Ch. 134.1b

| tαραχθέντων | δὲ | τῶν | Σκύθων | καὶ | βοή | χρεομένων, |
| tarachthentōn | de | tōn | Skutheōn | kai | boē | chreōmenōn |

being thrown into confusion. AOR.

PASS. PTCP

And the Scythians being stirred up and letting out a shout,

The participles are genitive absolute, not sharing the same subject as the following main clause verb εἰρῆτο [eireto] ‘[Darius] enquired.’ Nevertheless, the preposed actions tαραχθέντων [tarachthentōn] ‘being stirred up/thrown into confusion’ and χρεομένων βοῆ, [chreōmenōn boē] ‘letting out a shout’ heighten the excitement and suspense at the climax of the narrative.

3.3.5 Postpeak and Denouement

The denouement, in which Darius sees a way out of entrapment and defeat by the Scythians, occurs in Episode 23 (Ch. 135) as Darius implements his scheme to leave the camp secretly and flee to the bridge. With its peak-like markings, the denouement marks the beginning of the Peak Prime set of episodes (Ep. 23-25).

During the five episodes after the Peak (Episodes 23-27, Ch. 135-141), the plot remains tense, as attested by the occurrence of six separate sequences of preposed participles. Two instances of preposed participle sets in Episode 23 explain how Darius leaves the weak men and donkeys behind (135.1) and detail his final preparations before leaving the camp (135.3). The intensity of the plot is somewhat reduced by a non-action intrusion in which the narrator explains why Darius leaves the weak men and donkeys behind in the camp (135.2). In 135.3, the second set of preposed participles, an adverb of “immediacy” (τὴν ταχοτην [tēn tachistēn] ‘the quickest way/quickly’), and an emphatic adverb (πάγχσ [pagchu] ‘entirely, completely’) restore the tension.

Although Longacre (1996:36) correlates a Peak Prime, if found in a narrative, as corresponding to the denouement in the notional structure, Episodes 24 and 25 retain
the same peak markings as the denoument and thus will be included in the Peak Prime but will fall under the postpeak episodes of “final suspense” (“keep untangling,” per Longacre 1996:35) in the notional structure. A set of preposed participles in 136.1 (beginning of Ep. 24) heightens suspense as the weak men realize they have been abandoned. The adverb την τηχιστην [tēn tachistēn] ‘quickly’ is repeated, and another emphatic particle, ιθυ [ithu] ‘straight’ describes the Scythian’s pursuit to the Ister bridge.

Both the Persians and the Scythians run toward the bridge. If the Persians arrive first, they can escape; if the Scythians are first, they want to tear the bridge apart. This point in the plot is tense as the audience anticipates what will happen. The Scythians make it to the bridge first, and it appears as if the Persians will be taken.

Three major surface features of the Peak exist in Episodes 24-25. Two quotations are found (136.3, 139.2), along with one participle of “immediacy” (αυτικα [autika] ‘at once,’ 137.3), and two sequences of preposed participle clauses. The largest sequence of preposed participle clauses opens the episode—six participles (including one ellipsis, or implied participle) which explain how and why the Scythians arrive first at the bridge (136.2).

In the second sequence, another unusual structure, a preposed participle clause followed by a periphrastic participle main clause (the verb ειμι [eimi] ‘be’ plus a participle), depicts the Ionians’ decision to refrain from tearing down the bridge (137.3).

In 138, the narrator slows the pace with a paragraph of setting material, perhaps to prolong the suspense of the plot. Some intensity is regained with the quotation (139.2) in the final paragraph of the episode.

In Episode 26 (Ch. 140.1-3), no special surface features show tension. The episode consists of two narrative sentences, interrupted by three sentences of author commentary.

The final episode of narrative (Ep. 27, Ch. 140.4-141) could be termed a second, or minor, Peak Prime and minor point of final suspense, as evidenced by intensive adverbs and adjectives as well as a set of vivid preposed participle clauses and the subsequent main verb clause. Herodotus’ audience knows that the bridge is not completely torn down, but to the Persians it appears as if the bridge is gone. The Persians are not yet safely away from Scythian territory. Several descriptive words
intensify various parts of the narration: μόγις εὑρον [mogis heuron] ‘barely found’ (end of Ep. 25, 139.3b) and πᾶσαν [pasan] ‘every’ (140.4); ἄπεισας [hapasas] ‘all’ (141); and two superlatives, μέγιστον [megiston] ‘the greatest’ and πρῶτο [prōtō] ‘the first.’ (141).

The sequence of two preposed participles (clauses labeled #1 and #2) and the following main clause (#3) is shown in (3):

(3) Ep. 27 Ch. 140.4

1. And arriving (ἀπικόμενξι [apikomenoi] aor. mid. ptcp.) at night,

2. and coming upon (ἐνςσχόνςες [entuchontes] aor. act. ptcp.) and the bridge that having-been-taken apart,

3. [the Persians] arrived (ἀπίκοντο [apikonto] aor. mid. ind.) at every terror...

The fear of the Persians upon coming to the bridge, depicted in the main clause (#3) is intensified by the preposed participle clauses. The repetition of the verb ἀφικνέμω [afikneomai] ‘arrive,’ in its literal use in the first participle and a figurative usage in the main clause, adds to the suspense that the narrator wishes to express.

3.3.6 Closure and Conclusion

The narrative ends in 142 with a typical non-narrative paragraph, fronted with a summative conjunction phrase μὲν ὄν [men ōn] ‘so then.’ The closure consists of two statements. The first, expository summary, expresses the final result of the conflict. A resolution is reached for the Persians, whose escape is successful. The Scythians, who failed to find them, express their anger in the form of a judgment upon the Ionians, (introduced by an indirect discourse marker καὶ τοῦτο [kai touto] ‘and this’) who refused to tear down the bridge.

3.4 Conclusion

Herodotus created a unique work of historical investigation, with the main purpose of informing the audience of the great conflict between the Greeks and the Persians. This purpose is also connected to a hortatory aim: his wish is that others will reflect upon great events and understand the benefits of certain values (e.g. democracy).
The climactic stories and cultural ethnographies also inform and create interest for
the audience.

The main structure of the whole of *Histories*, as well as the Scythian account of Book
4, is historical climactic narrative, temporally sequenced and related in the third
person. For *Histories* and for the Scythian account, embedded expository and short
narrative sections are off the main storyline and generally used to elaborate on
events in the main narrative.

In the Scythian account, the main narrative is introduced at the beginning and is
then followed by a long expository section which sets the stage. The large number of
prepeak episodes is divided into Darius’ journey, characterized by low tension, and
the conflict with the Scythians, which contains more peak-like characteristics as the
conflict of the narrative builds. The climax corresponds to the Peak. The
denouement occurs in Episode 23 (Ch. 135), retaining many peak-like markings. The
final suspense progresses gradually toward a resolution over the events of next four
episodes. The lengthy segment of major final suspense and a minor one each
correlate, respectively, with major and minor Peak Prime events. The non-narrative
closure expresses the resolution of the plot and a final evaluation by one of the
participant groups.

Features of the Peak include a crowded stage, sequences of preposed participles,
expressions which communicate extreme and intense action or emotion, and
quotations. The latter three characteristics are not restricted to the one Peak episode,
but are found at other points of tension in the plot.
Chapter 4
Segments and Boundaries

Chapter 4 explores the boundaries and internal unity of the major segments in the entire Scythian account. Particular attention is paid to the segments of the narrative portion.

4.1 Methodology
The first task involved separating out the main narrative from the embedded segments. Next, the main narrative was divided into episodes. The explorations of Barnwell (1980) on boundary signals, and Givon (1984) and Dooley and Levinsohn (2001) on continuity and discontinuity, were useful here. Since conjunctions were noted between most episodes, a chart of particles for the Scythian account was created, with reference to the conjunctions and textual relations for Greek examined by Reed (1999). In addition, the comments by Lateiner (1989) and de Jong (2002) on conjunctions and transition clauses between segments was helpful for the analysis. Conclusions were made regarding the most prevalent boundary and cohesive features used in the Scythian account.

4.2 Boundaries and cohesiveness between main narrative episodes
Thirty segments were found in the narratives, consisting of twenty-seven episodes along with two brief opening statements (the Stage and a repetition of the Stage) and a closing paragraph. A summary of significant boundary signals in the Scythian account, with special focus on the narrative episodes, is shown in Table 5. The sections below describe each feature, beginning with semantic features of change in time, participant, and location. Participant and topic change markers, including the use of fronted participants and of full noun phrases at the beginning of episodes, are discussed under “Change of participant.”

Following this, the next section explores the function of embedded segments as boundary markers. Then, the overlap clause (a type of tail-head linkage; see Longacre 1996:13), frequent in narrative boundaries, is discussed. The use of
embedded quotations to close episodes is investigated next, followed by a brief discussion of grammatical markers such as conjunctions (depicted in a separate chart). The final section describes characteristics of internal unity within episodes.

The following abbreviations are used in the table: T = time, P = participant, L = location, NP = noun phrase

D = Darius, S = Scythians

Table 5: Boundaries and internal unity in main narrative

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<thead>
<tr>
<th>Episode #</th>
<th>Chapter #</th>
<th>Boundary Signals</th>
<th>Participant/ Topic change marker</th>
<th>Internal Unity</th>
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<tbody>
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<td></td>
<td></td>
<td>Semantic</td>
<td>Special clauses</td>
<td></td>
</tr>
<tr>
<td>Stage</td>
<td>1</td>
<td>T, P</td>
<td>Overlap, temporal</td>
<td></td>
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<tr>
<td>embedded</td>
<td>2-4b</td>
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<td></td>
<td></td>
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<tr>
<td>Repetition of stage</td>
<td>4c</td>
<td>preview</td>
<td>NP (D)</td>
<td></td>
</tr>
<tr>
<td>embedded</td>
<td>5-82</td>
<td>preview, summary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>83</td>
<td>preview (before Ep. 1 begins)</td>
<td>NP (D)</td>
<td>P, topic</td>
</tr>
<tr>
<td>2</td>
<td>84</td>
<td>T, add minor P</td>
<td>temporal</td>
<td>full NP (Oiobazos, D)</td>
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<tr>
<td>3</td>
<td>85.1</td>
<td>T, L</td>
<td>overlap with temporal</td>
<td>fronted P (D)</td>
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<tr>
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<td>85.2-86</td>
<td>preview, summary</td>
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<td></td>
</tr>
<tr>
<td>4</td>
<td>87.1</td>
<td>T, L</td>
<td>overlap with temporal</td>
<td>fronted P (D)</td>
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<tr>
<td>embedded</td>
<td>87.2</td>
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<td>-</td>
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</tr>
<tr>
<td>5</td>
<td>88.1</td>
<td>T, add minor P</td>
<td>temporal, summary</td>
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<td>88.2</td>
<td>summary</td>
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<td>6</td>
<td>89</td>
<td>T, L, add overlap</td>
<td>fronted P (D)</td>
<td>P, topic</td>
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<td>Episode #</td>
<td>Chapter #</td>
<td>Boundary Signals</td>
<td>Internal Unity</td>
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<td>Semantic</td>
<td>Special clauses</td>
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<td>minor P</td>
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<td>91.1</td>
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<td>92</td>
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<td>93, 96c</td>
<td>T, L, add minor P</td>
<td>preview with temporal; summary</td>
<td>-</td>
</tr>
<tr>
<td>embedded</td>
<td>94-96b</td>
<td></td>
<td>preview, summary</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>97-98</td>
<td>T, L, add minor P</td>
<td>overlap with temporal</td>
<td>fronted P (D)</td>
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<tr>
<td>embedded</td>
<td>99-101</td>
<td></td>
<td>summary</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>102</td>
<td>T, L, P</td>
<td>fronted P (Scythians)</td>
<td>P, topic</td>
</tr>
<tr>
<td>embedded</td>
<td>103-117</td>
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<td>preview</td>
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</tr>
<tr>
<td>12</td>
<td>118.1, 119.1</td>
<td>T, L</td>
<td>overlap</td>
<td>NP (kings, Scythian messengers)</td>
</tr>
<tr>
<td>embedded quotations</td>
<td>118.2-.5, 119.2-.4</td>
<td></td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>120</td>
<td>T, L</td>
<td>temporal</td>
<td>NP (S)</td>
</tr>
<tr>
<td>14</td>
<td>121</td>
<td>T, L</td>
<td>overlap</td>
<td>NP (S)</td>
</tr>
<tr>
<td>15</td>
<td>122</td>
<td>T, L</td>
<td>summary</td>
<td>NP (S, Persians)</td>
</tr>
<tr>
<td>16</td>
<td>123-124</td>
<td>T, L</td>
<td>temporal</td>
<td>NP (Persians)</td>
</tr>
<tr>
<td>17</td>
<td>125</td>
<td>T, L</td>
<td>temporal</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>126a, 127.1</td>
<td>T</td>
<td>temporal</td>
<td>NP (D, S kings)</td>
</tr>
<tr>
<td>embedded</td>
<td>126b</td>
<td></td>
<td>-</td>
<td></td>
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49
<table>
<thead>
<tr>
<th>Episode #</th>
<th>Chapter #</th>
<th>Boundary Signals</th>
<th>Internal Unity</th>
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<tr>
<td></td>
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<td>Semantic</td>
<td>Special clauses</td>
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<tr>
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<td>127.1b-.4</td>
<td></td>
<td></td>
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<td>19</td>
<td>128-130</td>
<td>T, L, P</td>
<td>summary</td>
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<td>20</td>
<td>131-132.2</td>
<td>T, L, P</td>
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</tr>
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<td>embedded</td>
<td>132.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>quot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>133.1,.3b</td>
<td>T, L, P</td>
<td>summary</td>
</tr>
<tr>
<td>embedded</td>
<td>133.2-.3a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>quot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>134.1,.2b, .3b</td>
<td>T, L, P</td>
<td>overlap, temporal</td>
</tr>
<tr>
<td>embedded</td>
<td>134.2a, 134.2c-3a</td>
<td></td>
<td>summary</td>
</tr>
<tr>
<td>quot</td>
<td></td>
<td></td>
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<td>135</td>
<td>T</td>
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<td>24</td>
<td>136.1</td>
<td>T</td>
<td>temporal</td>
</tr>
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<td>25</td>
<td>136.2-3a, 137-139,.2a</td>
<td>T, L</td>
<td>logical/causal marker</td>
</tr>
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<td>136.3b, 139.2b</td>
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<td></td>
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<td>quot</td>
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<tr>
<td>26</td>
<td>140.1-.3</td>
<td>T, L</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>140.4-141</td>
<td>T, L</td>
<td>overlap, temporal</td>
</tr>
<tr>
<td>Closure</td>
<td>142</td>
<td></td>
<td>summary (at beginning)</td>
</tr>
</tbody>
</table>

### 4.2.1 Change of Time

Each succeeding episode moves the narrative forward in time, as shown by the “T” for time under “semantic changes” in Table 5. Under “special clauses,” the notation
of “temporal” indicates the use of a time expression in a temporal phrase or clause at the beginning of an episode. A temporal adverb (ὅς [hōs] ‘when, at the same time, as’), or a conjunction (e.g. πρὶν [prin] ‘before,’ ἐπείτε [epeite] ‘after, when) is found at eight of the twelve boundaries between narrative segments. Two additional episodes contain other temporal markers, ἡμέρης [hēmerēs] ‘day’ (136.1) and νυκτός [vuktos] ‘night’ (140.4).

Example (4) illustrates a temporal conjunction using ἐπείτε [epeite] ‘after, when.’ At the end of Episode 1 (4.83.2b), Darius leads the army out of the Persian capital of Susa. Episode 2 (4.84.1-2) concerns a man who requests that Darius release one of his sons from the army. Then, the beginning of Episode 3 resumes the journey with an overlap clause, in which a previously mentioned event is repeated. The overlap reminds the audience that Darius has left Susa, and the temporal conjunction ἐπείτε [epeite] ‘after, when’ indicates a forward progression of time and action, as Darius journeys to the Bosporus:

(4) Ep. 3 Ch. 85.1

Darius, after (ἐπείτε [epeite]) marching out of Susa,

came to Chalcedon on the Bosporus

where a bridge had been put together.

It should be noted the use of a temporal clause does not automatically signal a new episode, as some instances in the text are found within episodes, but the co-occurrence of a temporal clause with other boundary markers indicates a strong boundary, which has been marked in this thesis as signaling a new episode. In addition, the two boundaries between episodes which do not use a temporal marker contain a preposed participle clause as the first clause (Ep. 14, 25). Actually, at seven of the ten boundaries between narrative episodes which contain a temporal marker, a preposed participle clause is also found at the boundary. The temporal marker may occur in the preposed participle clause (e.g. Ep. 3, 9) or may be in a finite verb clause, found alongside a participle clause, both within the first three clauses of the episode (e.g. Ep. 17, 18). However, participle clauses are commonly found within episodes as well. Due to the frequency of use throughout the Scythian account, then, participle clauses were not noted as a significant indicator of boundaries.
4.2.2 Change of Location

Transition to a different place is a boundary feature of twenty-one of the total narrative episodes (80.7%, excluding the first episode), as indicated by the “L” for location under “semantic changes” in Table 5. The change in location consists of participant travel from one location to another. In episodes 1-10, Darius and the Persians travel toward Scythia, stopping at various landmarks on the way. The Persians and the Scythians chase one another throughout the region in Episodes 16-19 and 24-26. The verbs of movement may occur at the beginning of an episode (e.g. Ep. 4, 7, 14, 15) or at the end.

When a change of location is found at the end of an episode, the action signals a closure (e.g. Episodes 8, 17, 21, 25). In Episode 21, the Scythians go to the bridge to speak with the Ionians. In 133.3, the Ionians promise to grant their request, and Herodotus concludes the scene with the Scythians’ departure, shown in (5):

(5) Ep. 21 Ch. 133.3b

οἵτωι μὲν νῦν ὑποδεξαμένων Ἰόνων ποιήσειν ταύτα
houtoi men nun hupodexamenōn iōnōn poiēsein tauta

these indeed now promising AOR. MID. Ionians to do these
ones PTCP

These ones indeed now, the Ionians promising to do these things,

οπίσω τὴν ταχίστην ἐπειγόντο.
opisō tēn tachístēn epeigonto

back by the quickest way hurried on IPF. MID/PASS.

hurried back by the quickest way.

4.2.3 Participant Change and Fronting

Change of participant is not found at the beginning of most episodes, mainly because the three main participants (Darius, the Persians, and the Scythians) are
active throughout the narrative. Episodes 19-22 are an exception, as the action moves back-and-forth between participants and sub-groups of participants.

Twenty-six of the twenty-seven narrative episodes contain in the first sentence a reference to a participant using a full noun phrase. Frequently, particularly in the first episodes in which Darius remains the major participant for several segments, the full noun phrase is utilized only at the beginning of the episode (e.g. Episodes 2-5). In later segments when the action switches several times between two or more participants, the participants are referenced by noun phrases multiple times within an episode (e.g. Episode 15, in which the Persians are referenced four times, and the Scythians, twice).

A switch between participants may also be signaled by a fronted participant. “Fronted participant” refers to a noun phrase that is put in a marked position at the beginning of the sentence, whether to show a participant change within an episode, or, more common in the Scythian account, at the beginning of a new episode. In ten of the twenty-six episodes beginning with a full noun phrase reference, the noun phrase is fronted. The fronted participant does not generally occur between consecutive main narrative episodes but rather at the start of a new narrative episode after an embedded segment (expository, narrative, or quotation). The fronted participant is used at nine of the fourteen such transition points.

An instance of a fronted participant between consecutive main narrative episodes occurs in Episode 3. The reason for the fronting in Episode 3 appears to be that Episode 2 is an “interruption” in the journey of Darius, as he does not move forward toward Scythia but interacts with a minor character in focus for only one episode. Similar “refocusing” of participants occurs after an interlude of non-mainline material (the plans of the Scythians, before Episode 14) or brief narrative about minor participants (the wagons of women and children, before Episode 15). The latter two “refocusing” instances are indicated by full noun-phrase reference, but not fronted.

Thus, participant fronting, most common at points between embedded segment and main narrative, appears to be correlated with (but not required at) a return to the main narrative after an embedded segment “interruption,” to signal the return and the participant in focus in the new episode.

Several episodes, while not exhibiting change of participant, add a minor participant who is in play for one or two episodes. This is shown in Table 5 as “add minor P.”
An example is Episode 5, in which Mandrokles, the bridge builder, appears for one episode. While not a full change in participants, the short addition of minor characters is an additional signal of boundaries of an episode.

4.2.4 Embedded Segments as Boundaries
While the main function of embedded segments is likely to provide additional background information, the embedded sections also serve a structural purpose, since they are frequently placed between separate episodes of narrative which are divided by change of time, location, and often participant. The embedded segments consist of expository material, short story, or direct quotation (of speech or monument inscriptions). The far left column of Table 5 marks embedded segments between narrative episodes.

The transition to Episode 11 illustrates the function of a non-quotation embedded segment as a boundary between separate actions, time, and topic. In Episode 11, a major perspective change occurs in the narrative. Up until the episode, the storyline is focused on the actions of Darius and his army. In Episode 10 (Ch. 97-98), Darius reaches the Ister river, which borders Scythian territory. From Chapters 99-101 is an embedded segment on the geography of the Scythian region, strategically placed at the point when Darius arrives in Scythia. In the subsequent episode (Ep. 11, Ch. 102), the focus of the narrative changes to that of the Scythians. The embedded section thus serves as a transition into the narrative portion which involves the actions of the Scythians.

Other examples of non-quotation embedded segments which separate episodes of narrative include the embedded section between Episodes 3 and 4 (expository on the Black Sea as Darius views it); 5 and 6 (monument inscription after Darius gives money to its builder); and 18 and 19 (quotations by Darius and the Scythian king after they meet).

Speech quotations are used to mark the end of six narrative episodes, and inscriptions signal the end of two episodes. In Table 5, each such quotation is labeled in the far left column as “embedded quotation” or “embedded inscription.” Following the quotation, some new action and/or change of location occurs, either as a conclusion of that episode or the beginning of the next. In Episode 25 (Ch. 136.2-139), the Scythians arrive at the bridge. A quotation immediately follows in which the Scythians advise the Ionians guarding the bridge to quickly tear it down and leave (Ch. 136.3b-4). The Ionians then deliberate about this advice, and one
leader, Histiaeus, is quoted. The quotation concludes the episode, and the following 
extep (Ep. 26) begins with an overlap clause and a change of location and action 
as the Scythians depart to search for the Persians (140.1a).

It must be mentioned that quotations in the narrative may also be found within 
episodes, when other signals such as time or location remain the same. Therefore, 
the presence of a quotation does not automatically entail a boundary, but as with 
most boundary markers, the presence of two (or generally more) together indicates a 
boundary.

4.2.5 Overlap Clauses

Overlap clauses function as cohesive devices at the start of eleven episodes (40.7% 
of the twenty-seven episodes), mentioning again some action that previously 
occurred in the narrative. In Table 5, overlaps (a type of tail-head linkage) are noted 
under “special clauses.” The overlap clause resumes the narrative after an 
“interruption” or “interlude” which contains material which is off the storyline or of 
lesser importance. The interruption may be as brief as one parenthetical clause 
within an episode (e.g. Episode 15, 122.1b), but more commonly is longer. An 
overlap clause consists of a preposed clause (a clause positioned before the main 
clause) which employs a temporal word and/or a participle.

An overlap which begins Episode 3 (Ch. 85) occurs after the episode about Oiobazos 
(Episode 2), which does not progress the narrative of Darius’ plan and journey 
forward. Twice (at the beginnings of Episodes 3 and Episodes 4), an overlap 
continues the actions of previously mentioned participants. In Episode 20 (Ch. 131-
132), one division of Scythians sends to the Persians a message consisting of four 
gifts, and the Persians deliberate about the meaning of the gifts. Then, in Episode 21 
(133), the narrative is focused upon a different division of the Scythians. The 
overlap which starts Episode 22 (134.1), shown in (6), resumes the events 
surrounding the group who had sent the gifts:

(6) Ep. 22 Ch. 134.1

And against the Persians, after the gifts coming 
the Scythians on foot and horses who were left behind were drawn out 
against...
The overlap clause above is in the first clause (underlined above) and utilizes both the temporal preposition μετὰ [meta] ‘after’ and a participle ἐλθόντα [elthonta] ‘coming.’ The main verb ἀντετάχθεσαν [antetachthesan] ‘were drawn out against’ moves the storyline forward with a new action.

Another use of overlap clauses is to commence a new narrative episode after an embedded segment (whether expository, short story, or quotation). In Episode 6 (Ch. 89.1), the overlap statement, shown in (7), follows an embedded inscription on a memorial set up by the bridge-builder after he receives gifts from Darius.

(7) Ep. 6 Ch. 89.1

Δαρείος δὲ δωρησάμενος Μανδροκλέα διέβαινε ἐς τὴν Εὐρώπην,

dareios de dorēsamenos mandroklea diebane es tēn eurōpēn
And Darius, giving presents to Mandrokles, crossed over to Europe...

The overlap above is constructed with a participle. Following the overlap, the main clause starting with the verb διέβαινε [diebane] ‘cross over’ resumes the storyline.

Other overlaps which open a narrative episode after an embedded section are found at the start of Episode 4 (87.1), Ep. 7 (91.1), and six other episodes, as seen in Table 5.

4.2.6 Conjunctions

Table 6 provides an inventory of conjunctions used at the opening of each narrative episode. Reed’s nomenclature for the functions and English equivalent signaled by different grammatical markers in Koiné Greek (1999:34-35) are adapted and supplemented for the conjunctions in the Greek of Herodotus. Liddell and Scott (1940) was also helpful in determining the meaning and function of the conjunctions.
Table 6: Summary of Conjunctions which open segments of narrative

<table>
<thead>
<tr>
<th>Grammatical marker</th>
<th>Function (per Reed 1999)</th>
<th>English translation</th>
<th>No of occurrences following another narrative segment</th>
<th>No of occurrences following embedded segment</th>
</tr>
</thead>
<tbody>
<tr>
<td>δέ [de]</td>
<td>Spacio-Temporal: Following; Adversative</td>
<td>and, but, then</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>μὲν δή [men δέ] (+ δέ in next clause)</td>
<td>Summative</td>
<td>thus, so then, therefore</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>όν [ōn]</td>
<td>Summative</td>
<td>thus, so then, therefore</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>none</td>
<td></td>
<td></td>
<td>1</td>
<td>2 (incl. Ep. 1)</td>
</tr>
<tr>
<td>μὲν [men]</td>
<td>Certainty</td>
<td>indeed</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>ἐνθαυτά [enthauta]</td>
<td>Spacio-Temporal: Simultaneous</td>
<td>just then</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

The predominant conjunction to transition to a new episode is δέ [de] ‘and, but, then.’ This finding concurs with the comment by Lateiner (1989:31) on the great quantity of δέ [de] used in sequence. In the main narrative, δέ [de] is by far the most frequent conjunction used to open an episode, whether transitioning from a previous narrative episode or an embedded section. Whether the δέ [de] marks continuity as a spacio-temporal particle to move the narrative forward, or discontinuity as an adversative, is determined by context. The lack of the conjunction δέ [de] at the start of the first narrative episode further supports its use as a transition between episodes, since the first event would need no such connection.

The conjunction δέ [de] is found not only between episodes but also conjoining noun phrases, clauses, and sentences, occurring 172 times in the narrative episodes. Therefore, the presence of δέ [de] in itself is not a reliable criterion for distinguishing boundaries between thematic paragraphs. Rather, δέ [de] seems to be
generally more of a cohesive device used to link phrases, propositions, and paragraphs.\(^1\)

The translation in Appendix A shows the Greek conjunctions which begin each narrative episode. Of the other conjunctions listed in the chart above, most occurrences continue the narrative after an embedded section. The most common incidence of a conjunction other than δὲ [de] is the summative particle phrase μὲν δὴ [men dē] ‘thus, therefore’ which is found in summary clauses, at the end of an episode (Ep. 9) or the beginning of the next (Ep. 15, 16, 19, 21). The summaries are independent clauses with indicative verbs. Four of the five immediately follow an interruption of the storyline, whether an interlude of less important events (e.g. after Ep. 14 in which the wagons of the Scythians are sent north, in the middle of more significant chase episodes) or of an embedded segment (e.g. a quotation before Ep. 19). Example (8) depicts the summary clause at the beginning of Episode 21. In Episode 20, the Scythians bring four enigmatic gifts to the Persians. A quotation ends the episode, and the summary clause begins Episode 21:

(8) Ep. 21 Ch. 133.1

\[
\begin{array}{cccc}
\text{πέρσαι} & \text{μὲν} & \text{δὴ} & \text{τὰ} \\
persai & men & dē & ta \\
\text{Persians} & \text{thus} & \text{the} & \text{Gifts} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{δοῖχα} & \text{εἰκαζόν} \\
doίχα & eikazon \\
\text{Thus the Persians inferred by comparison} \\
\text{IPF. ACT. IND} \\
\end{array}
\]

Thus the Persians inferred by comparison the gifts.

\[
\begin{array}{cccc}
\text{ἡ} & \text{δὲ} & \text{οἰκοθέων} & \text{μία} \\
hē & de & oikothēon & mia \\
\text{one part} & \\
\text{Scythians} & \\
\end{array}
\]

And one part of the Scythians...

The summary clause in (8) is similar to an overlap in that the events of the previous episode are summarized, repeating the verb εἰκάζω [eikazō] ‘infer from comparison’

\(^1\) Similar to the cohesive sequential marker แล้วก็ [leeow gor] ‘and then’ in Thai
which was used twice in Episode 20. The summary clause is an example of “summary-head linkage” (discussed by Longacre 1996:13). Immediately following is the conventional δέ [de] ‘but, and’ to introduce the actions of a different participant group, the Scythians.

Similarly, ὥν [on] ‘so then, therefore’ is used twice in overlap clauses (preposed participle overlaps) to summarize previous storyline action after an embedded segment interlude. The particle μὲν [men] ‘indeed’ begins two episodes. The temporal conjunction ἐνθαῦτα [enthauta] ‘just then’ is used at the start of Episode 2 (84.1), in which Darius surprisingly kills all of the sons of a Persian man, probably to add intensity to the shocking event. In addition to Episode 1, two other segments, Ep. 13 and 14, begin without a grammatical marker, both in overlap clauses after sections off the main narrative (Ep. 13 does begin with the temporal adverb ὅτι [hōs] ‘when’ which is discussed above in 4.2.1).

4.2.7 Contrast in Special Clauses

Although the focus of this analysis is on the main narrative episodes, some observations will be made about special clauses which often begin or conclude embedded segments, in order to show the contrast with main narrative. Table 5 under “Special clauses” shows that embedded segments often begin with a preview statement and/or end with a summary statement. The preview and the summary statement is very common in embedded segments of the Scythian account. Table 5 does not show all embedded segments, since many segments are found in sequence (e.g. Chapters 5-45 actually consist of sixteen different short narratives, ethnographies, and geographical sections). In all, thirty-four embedded segments (short narrative or expository—excluding quotations and inscriptions) are found in the Scythian account. Preview statements introduce twenty-six (76.4%) of them. Previews as defined here consist of either of two cohesive strategies mentioned by de Jong (2002:259), “presentation markers” and “headlines” (see Section 2.3.3). Summary statements are utilized at the end of twenty-eight (82.3%) of the embedded segments to clearly signal the end of a section.

Examining the “special clause” column of Table 5, the contrast between special clause types for embedded segment and for main narrative is evident. The special clause found frequently within main narrative episodes is the overlap, as noted above, while preview and summary clauses form boundaries around embedded segments. Four episodes of the narrative do contain a summary clause, as noted
above in Section 4.2.6 “Conjunctions,” but each is found after an interruption of the main story. The two preview clauses used for narrative episodes also occur next to interruptions of the main story: to introduce a short interlude (Ep. 9) or to introduce the entire narrative after the lengthy embedded segment (Ch. 82, just before Ep. 1).

The reason for the high percentage of preview and summary clauses in embedded segments, and the lack in narrative episodes, cannot be due to a difference in genre (narrative versus expository), since both short narratives as well as ethnographies and geographies usually contain previews and summaries. The contrast, rather, is between Herodotus’ main narrative of the Scythian account, which is Darius’ conquest of Scythia, and the embedded segments which the author includes. The preview and summary clauses reveal an organized structure for the Scythian account—Herodotus clearly and explicitly introduces and concludes most embedded sections. In the main narrative, the presence of overlap statements, which remind the audience of previous events after an interruption, reveal that the main narrative is the backbone of the Scythian account. In addition, summary statements at the end of an episode would slow the pace of the storyline. Rather, the author much more frequently chooses preposed overlap clauses which heighten the intensity rather than decrease it (particularly for preposed participial overlaps, as shown in Chapter 3 of this thesis).

The preview clause which introduces the entire main narrative (just before Episode 1) further reinforces the importance of the main narrative of the Scythian account. The longest embedded section (Ch. 4 – 82), occurring before Episode 1, concludes with an all-encompassing summary statement. A translation reads: “So much for all that; I shall now go back to the story I set out to tell at the beginning” (Strassler, ed. and Purvis, trans. 2007, Book 4 Ch. 82).

### 4.2.8 Internal Unity

Internal unity features are displayed in the far right column of Table 5. The entire Scythian narrative exhibits unity of plot, centering around Darius’ conquest of Scythia. The embedded sections in the Scythian account relate to the plot, providing descriptions of the Scythians, surrounding peoples, and stories related to these peoples.

Also constant is Herodotus’ focus on two groups of participants, the Persians and the Scythians, and members of these groups. The only individual participant with a major role is Darius, ruler of the Persians and leader of the army; Darius is named in
twenty-two of the twenty-seven episodes, whether to refer to Darius’ individual actions or to represent the actions of the entire Persian army (e.g. of the latter, 124.1-2).

One location, Scythia, is in focus in the narrative, as Darius makes his way there and the two sides move around in this region during the main events of the narrative.

Regarding the unity within each individual episode, Table 5 under the column “Internal Unity” shows that nearly every episode is unified by its focus upon one or more particular participants and the same frame of time and location. A scene is centered around one action (noted in the table as unity of “topic”), whether plans or specific action by the armies.

4.2.9 Summary

The strongest and most common boundary features between main narrative segments are semantic, consisting of a change in time and location. Nearly every transition point exhibits both such indicators. A change in time is marked by a temporal phrase or other explicit time word between 83.3% of narrative episodes. Movement to a new location, either on the journey toward Scythian or within the region, is a major marker of discontinuity. The cohesive feature within episodes of unity of action is a third very strong determiner of boundaries.

A full noun phrase reference to a participant (often in fronted position after embedded segments) marks the beginnings of episodes 96.3% of the time (although such referents may also be found within episodes). Embedded segments, when found between separate episodes, are clear boundaries, with their changes in genre, tense and/or topic, and their special preview and/or summary clauses. Such clauses provide structure in the text by organizing the embedded segments but are rare in the main narrative. Six of the episodes (22.2%) are concluded with a quotation.

Preposed overlap clauses (a type of tail-head linkage, found at the beginning of 40.7% of narrative episodes) frequently continue the storyline after an interruption by an embedded segment or lesser-important narrative portion. Finally, a conjunction begins all but one episode (excluding Ep. 1). Summative conjunctions start five episodes. However, conjunctions (particularly δέ [de] ‘and, but, then’, as well as μὲν δὲν [men dēn] ‘thus, therefore’) are found within episodes as well, so their presence at episode boundaries does not contribute strongly to the boundary demarcation.
Chapter 5
Storyline Prominence

This chapter explores aspects of storyline prominence (foregrounding of particular narrative clauses) in the Scythian account and presents a salience scheme for the main narrative. A distinction between two narrative modes in the text, diegetic and mimetic (as explained by Bakker 1997, see section 2.4.4), was found. The modal distinction is an essential factor in determining which clauses in the narrative carry storyline prominence (temporally sequenced events which move the plot forward, i.e. Band 1), and which clauses convey background or supporting information (Band 2, 3, etc.). The difference in modes is expressed in the surface structure by a difference in verbal aspect—imperfective vs. perfective. The diegetic mode of narrative is carried by aorist verbs, which is a perfective aspect in Greek. The mimetic mode is conveyed with verbs of imperfective aspect, which mainly includes imperfect and present tense verbs.

Salience schemes for each of the two modes are presented first, followed by an outline of the probable mode of each segment. The next section builds on Bakker’s observations and explores the modal distinction in the Scythian account, as well as the storyline and background clauses for each mode. Then, the other salience bands are investigated. The final section examines possible mode-switching signals.

5.1 Methodology
First, the clauses of the narrative text were charted according to information type, whether storyline narrative, background, setting, or other type. Longacre (1996 and 1999b) and Tehan (2002) present models for investigating salience. Then, the storyline verbs (temporally sequenced clauses which advance the plot of the narrative) were investigated to determine whether one particular tense/aspect of verb indicates foreground in the Scythian account. When both aorist and imperfect verbs were found, a theory presented by Bakker regarding modal perspective (1997) was examined for possible relevance. The Scythian account was examined carefully for evidence of a modal distinction, with particular emphasis on the verbal aspect of the storyline clauses. As Bakker’s proposals seem to fit the text well, an analysis of
the text according to mode was made and an outline of probable modes was constructed. The features of each mode with respect to salience, including transitioning conjunctions, were then explored. Since aorist and imperfective verbs are contrasted in this chapter, each numbered example in the chapter depicts the aorist verb forms in bold print and the imperfective verb forms (imperfect indicative and present participles and infinitives) as underlined. The same convention is followed in Appendix A.

5.2 Verbs on the Storyline
In determining a possible distinction of modes in the text, the storyline verbs of the Scythian account were charted and each was marked for either imperfective or perfective aspect. Refer to Appendix A, “English translation of narrative episodes of Scythian account, marked for salience scheme,” in which the verb clauses on the mainline are shown on the far left, with no indentation. Aorist verbs on the mainline are in bold type; imperfect verbs are underlined. Clauses in the other bands are indicated with successive indentations.

5.3 Tentative Salience Scheme for the Scythian account
Since two modes, mimetic and diegetic, were found in the narrative, a salience scheme for each is presented below. Next to each band label, the tense/aspect of the verbs and types of clauses for each band material is depicted. Table 7 shows the bands in narrative which is written in mimetic mode, and Table 8, narrative in diegetic mode.
### Table 7: Salience scheme for Mimetic narrative episodes

<table>
<thead>
<tr>
<th>Band</th>
<th>Verb tenses and clause types</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Storyline</td>
<td>Imperfect indicative*</td>
</tr>
<tr>
<td>2 Background</td>
<td>2a: Imperfective preposed and postposed participle clauses</td>
</tr>
<tr>
<td></td>
<td>2b Background: Aorist preposed and postposed participle clauses</td>
</tr>
<tr>
<td>3 Setting / Expository</td>
<td>Stative clauses, infinitives</td>
</tr>
<tr>
<td>4 Irrealis</td>
<td>Negative clauses, conditional clauses, subjunctives</td>
</tr>
<tr>
<td>5 Author Commentary</td>
<td>Diegetic intrusions in aorist (therefore, technically in diegetic mode: see diegetic salience scheme)</td>
</tr>
<tr>
<td>6 Cohesive</td>
<td>overlap clauses (aorist participle, or temporal)</td>
</tr>
<tr>
<td></td>
<td>adverbal clauses (temporal and logical) clauses</td>
</tr>
<tr>
<td></td>
<td>relative clauses</td>
</tr>
</tbody>
</table>

*also includes verbs in aorist tense which are viewed as “completive” in aspect

### Table 8: Salience scheme for Diegetic narrative episodes

<table>
<thead>
<tr>
<th>Band</th>
<th>Verb tenses and clause types</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Storyline</td>
<td>Aorist indicative (and one postposed aorist participle clause)</td>
</tr>
<tr>
<td></td>
<td>present indicative (rare)</td>
</tr>
<tr>
<td>2 Background</td>
<td>2a: Aorist preposed and postposed participle clauses</td>
</tr>
<tr>
<td></td>
<td>2b Imperfective tenses, all forms</td>
</tr>
<tr>
<td>3 Flashback</td>
<td>Aorist*</td>
</tr>
<tr>
<td>4 Setting / Expository</td>
<td>Stative clauses, infinitives, some genitive absolute participles</td>
</tr>
<tr>
<td>5 Irrealis</td>
<td>Negative clauses, conditional clauses, subjunctives</td>
</tr>
<tr>
<td>6 Author Commentary</td>
<td>present tense and/or verbs in first person</td>
</tr>
<tr>
<td></td>
<td>diegetic intrusions in aorist tense</td>
</tr>
<tr>
<td>7 Cohesive</td>
<td>overlap clauses (participle or temporal)</td>
</tr>
<tr>
<td></td>
<td>adverbal (temporal and logical) clauses</td>
</tr>
<tr>
<td></td>
<td>relative clauses</td>
</tr>
</tbody>
</table>

*only one flashback example in Scythian account (Ch. 93)
The mimetic mode is used in the Scythian account to make a scene “come alive.” Bakker (1997:7, 27-32) explains that a narrator uses the mimetic mode to tell the story as if he or she were in the scene, relating the events in a vivid manner, as they occur. In the Scythian account, Band 1 of the mimetic mode focuses on narrating an episode from this on-site perspective, using detailed description and vivid action verbs. Section 5.5.1, ‘Introduction to the Mimetic Mode,’ provides further explanation of the use of the mimetic mode in the Scythian account.

The diegetic mode is the typical mode used in Western literature to narrate history from the perspective of the speaker or historian. Bakker explains that the focus in the diegetic is on “historical facts,” narrated in temporal sequence from the perspective of the speaker (1997: 27-32; see the review in 2.4.4 for further detail on the two modes). Band 1 in the diegetic mode portions of the Scythian account relates the events of an episode from this speaker-historian perspective. Section 5.5.7, ‘Diegetic narrative,’ gives examples of diegetic episodes in the Scythian account.

Notice that the Storyline and the Background bands for the two different modes are essentially mirror opposites, except that the Background 2b of the diegetic salience scheme contains finite and non-finite forms of the imperfective, while in the Background 2b of the mimetic, only participial forms in the aorist (perfective) are found, at least for the Scythian account set of data. The “author commentary” band is technically only a band of the diegetic mode, since the diegetic is the mode used for evaluations and comments from the narrator. However, the “setting/expository” band and the “cohesive” band are the same in both modes. A couple of types of material in the “cohesive” band are features of one particular mode; the mimetic mode contains numerous examples of a special type of overlap clause (tail-head linkage) in the aorist tense (as explained further below), and relative clauses are more commonly found in the diegetic mode. Regarding the “irrealis” band, both the mimetic and diegetic modes contain similar types of irrealis statements, although the verb aspect in the clause may depend upon the mode in which the irrealis clause is found and its function in the mode (e.g. imperfective within a mimetic episode). However, more data would be needed to confirm this.

Since participles are particularly difficult to categorize, some explanation is necessary. In the participles in the Scythian account, the information conveyed by the clause in context determines the band in which the clause is placed (which supports the observations of Levinsohn (2000:183-185)). Preposed participles are of
lesser importance to the main clause, as Levinsohn notes, and in the Scythian account this is found to be true, as such forms are placed either in the background or cohesive bands for both salience schemes. The information type of postposed participles was also found to be non-storyline, not advancing the action of the plot, at least for this set of data. Therefore, postposed participles are also either background or cohesive, as inferred from the context and described in the sections below. One postposed aorist participle occurs on the storyline, as explained in the section on the diegetic mode.

In the mimetic mode, all imperfective forms, whether indicative, participle, or infinitive, appear to be more salient than the aorist forms. Even imperfective participles, although non-storyline, appear to highlight activity that is unfolding before the eyes of the observer in the scene (see Example 85.1b in “Introduction to the mimetic mode” below). Imperfective participles which convey background information are thus placed higher on the salience scheme than similar background aorist participles. Aorist participles in the mimetic mode, conveying information that happened before the time of the mimetic “scene” unfolding, or (sometimes) new events that are considered supportive to the main clause verb, are always of lesser salience than imperfectives. Aorist participles thus fall into background Band 2b. Some aorist participles which communicate previously occurring events are placed in the cohesive band.

Since diegetic narrative is less frequent, fewer conclusions can be made from the study of only one Herodotean account. Preposed aorist participles fall into background Band 2a, and postposed aorist participles are either storyline or background Band 2a. Participles which are imperfective are placed in Band 2b.

The modal and salience analysis below describes the two modes and the various types of clauses which form the storyline and background bands of each mode.

5.4 Outline of Probable Modes in the Text
This section presents an outline of the mode of each episode of the narrative, according to the imperfective-perfective aspectual difference (the foregrounding and dominance of imperfective verbs is a sign of the mimetic mode, and perfective (aorist) verbs indicate the diegetic mode).

Some segments contained too few verbs to suggest a particular mode, and others exhibit main verbs which are ambiguous as to aspect (as noted in the Appendix A
narrative; e.g. the final verb of Ep. 8, Chapter 92). A few sections contain a mixture
of both imperfective and perfective verbs such that a designation is difficult to
determine, and here, the interaction between the modes may be more “subtle,” (per
Bakker 1997:29) changing within the same episode. (Bakker (1997) and Genette
(1980) attest that this is not at all uncommon.)

In Table 9, unmarked segments have a high degree of certainty and strength of a
particular mode. Other episodes are indicated with a number indicating the degree
of strength and certainty of the particular mode in question: (3) indicates that the
segment to be most likely the mode indicated, in that it is fairly strongly governed
by verbs of a particular aspect; (2) less strong, but likely to be the mode indicated;
and (1) weak degree of certainty. Those marked “ambiguous” contain too many
ambiguous conjugations, not enough verbs, or too strong a mixture of both aspects.

Table 9: Outline of Narrative Episodes according to Mode

<table>
<thead>
<tr>
<th>Episode # &amp; chapter</th>
<th>Sub-section</th>
<th>Mode</th>
<th>Scene description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage: 1</td>
<td></td>
<td>diegetic</td>
<td>Preview</td>
</tr>
<tr>
<td>Repetition of stage: 4c</td>
<td></td>
<td>ambiguous</td>
<td>Darius prepares the campaign</td>
</tr>
<tr>
<td>1: 83</td>
<td></td>
<td>mimetic (1)</td>
<td>Artabanos warns Darius</td>
</tr>
<tr>
<td>2: 84</td>
<td></td>
<td>diegetic (3)</td>
<td>Oiobazos makes a request</td>
</tr>
<tr>
<td>3: 85.1</td>
<td>.1a</td>
<td>diegetic (2)</td>
<td>Darius arrives at Bosporus</td>
</tr>
<tr>
<td></td>
<td>.1b</td>
<td>mimetic</td>
<td>Darius views the Black Sea</td>
</tr>
<tr>
<td>4: 87.1</td>
<td>.1a</td>
<td>mimetic action sentence</td>
<td>Darius sails back to bridge</td>
</tr>
<tr>
<td></td>
<td>.1b</td>
<td>diegetic (3)</td>
<td>Darius sets up memorial of army</td>
</tr>
<tr>
<td>5: 88.1</td>
<td></td>
<td>diegetic</td>
<td>Darius gives gifts to bridge-builder</td>
</tr>
<tr>
<td>6: 89</td>
<td></td>
<td>mimetic with diegetic intrusion in .1b</td>
<td>Darius crosses to Europe and continues journey.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Intrusion: Darius had ordered Ionians to build bridge</td>
</tr>
<tr>
<td>7: 91.1</td>
<td></td>
<td>diegetic (3)</td>
<td>Darius sets up monument</td>
</tr>
<tr>
<td>Episode # &amp; chapter</td>
<td>Sub-section</td>
<td>Mode</td>
<td>Scene description</td>
</tr>
<tr>
<td>--------------------</td>
<td>-------------</td>
<td>---------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>8: 92</td>
<td></td>
<td>ambiguous</td>
<td>Darius arrives at a river, sets up monument</td>
</tr>
<tr>
<td>9: 93, 96c</td>
<td>93</td>
<td>diegetic</td>
<td>Thracians surrender; Getai are enslaved</td>
</tr>
<tr>
<td></td>
<td>96c</td>
<td>mimetic</td>
<td>The Getai follow the rest of the army</td>
</tr>
<tr>
<td>10: 97-98</td>
<td>97</td>
<td>diegetic</td>
<td>Darius issues a command</td>
</tr>
<tr>
<td></td>
<td>98</td>
<td>mimetic (1)</td>
<td>Actions of Darius</td>
</tr>
<tr>
<td>11: 102</td>
<td></td>
<td>mimetic with diegetic intrusion in .2</td>
<td>Scythians send messengers; kings' council</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Intrusion: list of kings</td>
</tr>
<tr>
<td>12: 118.1, 119.1</td>
<td>118.1</td>
<td>mimetic</td>
<td>Scene of kings' council</td>
</tr>
<tr>
<td></td>
<td>119.1a</td>
<td>mimetic (3)</td>
<td>Kings debate</td>
</tr>
<tr>
<td></td>
<td>119.1b</td>
<td>diegetic intrusion followed by diegetic</td>
<td>Other kings disagree</td>
</tr>
<tr>
<td>13: 120</td>
<td></td>
<td>mimetic (3)</td>
<td>Message brought back</td>
</tr>
<tr>
<td>14: 121</td>
<td></td>
<td>mimetic with diegetic intrusion in second part</td>
<td>Scythians move to engage Persians</td>
</tr>
<tr>
<td>15: 122</td>
<td></td>
<td>mimetic</td>
<td>Chase</td>
</tr>
<tr>
<td>16: 123-124</td>
<td>123.1</td>
<td>diegetic (2)</td>
<td>Persians plunder and burn</td>
</tr>
<tr>
<td></td>
<td>123.2-124</td>
<td>mimetic</td>
<td>Persians follow until desert</td>
</tr>
<tr>
<td>17: 125</td>
<td></td>
<td>mimetic (3)</td>
<td>Darius sets up camp; chase</td>
</tr>
<tr>
<td>18: 126a, 127.1</td>
<td>126a</td>
<td>mimetic (3)</td>
<td>Darius is frustrated</td>
</tr>
<tr>
<td></td>
<td>127.1</td>
<td>ambiguous</td>
<td>King of Scythians replies</td>
</tr>
<tr>
<td>Episode # &amp; chapter</td>
<td>Sub-section</td>
<td>Mode</td>
<td>Scene description</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------</td>
<td>--------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>19: 128-130</td>
<td>128.1</td>
<td>ambiguous</td>
<td>Scythians get angry</td>
</tr>
<tr>
<td></td>
<td>.2</td>
<td>diegetic (2)</td>
<td>Scythians army actions</td>
</tr>
<tr>
<td></td>
<td>.2b-130</td>
<td>mimetic with diegetic intrusion in 129.1-2a</td>
<td>Scythians carry out plans, attack repeatedly, donkeys stir up horses</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Intrusion: explanation about the donkeys</td>
</tr>
<tr>
<td>20: 131-132.2</td>
<td></td>
<td>mimetic</td>
<td>Scythians send symbols to Darius and Persians deliberate</td>
</tr>
<tr>
<td>21: 133.1, .3b</td>
<td></td>
<td>mimetic</td>
<td>Scythians go to bridge and make request</td>
</tr>
<tr>
<td>22: 134.1, .2b, .3b</td>
<td>.1a-b</td>
<td>mimetic (3)</td>
<td>On battlefield, both sides present; Persians watch Scythians chase a rabbit</td>
</tr>
<tr>
<td></td>
<td>.1c, .2b, .3b</td>
<td>ambiguous [embedded quotations between]</td>
<td>Darius decides to flee</td>
</tr>
<tr>
<td>23: 135</td>
<td>135.1</td>
<td>ambiguous</td>
<td>Darius leaves weak men and donkeys behind</td>
</tr>
<tr>
<td></td>
<td>.2</td>
<td>diegetic intrusion/explanation</td>
<td>reason for leaving them behind</td>
</tr>
<tr>
<td></td>
<td>.3</td>
<td>mimetic</td>
<td>Darius flees; donkeys make noise</td>
</tr>
<tr>
<td>24: 136.1</td>
<td></td>
<td>mimetic</td>
<td>Weak men awaken; Scythians chase Persians</td>
</tr>
<tr>
<td>25: 136.2-3a, 137-139.2a</td>
<td>.2</td>
<td>diegetic</td>
<td>Scythians arrive at the bridge and explanation</td>
</tr>
<tr>
<td></td>
<td>.3a</td>
<td>mimetic (2)</td>
<td>At the bridge, Scythians make request</td>
</tr>
<tr>
<td></td>
<td>137</td>
<td>mimetic with diegetic intrusion in 138</td>
<td>Ionians deliberate</td>
</tr>
<tr>
<td></td>
<td>139</td>
<td>diegetic</td>
<td>Intrusion: Names of the tyrants present at the bridge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ionians' decision</td>
</tr>
</tbody>
</table>
Preliminary observations (to be detailed in following sections) reveal that the use of the mimetic increases as the Scythian account progresses; a particularly lengthy mimetic chunk occurs in 130-137 (Episodes 19-25), as well as the majority of 98-129 (Episodes 10-19). The travel of Darius toward the Scythian territory utilizes the mimetic in brief statements. The chase scenes and the bridge scenes tend to be written in the mimetic style. The diegetic tends to be used for slower action scenes which include authorial explanations, although the diegetic is also used for some narrative events.

Also, the majority of episodes utilize just one mode, but several appear to switch modes between separate paragraphs of action, event, or activity. In some episodes (such as 9 and 10), the switch occurs after an embedded segment and the interruption appears to permit a modal change. Episodes 12 and 25 contain non-narrative diegetic intrusions which then transition to diegetic narrative. Episode 4 begins with a special mimetic overlap clause often used for verbs of movement (described in the section “mimetic action sentences” below), but the remainder of the episode is diegetic. Some episodes appear to contain two modes, but one of the modes is less certain because of insufficient evidence (e.g. Episodes 16 and 25). Many are clearly mimetic or diegetic in one part but ambiguous in the other (e.g. 18, 22, 23). Further research in the field of Greek modal use would be needed to warrant a change from “ambiguous” to a dominant mode for the episode. In Episode 25, the modal switch occurs at a change in location. Thus it appears that one particular mode generally characterizes an episode, but the mode may switch with a
change of location, presence of an embedded section or intrusion, or even with separate action or activity (which supports Bakker (1997) and Genette (1980)).

5.5 Modal Usage

The following sections provide an outline of Herodotus’ usage of two modes in the text, the mimetic and diegetic. A scan of Table 9 indicates that in the Scythian account, Herodotus most often uses the mimetic mode of narration as explained by Genette (1980) and Bakker (1997); this is a lesser researched mode, although it is used in some modern literature [e.g. the French narrative by Proust which Genette (1980) examines]. The mimetic mode, and the first two bands of the mimetic salience scheme (storyline and background), are thus highlighted in this section. Diegetic mode and its storyline and background bands are identified and discussed in section 5.5.7. The final sections of the chapter explore the other band material in the Scythian account: flashback, setting/expository, irrealis, author commentary, and cohesive.

5.5.1 Introduction to Mimetic Mode

The mimetic mode is used both for scenes that take place at a particular location and for episodes in which the participants are traveling from one location to another. The most prominent feature of the mimetic mode is verbs in imperfective aspect. Mimetic narrative in the Scythian account is also frequently characterized by vivid description and detail and animated, lively action verbs. Examples of mimetic “scenes” include Darius viewing of the Black Sea (Episode 3, Ch. 85.1), the kings’ council (Ep. 11, Ch. 102 and Ep. 12, Ch 118-119.1a), and the battlefield scene (Ep. 22, Ch. 134). “Movement” segments presented mimetically include points along Darius’ journey (e.g. Ep. 6, Ch. 89) and the “chase” scenes (e.g. Ep. 17, Ch. 125). In both types, Herodotus invites the audience “into” the episode to view the action in a vivid manner. (Mimetic episodes are also called “scenes” in this chapter, since the term “scene” suitably describes the concept of an observer in the moment who is viewing the actions all around.)

The first third of the narrative consists of Darius’ journey toward Scythia, and thus a majority of the storyline events are verbs of movement from one location to another. Herodotus pauses to provide ethnographic and geographic detail (in embedded segments) as Darius passes particular regions. Few mimetic “scenes” are placed in
the first third. One example, however, shown in (9), describes Darius sitting on a cliff overlooking the Black Sea:

(9) Ep. 3 Ch. 85.1

From there, embarking on a ship,

[he] sailed (ἔπλεε [eplee] ipf. act. ind.) to what are called the Kyaneai, which Hellenes say to be formerly wandering.

And sitting (ἐζόμενος [ezomenos] pres. mid./pass. ptcp.) upon a peak,

he viewed (ἐθηεῖτο [etheito] ipf. mid./pass. ptcp.) the Pontus [Black Sea] being well worth seeing.

The mimetic scene sets up a lengthy embedded description of the Black Sea’s measurements (Sections 85.2 – 86). The imperfective verbs in (9) 85.1b invite the audience to “sit” alongside Darius, gaze upon the Black Sea through his eyes, and marvel at its vast dimensions as Herodotus then describes them. The writer sets up the embedded section with two dramatic adjectives which contribute to the mimetic nature of the scene: the Black Sea is ἀξιοθέτητον [axiotheēton] ‘well worth seeing’ (85.1b) and θωμασίωτατος [thōmasiōtatos] ‘wonderful’ (85.2, first clause of embedded section). The embedded description is extremely detailed, explaining the measurements from one particular location to the next (85.2-86).

As noted in 6.3, the storyline in the mimetic mode is carried by the imperfect indicative tense. Example (9) illustrates this, with the imperfect verbs ἔπλεε [eplee] ‘sailed’ and ἐθηεῖτο [etheeto] ‘viewed’ on the storyline.

Band 2a, “background,” which in the mimetic salience scheme consists of preposed (and some postposed) imperfective participles, is also exemplified in (9). In Greek, the present tense is used for participles which are “imperfective” in aspect. The present (i.e. “imperfective”) participle ἐζόμενος [ezomenos] ‘sitting’ is a necessary background action before the following main clause in which Darius views the Black Sea. Although non-storyline, the imperfective aspect of ἐζόμενος [ezomenos] highlights this action as important to the mimetic presentation before the eyes of the observer. [Another example of an imperfective participle in Band 2a is 122.1b (Ep. 15), the verb προεχοντες [proechontes] ‘keeping ahead.’]
As Genette (1980) explains, Plato coined the term “mimesis” from the theater, in which the speech of actions of the actors directly “show” the events to the audience; thus, it makes sense that one use of the mimetic mode is to set up some “showing” by Herodotus, whether the “showing” is in the form of embedded ethnography, or a quotation (another type of embedding). Darius’ sitting upon the cliff, gazing upon the Black Sea, in imperfective mode, prepares the audience for the embedded description. In the same way, speeches in mimetic scenes are often set up by an imperfective verb of speaking (98.1; 133; 136.3; 139.2; and 127.1, an unusual present tense verb). Quotations, similar to drama, tend to bring the audience into the scene; they directly “display” the participants’ words. Both types of embedded entities, although not on the storyline and advancing the plot, are highlighted in that the narrator wishes to “show” something before the eyes or ears of the audience; to impart information that he himself has gathered (as in the Black Sea measurements), or to enliven the story with a “display” of speech.

The quotation by one of the Ionian tyrants in a scene at the bridge over the Ister River (139.2, Ep. 25) illustrates the observation in the “Outline of probable modes” section above that in certain episodes, that mode is not entirely an episode-by-episode designation, but rather in some segments both diegetic and mimetic material may be found in close interaction. This bridge scene opens in 136.2 with a diegetic section relating that the Scythians arrived at the bridge first and the reasons for this. The next section (136.2) is likely mimetic, and 137 is clearly mimetic with imperfective verbs. Then (still in Episode 25) follows a diegetic intrusion in 138 giving setting information (stative verbs). Chapter 139, still at the bridge, is diegetic (aorist verbs), with a summary statement in 139.2 (also using the aorist). The reason for the diegetic in 139 may be due to the natural flow from the diegetic intrusion; Herodotus still seems to be narrating from a distant perspective, giving the results and then a summary of all of the Ionians’ deliberation, finally concluded with the quotation of one tyrant, giving the results of the deliberation. The final statement before the tyrant’s quotation, shown in (10), is interesting, with an aorist indicative verb and a postposed mimetic participle:
And afterward, Histaios of all of them answered these things, saying,

The presence of the parallel speech verbs raises the question of which form is on the storyline. Since indicative forms generally have a higher salience, the aorist was chosen as the storyline verb and the mode designated as “diegetic.” The postposed imperfective participle λέγων [legōn] ‘saying’ is labeled as a backgrounded participle in diegetic Band 2b. However, the situation is not so clear-cut. Levinsohn (2000) provides an example of parallel verbs of speaking in which the second, although a participle, is more important than the indicative speech verb because the participle introduces an important speech (2000:186). Thus it is possible that λέγων [legōn] ‘saying’ may carry higher salience than a simple backgrounded participle. From the mimetic/diegetic perspective, λέγων [legōn] ‘saying’ seems to introduce the following quotation in a way that brings the audience into the scene so that they can hear the speech. Thus, the presence of the imperfective λέγων [legōn] ‘saying’ could be considered as a change to the mimetic mode in which the speech of Histaios is highlighted (and thus λέγων [legōn] ‘saying’ might be foregrounded), or at least a “mimetic” verb in a primarily diegetic episode. The aorist ὑπεκρίνατο [hupekrinato] ‘answered,’ carries a more “distant,” diegetic connotation, as if the narrator is giving a summary of the results. It appears therefore that there is a more “subtle” (per Bakker 1997:29) interaction between the diegetic and mimetic, with events or activities in one mode appearing alongside events in the other mode.

5.5.2 Non-Contrastive Verbs

Verbs which only occur in either the aorist or the imperfect in this passage cannot be contrasted for aspect and mode in this short analysis. Therefore, verbs in the narrative significant to determining a difference in mode were investigated in both the Scythian account and Histories. Those verbs which were not found in both aspects were removed from the pool of verbs used to determine mode. The vast majority, however, were found in both aspects.
The verb χρῄζω [chrēzō] ‘ask, need’ appears only once in the Scythian account (Ch. 83). In Histories, χρῄζω [chrēzō] most commonly occurs in the imperfective aspect, with just four aorist non-indicative forms found in Histories. Writers of Attic Greek nearly always used imperfective forms; Ionic Greek (the language of Histories) does contain an aorist form. However, due to infrequency in this text, χρῄζω [chrēzō] was not contrasted.

In the Scythian account, no aorist is found for ἐπείγω [epeigō] ‘urge on, hurry.’ (An example of the imperfect indicative is 125.2; a present participle, 128.3). In all of Histories, four aorist non-indicative forms appear, but no aorist indicative. Therefore, the verb will not be contrasted.

The past of the stative verb εἰμί [eimi] ‘to be’ is always in imperfect form and is thus not considered for establishing mode.

The two most commonly used verbs of speaking in the Scythian account, λέγω [legō] ‘say’ and φημί [fēmi] ‘say’ are contrastive in the account and in Histories. The verb βουλεύω [bouleūō] ‘want, resolve’ is found in both forms; the vast majority of forms of κελεύω [keleūō] ‘order’ in the Histories are imperfective, but aorist verbs are found.

### 5.5.3 Mimetic Action Sentences

In 2.4.5, an article by Loney (2005) is discussed in which Loney finds mimetic transition points, which he terms “cadences,” in the book of Luke. In the Scythian account, the entire narrative exhibits similar aorist-imperfect contrastive sentences, termed here “mimetic action sentences,” which are used in the Scythian account for the particular purpose of describing journey and movement in a vivid manner. A majority of the mimetic action sentences contain verbs of movement, and the first third of the narrative in particular contains many such clauses. The mimetic action sentences consist of two parts: a preposed aorist participle clause, followed by an imperfect indicative main clause, usually a motion verb. In fact, this special sentence type is the primary means of expressing movement in the text, including Darius’ actions of traveling towards Scythia and the Persian and Scythian movements as they chase one another. (It is important to note that this sentence type is not particular to verbs of movement, but is also found with other verb types, as demonstrated in the section “Non-movement mimetic verbs” below.)
Mimetic action sentences may carry two different types of information and thus be found in one of two bands on the mimetic salience scheme. The first type is a kind of overlap statement (a type of tail-head linkage) in which the preposed aorist participle clause conveys cohesive information. The event communicated by the aorist participle is an anaphoric reference to a previously mentioned event in the narrative. Since the event has already occurred on the storyline, it is demoted to the cohesive band by its participial form. The mimetic action sentence provided below, which was shown in 4.2.5, example (7) as an illustration of an overlap clause, immediately follows Episode 5 in which Darius gives gifts to the designer of the bridge of boats. An embedded inscription of the monument made by the designer ensues, and the mimetic action sentence in (11) (the beginning of Episode 6) resumes the narrative.

(11) Ep. 6 Ch. 89.1

Δαρείος δὲ δορησαμένος Μανδρόκλεα διέβινε ἐς τὴν Ἑὐρώπην,

And Darius, giving presents to Mandrokles, crossed over to Europe,

The aorist preposed participle δορησαμένος [dōrēsamenos] ‘giving presents to,’ describes an event which was already related on the storyline in 89.1 Since δορησαμένος [dōrēsamenos] is not a new event, its function is cohesive (Band 6). Following the aorist participle clause, the verb διέβανε [diebaine] ‘crossed’ is the next action on the storyline (Band 1), presented with an imperfect, mimetic verb. Other examples of the cohesive, “overlap” mimetic action sentences are 121a, 122.1b, 125.1b, and 125.5.

In the second type of “mimetic action sentence,” the preposed aorist participle conveys a new action which is preparatory to the following main clause event. The main clause action, in the imperfect indicative tense, is in Band 1, storyline, but the preposed action, since it is in aorist tense and participle form, is demoted and of lesser importance—thus categorized as background, Band 2b. Example (12) illustrates this use, and is also interesting in that it highlights the contrast between the aorist and imperfective aspects for the same root verb:
So then the fleet, **sailing out through** the Kyaneai,

Although the action of the preposed aorist participle **διεκπλόσας** ['sailing out through'] was not previously stated on the storyline, its position in a preposed, dependent clause relegates it to the background band.

The contrast of aspect for the same root verb **πλόω** ['sail,' illustrating the imperfect indicative as storyline and the aorist participle as background, is further shown in the immediately following action sequence in (13):

(13) Ep. 6 Ch. 89.2

and **sailing up** (**ἀναπλόσας** [anaplōsas] aor. act. ptcp.) the river two days voyage from the sea, the neck of the river

(out of which is divided the mouths of the Ister),

[the fleet] **joined by bridge** (**ἐζευγνυε** [ezeugnue] ipf. act. ind.) [the neck of the river].
The imperfect verb ἐζεύγνυε [ezeugnue] ‘joined by bridge’ is on the storyline. The preposed aorist participle ἀναπλώσας [anaplossas] ‘sailing up’ provides another example of the aspectual contrast in the mimetic mode. As an aorist participle in the mimetic mode, the verb is placed into background Band 2b.

The parenthetical authorial explanation translated ‘out of which is divided the mouths of the Ister’ illustrates a brief diegetic “intrusion,” which is a statement clearly made by the narrator (who is “distant” from the story) in the middle of a mimetic scene. Diegetic intrusions are placed either in the “author commentary” band or the “setting/expository” band depending upon the nature of the information conveyed. Here, the intrusion is a mixture of both bands, since it describes an aspect of the setting with a stative verb, but uses the present tense because the description of the Ister River is also true for Herodotus’ time period.

Other instances of “mimetic action sentences” in which the preposed aorist participle is in the background band include Chapters 84, 118.1, 122.3a, and 124.2a.

5.5.4 Non-Movement Mimetic Verbs

One who is familiar with the traditional view of the imperfect as the tense to be used for durative, incomplete events may argue that the imperfective aspect is utilized in the Scythian account not because of the presence of another mode, but rather to describe durative action. Indeed, the imperfect indicative is used in the account for verbs of movement in main clauses, in Darius’ travels to Scythia and during the chase episodes. Thus it may be argued that the imperfective was chosen because of the durative nature of such motion verbs.

In the Scythian account there is a clear correlation with verbs of movement and the imperfect. The relevant issue is the causal correlation: what motivates the author to use the imperfect? Is the primary reason to present an action as durative, or to present the event from the observer’s viewpoint? One explanation is that Herodotus desires to give durative/progressive meaning to an event and thus utilizes the imperfect. The alternative is that the writer wishes to present the event from the perspective of the observer, and thus the imperfect is the appropriate tense to use because the mimetic mode was chosen by the author over the diegetic. For one example of mimetic, Bakker argues that “more important is that the verbs present the action as experienced” and that the durative/incomplete nature of particular verbs is “a natural consequence of the point of view adopted” (1997:41-42).
Thus, per Bakker (1997), the most coherent explanation appears to be that the imperfect is foremost a tense used for the perspective of the experiencer in the moment, whether for a specific event or to describe a general event that happened several times. Thus, the desire to depict the event in the “observer mode” dictates or causes the use of the imperfect. The durative or habitual feature of the imperfect then follows logically, since such an event being experienced has by nature durative or habitual associations.

Herodotus describes the travels of the Persians and the chase episodes in a way which gives his audience the experience of a participant in the journeys. The verbs of travel are durative because for an observer or experiencer, the actions are construed as being in progress. Traditional grammarians have tended to focus on the durative aspect of the verbs; however, the characteristic of the imperfect as “durative” and “habitual” may actually be more of a result (i.e., surface feature) of mode choice.

A final remark on the legitimacy of the presence of the “observer” mode is the occurrence of non-movement verbs in the imperfect indicative on the storyline. Bakker (1997) and Campbell (2007) list examples of mainline, non-durative imperfect indicatives in their respective texts. In the special “mimetic action sentence” type in the Scythian account, these storyline imperfect indicative verbs are found: προείνοντο [proeinonto] ‘stretched out’ (Ch. 136.1); παρείχε [pareiche] ‘supplied’ (141); ἐζεύγνυε [zeugne] ‘joined’ (89.2); and ἐτείχε [teichee] ‘built’ (124.1b). Other clear non-movement and non-durative examples of the imperfect are ἐπεμπότον [epempon] ‘sent’ (131) and ἥμαρτανον [hemartonon] ‘missed’ (140).

5.5.5 Completive Aorists

Certain verbs in the narrative are semantically “completive.” These verbs in mimetic mode occur in the aorist because they may only be viewed as a whole or completed event, not as taking some period of time to occur before the eyes of the observer. A recurrent verb in the Scythian account with the “completive” designation is ἀφικνέομαι [afikeomai] ‘come to, arrive at’ (definition from Liddell and Scott 1940). Example (14) shows an aorist form of the verb (in clause #4), in the mimetic mode:
1. And doing (ποιήσαντες [poiēsantes] aor. act. ptcp.) that,

2. they continually followed (εἶποντο [eiponto] ipf. mid./pass. ind.) onward on the path,

3. until, going through (διεξελθόντες [diexelthontes] aor. act. ptcp.) that [previously mentioned land],

4. came to (ἀπίκοντο [apikonto] aor. mid. ind.) [completive aorist] the desert.

The paragraph consists of two overlap statements: the first (labeled as clause #1) follows the very typical form of aorist in the preposed clause and a main clause with an imperfect form. Thus it is expected that the second overlap (clause #3) would contain an imperfect verb in the main clause. However, since ἀφικνέομαι [afikeomai] ‘come to, arrive at’ is “completive,” the verb must be aorist. A similar instance appears in 122.3b.

The only imperfect indicative form of ἀφικνέομαι [afikeomai], found in 125.6 (Ep. 17), is in a negated clause and depicts an irrealis event which never actually happens, and thus cannot be perceived as “completive.”

Other examples of completive aorist verbs in the Scythian account are ἐγκύρω [egkurō] ‘meet, fall in with’ (Liddell and Scott 1940) in 125.1b (Ep. 17) and λαμβάνω [lambanō] ‘take’ in 130b (Ep. 19).

**5.5.6 Mimetic Episodes Throughout the Text**

Chapters 97-102 (Episodes 10 and 11) signal a major boundary of both participant and theme in the text, which is also reflected in the notional structure as the inciting moment (Chapter 98, see thesis section 3.3) and in increased use of the mimetic mode. A major switch in participant focus and theme, from the journey of Darius and the Persians (concluding in Ch. 98) to the actions of the Scythians and then the interaction between both groups, triggers the series of mimetic episodes which dominate the remainder of the text. Vivid descriptions are created, dominated by the imperfective aspect to give the audience the feeling of being present “in the scene.” Brief diegetic “intrusions” occur, and a few sections of narrative are presented in the diegetic mode (explored in section 5.5.7, ‘Diegetic narrative’).
Episode 12 (118-119), at the kings’ council, appears to be mimetic, with several imperfective verb forms, and aorist forms used for overlapping, previously mentioned events. The narrator adds detail to the scene by specifying each of the seven peoples whose kings are gathered.

The “chase” scenes in Episodes 15, 16, and 17 are described mimetically with such vivid verbs as ἐδιώκων [ediōkon] ‘pursued/chased’, ὑπέφευγον [hupefeugon] ‘fled before,’ ταρασσομένων [tarassomenōn] ‘being stirred up’, and ἔσεπιπτον [esepipton] ‘fell into.’ The imperfective carries the storyline (Band 1).

Three mimetic sub-sections are not considered on the storyline because they describe events which happened many times, although only related once in the narrative. Each sub-episode occurs as part of Episode 19. The mimetic “interative” sub-episodes are marked by adverbs and relatives such as ἀεὶ [aiei] ‘continually (128.3), ὅκος [okōs] ‘whenever (130), πολλάκις [pollakis] ‘many times,’ or by the optative (129.3, 130). The first two (128.3 and 130) depict chase activity that happened repeatedly for a period of time. The sub-episodes are dominated by imperfect verbs (e.g. φεύγοντες [feugontes] ‘fleeing’, ἔσεπιπτον [esepipton] ‘fell into,’ and ὑπεξηλαυνον [hupexēlaunon] ‘drove away gradually’). In the third sub-section, shown in (15), the donkeys stir up the horses, which is described as a phenomenon that happened continually. The horses have never seen such strange or loud beasts, and Herodotus depicts the commotion with a plethora of colorful verbs in the imperfective aspect:

(15) Ep. 19 Ch. 129.2-3

Therefore, the donkeys, braving and prancing about (ὑβρίζοντες [hubrizontes] pres. act. ptcp.),

stirred up (ἐταράσσων [etarason] ipf. act. ind.) the horses of the Scythians.

And many times [when the Scythian horses were] driving (ἐπελαυνόντων [epelaunontōn] pres. act. ptcp.) upon the Persians in the middle [of them] in such manner,

the horses would hear the sound of the donkeys,

and [they] were stirred up (ἐταράσσοντο [etarasonto] ipf. mid./pass. ind.),

[they] being turned about (ὑποστρεφόμενοι [hupostrepsomenoi] pres. mid./pass. ptcp.) even with surprise,

setting (ιστάντες [histantes] pres. act. ptcp.) the ears upright...
Herodotus paints a detailed, lively picture, describing even the horses’ ears. The participle \( \beta \pi \rho i\zeta \varsigma v e s \) [hubrizontes] ‘riot; braying and prancing about,’ is highlighted since its aspect is imperfective. However, as a participle, describing the manner by which the horses are stirred up, it is less salient than an indicative form would be and is placed in background Band 2a.

Although the actions of the “iterative” episodes are not sequential events which happened one time (“punctiliar”), the narrator highlights them with vivid imperfective verbs, describing the events play-by-play. With such verbs, the narrator draws attention to the drama and “brings” the audience into the episode. Thus, although not technically on the storyline, the imperfectives are foregrounded, conveying the action of the episode and drawing the audience in. In Appendix A, which contains the narrative marked for salience, these three such episodes are marked “iterative mimetic episode off storyline” but indented and structured the same way as the storyline episodes in order to indicate which verb clauses within such episodes are particularly highlighted or backgrounded.

The “chase” episodes are temporarily brought to a halt in 131 with two important mimetic episodes. The first scene (Ep. 20) takes place in the camp of Darius as he deliberates about the meaning of the gifts he received (Ch. 131-132). The eight storyline verbs (e.g. \( \varepsilon \chi \varepsilon \zeta o \) [eicheto] ‘was held,’ \( \varepsilon \pi e \mu \pi o n \) [epempon] ‘sent,’ \( \varphi \varepsilon \pi o n t a \) [feronta] ‘bringing,’ \( \dot{e} \kappa \varepsilon \varepsilon u e \) [ekteue] ‘urged,’) are imperfective. In the second significant scene (Ep. 22, Ch. 134), which is the peak in the surface structure, the Persians and the Scythians are facing one another on the battlefield, preparing to engage. A hare jumps into the middle of the Scythian army, and subsequent imperfective clauses, seen in (16), dominate to create a vivid scene:

(16) Ep. 22 Ch. 134.1

And when each of them saw (\( \delta \rho o n [\tilde{o}r\tilde{o}] \) ipf. act. ind.),

[he] chased [it] (\( \dot{e} \delta \iota \omega k o n [\dot{e}d\dot{o}k\dot{e}] \) ipf. act. ind.),

and the Scythians being stirred up (\( \tau \dot{a} \rho a \chi \theta \epsilon \nu t o n [tara\chi\theta\epsilon\tau\tau\nu\tau \tilde{o}] \) aor. pass. ptcp.)

and [the Scythians] letting out (\( \chi \rho e o \mu \epsilon \nu o n [chre\epsilon\mu\epsilon\mu\epsilon\nu\tau \tilde{o}] \) pres. mid./pass. ptcp.) a shout,

Darius enquired-about (\( \varepsilon \iota \varepsilon t o [\iota e r e t o] \) ipf. mid./pass. ind.) the uproar of the opposing [army].
The participle ταραχθητων [tarachthentōn] ‘being stirred up/thrown into confusion,’ not an action in time sequence but rather a summary of the situation, is backgrounded as an aorist form.

As Darius proceeds with his plan to escape and the narrative progresses to the denouement, the mimetic mode remains dominant but is more frequently interposed with diegetic mode material, in the form of narrative (e.g. 136.2, 139 in Episode 25), setting band (138, Ep. 25), and author commentary band (140.1b-2, Ep. 26). However, there is still significant tension in the plot, since the majority of the narrative in the final three episodes (25-27) is mimetic. Episode 26 (140.1-3) is a “chase” scene with four storyline verbs—three imperfective, and one completive aorist.

The last episode, which is the secondary Peak Prime in the surface structure, takes place at the bridge. The mode of 140.4 is unclear due to the ambiguity of the two instances of ἀφικνεομαι [afikneomai] ‘arrive,’ but 141, seen in (17), is depicted mimetically:

(17) Ep. 27 Ch. 141

this man **being set down** (καταστάντα [katastanta] aor. act. ptcp.) at the edge of the Ister

Darius **commanded** (ἐκέλευς [ekeleue] ipf. act. ind.) to-call Histiaeus the Milesian.

He indeed **did** (ἐποίεις [epoiee] ipf. act. ind.) these things,

and Histiaeus, **hearing** (ἐπακούοντας [epakousas] aor. act. ptcp.) on the first course,

**supplied** (παρείσας [pareiche] ipf. act. ind.) all the ships **to-carry-over** (διαπορθμεύειν [diaporthmeuein] pres. act. inf.) the army

and the bridge [he] **joined** (ἐζεύξεις [ezeuxe] aor. act. ind.).

The mimetic nature of the scene is shown by the three imperfect indicatives. The two aorist events are in preposed clauses in background band 2b, not as essential to the storyline in that the actions they describe can be presupposed or assumed by the other events. The final clause, an aorist indicative verb, is less clear but may be an action which is sort of a summary and result, and thus diegetic.
Even very brief diegetic statements intrude into a mimetic scene to give necessary background (the short diegetic intrusions are not noted in Table 9. The intrusion in (18) is found in the middle of a complicated episode governed by imperfect storyline verbs. Several participants are accomplishing various actions, and Herodotus breaks in to explain the reason for the events:

(18) Ep. 17 Ch. 125.5

\[ \text{invading AOR. ACT. PTCP} \quad \text{the Persians together with the Scythians} \]

The aorist participle above is in genitive absolute form, which indicates that the participle does not share the same subject as the surrounding main clause but has its own (genitive form) subjects (the Persians and the Scythians); thus the clause stands alone as a parenthetical background (band 2b) intrusion.

Several examples of the preposed aorist participle as background band 2b have been illustrated. Less common in the mimetic modes of the Scythian account are postposed aorist participles. Such instances, as (19) shows, also fall into band 2b:

(19) Ep. 14 Ch. 121

\[ \text{went to meet IPF. ACT. IND} \quad \text{the army of Darius} \]

[The Scythians]... \text{went-to-meet} the army of Darius,

\[ \text{sending out in advance the best of the horseriders} \]
The aorist participle here expresses an event which happened immediately before the preceding main clause event. The participle gives background information (out of sequential order): just before the Scythians go out to meet the Persians, they had sent ahead a forward guard.

Postposed imperfective participles fall into band 2a. Research by Levinsohn (2000), Longacre (1999b), and Tehan (2002) suggests that the storyline may be carried by postposed participles for Koiné Greek (and one is found in the Scythian account for the diegetic mode, as explained below), but the Scythian account does not contain postposed imperfective participles on the storyline of the mimetic mode. Study of more Herodotean narratives is needed.

A postposed imperfective participle which is clearly background is found in an action sequence by Darius and his army, seen in (20):

124.2b

(20) Ep. 16 Ch. 124.2

...[Darius] went (ἰή [ēie] ipf. act. ind.) to the west,

thinking (δοκέων [dokeōn] pres. act. ptcp.) these to-be all the Scythians and them to-flee to the west.

The cognitive event δοκέων [dokeōn] ‘thinking’ describes the reason for Darius’ return into Scythia, and is thus backgrounded in band 2a. Another example of a postposed participle in band 2a may be seen in segment 125.4 (Ep. 17).

5.5.7 Diegetic Narrative
Within the main story of this account, diegetic narrative material is much less common than mimetic. As Table 8, “Salience scheme for Diegetic narrative episodes,” shows, storyline events (Band 1) are carried by aorist indicative verbs, as well as one postposed participle. Aorist preposed (and most postposed) participles, expressing supporting events, comprise Background Band 2a. All imperfective verbs supply backgrounded activities and events and are found in Background Band 2b. (Imperfective forms include imperfect indicatives, present participles, and the few perfect and pluperfect forms.)
Episode 10, Chapter 97, in which Darius commands the Ionians to take apart the bridge of boats, is the clearest diegetic example. The scene takes place at the banks of the Ister River, and a two-quotation dialogue occurs within the chapter. Four aorist indicatives, ἐκέλευσε [ekeleuse] ‘ordered,’ ἔλευε [elexe] ‘spoke,’ ἠθή [ēstē] ‘was delighted,’ and ἔμειψατο [ameipsato] ‘answered’ carry the storyline. The only imperfective forms are three infinitives in indirect speech and a clause in 97.2 which falls into Background Band 2b.

For one particular type of diegetic narrative, story content dictates the mode choice. Diegetic storyline verbs are found in the episodes in which Darius erects monuments along his journey (Ep. 4, Ch. 87.1b and Ep. 7, Ch 91.1) and gives a gift (Ep. 5, Ch. 88.1). (In 92, a diegetic-mimetic distinction is less clear due to ambiguity of verb aspect.) Bakker (1997) explains that the ends of battles in Thucydides’ Histories are always diegetic because the actions are routine and typical—picking up bodies and erecting a monument. “Actually describing them would make what is general and recurrent too specific,” notes Bakker (48). Similarly here, the repetitive monument scenes do not warrant mimetic description.

Other likely examples of diegetic narrative include Episode 2 (Ch. 84) and sections of Episode 25 (136.2 and 139.1-2a). Part of Episode 16 (123.1) is less clear but appears to be dominated by the two aorist verbs.

Imperfective verbs give background information, Band 2b. An illustrative example of this is (21), part of a one-paragraph diegetic segment within a larger mimetic “chase scene.”

(21) Ep. 25 Ch. 136.2

and the Scythian [being a] horserider

and knowing (ἐπισταμένου [epistamenou] pres. mid./pass. ptcp.) the shortcuts of the path,

missing (ἀμαρτότες [hamartontes] aor. act. ptcp.) one another,

the Scythians got ahead (ἐφθῆσαν [efthēsan] aor. act. ind.) long before the Persians,

arriving (ἀπικόμενοι [apikomenoi] aor. mid. ptcp.) at the bridge.
The imperfective participle ἐπισταμένον [epistamenou] ‘knowing’ gives necessary explanation for the following three aorist verbs. (As a completive aorist, ἀπικόμενοι [apikomenoi] ‘arrive at, come to, reach’ cannot be used to determine mode, but the combination of the other aorist and imperfect verbs in the sequence gives evidence that the section is diegetic.)

Example (22) depicts an additional instance of a backgrounded imperfective and foregrounded aorist in the diegetic mode:

(22) Ep. 25 Ch. 139.1

Since these ones then chose (ἀἱρέοντο [aireonto] ipf. mid./pass. ind.) the opinion of Histiaeus,

[it] seemed (ἐδόξε [edoxe] aor. act. ind.) to them to-add (προσθείναι [prostheinai] aor. act. inf.) these deeds and words to this...

The preposed clause with the imperfective αἱρέοντο [aireonto] ‘chose’ provides the grounds for the storyline aorist ‘seemed.’

Although much more rare, perfect participles, since they are also imperfective in aspect, provide background information (Band 2b) in diegetic mode, as in 123.1b (Ep. 16).

Aorist preposed participles in diegetic mode fall into background Band 2a, as (23) illustrates:

(23) Ep. 7 Ch. 91.1

[Darius] being delighted with the river, set up a pillar also there

being delighted with the river pillar [he] set up also there
AOR. PASS. AOR. ACT. IND

The participle ἀθηεῖς [ēstheis] ‘being delighted’ is a temporally sequenced action but is backgrounded by being a preposed participle and syntactically subordinated to the
main aorist verb ἐστῆσε [estēse] ‘to set up’; rather, ἐσθεῖς [ēstheis] provides the grounds for the following storyline clause.

Postposed aorist participial clauses fall into the storyline band or background Band 2a, but only one clear-cut storyline postposed participle is found in the Scythian account. This participle, shown in (24), appears to be of equal (or perhaps greater) rank than the main clause, as inferred by its meaning in context.

(24) Ep. 25, Ch. 136.2

ἐσθέσαν

πολλοὶ οἱ Σκύθαι τοὺς Περσάς
came first/ got ahead AOR. ACT. IND long / more the Scythians the Persians

the Scythians got ahead long before the Persians,

come first/ got ahead AOR. ACT. IND

ἐπὶ τὴν γέφυραν ἀπικομένων.

epi tēn Gefuran apikomenoi
to the Bridge arriving at AOR. MID. PTCP

arriving at the bridge.

The event ἀπικομένων [apikomenoi] ‘arriving,’ telling of the Scythians’ coming to the bridge, is an essential action in the plot, and thus is put on the storyline band. A backgrounded postposed aorist is depicted in (25):

(25) Ep. 14, Ch. 121

τὰ ἄλλα ἄμα τῇσι ἀμαζησὶ προἐπέμψαν,

ta alla Ama tēsi amazēsi proepempsan

the others together with the wagons [they] sent ahead AOR. ACT. IND

[the Scythians] sent ahead [the wagons] together with the others,
enteilamenoi aieı to προς βορέο elauinein

bidding AOR. MID. PTCP always to the north to drive on PRES. ACT. INF

bidding them always to drive onward to the north.

The postposed participle clause, beginning with enteilamenoi [enteilamenoi] ‘bidding’ does not advance the plot of the narrative but instead communicates information that is supplementary to main clause. Another instance of a postposed aorist as background Band 2a is seen in 97.2b.

The following salience bands apply to both diegetic and mimetic modes.

5.5.8 Flashback

In chapter 93 of Episode 9, the diegetic mode is employed for narrative events which are presented in a flashback. This is the only example of Flashback in the Scythian account. Herodotus states that Darius conquers the Getai, and then explains the situation surrounding the capture in the form of brief embedded flashback. Refer to Episode 9 in Appendix A to view the flashback segment. The conjunction phrase μὲν γὰρ [men gar] ‘for indeed’ begins the non-storyline material. The biggest indicator that the material is flashback is simply context, since the indicative verbs within the flashback are aorist, the same as diegetic storyline segments. An unusual present-tense indicative form αἱρεῖ [airei] ‘conquers’ begins the flashback, but since Chapter 93 is the only example of flashback, no conclusive statements can be made about specific indicators of flashback material.

5.5.9 Setting/Expository

The “setting and expository” band looks the same in both the mimetic and diegetic mode, since both use stative verbs, which tend to be imperfective in aspect.

An example of the setting band in mimetic mode is seen in (26).
[Darius] built (ἐτείχεε [eteichee] ipf. act. ind.) eight huge walls,

being equally apart from (ἀπέχοντα [apechonta] pres. act. ptcp.) each other,

certainly somewhere around sixty stades;

of which the ruins were unharmed still in my [day].

The stative verb ἀπέχοντα [apechonta] ‘being equally apart from’ introduces a setting portion describing the walls constructed by Darius.

Setting is often expressed in the form of a diegetic intrusion within a mimetic scene. Section 102.2 demonstrates, shown in (27):

(27) Ep. 11 Ch. 102.2

And there were (ἦσαν [ēsan] ipf. act. ind.) being assembled together (συνελθοντες [sunelthontes] aor. act. ptcp.) kings of the Taurians, the Agathyrsoi, the Neurians, the Maneaters, the Blackcloaks, the Gelonians, the Boudinians and the Sauromatians.

The statement describes the participants present in the kings’ council scene with a stative verb.

Expository introductions are made by the historian in diegetic mode. The opening of the Scythian account, consisting of an overlap statement and one-clause overview, utilizes an aorist form (4.1a). Section 129.1-2, which introduces the mimetic scene in which the donkeys disturb the horses, is a mixture of expository and author commentary bands. Static ‘be’ verbs and a first person verb ἔρρησο [erēso] ‘I will say,’ explain that donkeys are unknown in Scythian territory.

5.5.10 Irrealis

Statements which are irrealis communicate events which did not actually happen and thus are not on the storyline. Irrealis is expressed with negative participles, subjunctive clauses, or conditional sentences.
The majority of irrealis statements in the Scythian account contain a particle (some form of οὐ [ou] ‘not’ or μὴ [mē] ‘not’) which negates the statement, as in (28), a clause in a mimetic episode:

(28) Ep. 17, Ch. 125.2a

καὶ οὐ γὰρ ἄνει ἐπιὸν ὁ Δαρεῖος,

kai ou gar aniei epiōn ho dareios

and not since gave up IPF. ACT. being upon/ pursuing PRES. ACT. Darius IND PTCP

and since Darius did not give up pursuing

The narrator is explaining that if Darius had given up, the Scythians would have changed their tactics. The verb in the clause is imperfect indicative. The clause is adverbial, indicated by γὰρ [gar] ‘since,’ so its salience type overlaps into the cohesive band as well. Another irrealis clause, with a negative participle, may be viewed later in the same episode (Ch. 125.5).

In a diegetic intrusion in Episode 16 (124.2), the narrator explains why Darius halts the building of a fortress and returns to Scythia. An irrealis statement is found: ‘since [the Scythians] no longer were visible (ἐφ’ ηςά ξνςό [efantazonto] ipf. mid./pass. ind.) to them.’ The imperfective aspect, the background aspect for the diegetic, is used, and the verb is negated. In a diegetic expository section (Ep. 25, Ch. 136.2), a brief irrealis clause is also imperfective and negated. In Episode 26, a conditional sentence (aorist indicative and negated), is found within a diegetic author commentary segment to explain that the Scythians could have found the Persians if they had not covered up the water sources (Ch. 140.2).

A postposed participle clause, in a segment which is ambiguous as to mode, forms an irrealis statement in 135.1 (Ep. 23). The participle is imperfective, and its conditional meaning is determined by the context of the sentence (as is the case for postposed participles in the Scythian account). In another segment in which the mode is unclear, a present subjunctive, along with a negative particle, forms an irrealis statement (Ep. 27, Ch. 140.4).
5.5.11 Cohesive

Cohesive clauses in the form of participle overlap clauses are found throughout the narrative. Overlap means that the clause reports the description of an event that has already been reported in the immediately preceding co-text. Example (29) is from a probable mimetic episode:

(29) Ep. 10, Ch. 98

And saying (ἐιπαζ [eipas] aor. act. ptcp.) these things

and tying (ἀπά ς [apapsas] aor. act. ptcp.) sixty knots in a leather strap,

calling (καλέω [kalesas] aor. act. ptcp.) to words the tyrants of the Ionians,

[he] spoke (ἔλεγε [elege] ipf. act. ind.) these things.

Two functions of preposed participles (all aorist) are seen here. The first action, ἐιπαζ [eipas] ‘saying’ is an overlap, which resumes the narrative after the quotation of Darius in 97.6. The second and third participle clauses are new events and considered background events (Band 2b of mimetic); ἀπας [apaxas] ‘tying’ and καλέω [kalesas] ‘calling’ are both new events, but as preposed participles, set up the following action ἔλεγε [elege] ‘spoke.’ Other examples of aorist overlap participles as cohesive material in mimetic discourse include Chapter 121a (Ep. 14) as well as 125.1b and 125.5a (both in Ep. 17).

Adverbial clauses also express cohesive material. An example of a two-clause cohesive overlap in a likely diegetic episode is depicted in (30):

(30) Ep. 7 Ch. 91.1

ἐπι τοῦτον ὅν τὸν ποταμὸν ἀπικομενος
epi touton on ton potamon apikomenos
at this so then the river arriving AOR. MID. PTCP

So then arriving at this river,
Both events happened previously on the storyline in Episode 6 (89.3). After a one-
chapter embedded section, the narrative continues as shown above, in 91.1. The first
overlap clause employs an aorist participle, ἀπικόμενος [apikomenos] ‘arriving,’ and
the second, a temporal clause with ὃς ‘when’ followed by an aorist indicative,
ἐστρατοπεδεύσατο [estratopedesato] ‘set up camp.’

Relative clauses are most frequently found in present-tense verb diegetic intrusions.
The clauses are formed with the relative pronoun ὃς [hos] ‘who, which,’ the genitive
substantive article τοῦ [tou] ‘of which,’ or the dative article τῷ [tō] ‘to/of which;’ or
an adjectival participle which modifies its antecedent noun. Two types are shown in
(31):

(31) Ep. 8, Ch. 92.1

And Darius... arrived at another river

Two relative clauses are linked to the river at which Darius arrives: the first uses a
dative article and gives the name of the river, and the second, with the relative
pronoun ὃς [hos] ‘which,’ connects the river’s location to a group of people living there. Other examples of relative cohesive clauses may be seen in Chapters 85.1, 89.2, 102.1b, 124.1b, and 128.2a.

5.5.12 Author Commentary
Since comments and evaluations from the narrator are from a “distant” perspective rather than the mimetic “in the scene” point of view, they are found only in diegetic material. Thus, the mimetic mode does not technically have an author evaluation band, except as an intrusion from the diegetic. Author commentary, therefore, is considered to be in Band 6 of the “Diegetic salience scheme.” The author intrudes upon the narrative to give geographical or ethnographical information, or to give a personal evaluation of an event. Uses of the first-person are the most obvious form of intrusion; in 124.1b (Ep. 16), Herodotus speaks in the first person to explain that Darius’ half-built walls still existed when Herodotus presumably visited (or spoke to someone who had visited them). In 129.1 (Ep. 19), Herodotus uses the first person to begin a diegetic intrusion about the donkeys disturbing the horses.

Most comments from the narrator are not expressed in the first person. In 140.1 (Ep. 26), the historian reveals his personal opinion about why the Scythians failed to find the Persians: ‘and the Scythians themselves became (ἐγένοντο [egenonto] aor. mid. ind.) to blame for this.’

In the Closure (Ch. 142), the final statements of the Scythian account are made from the perspective of the author. A present-tense clause summarizes the outcome: ‘so then (μὲν ὄν [men òn]) the Persians in this way escape (ἐκφευγοῦντο [ekfeugousi] pres. act. ind.) from the Scythians.’ [Present tense is common for a conclusion by Herodotus, as Sicking and Stork (1997:167) note.] The next independent clause, with a diegetic aorist, gives further results: ‘[The Scythians] missed (ἐμερῶν [hēmarton] aor. act. ind.) the Persians a second time.’ The following judgment on the Ionians is given as an evaluation, presented from the perspective of the Scythians.

5.6 Mode Switching Signals
points between diegetic and mimetic modes (and vice versa) in the account reveals the most common signals to be conjunctions and overlap statements.

5.6.1 Transition to Diegetic Mode
Since clear diegetic narrative material is less common in the Scythian account, generalizations cannot be made, but several examples demonstrate the types of transitions to diegetic mode. For a switch from mimetic to diegetic, the conjunction δέ [de] ‘and, but, then’ and an overlap statement provide the transition at the beginning of Episode 10 (97.1). The conjunction δέ [de] followed by the causative ἀτέ [ate] ‘since’ marks the change in 136.2. Particles such as ἀτέ [hate] which indicate a logical relationship (such as reason or result) between events tend to be associated with the diegetic, factual mode.

Alternatively, the diegetic narrative mode is also found to follow an embedded segment, the transition marked by a conjunction and/or an overlap statement. In Episode 7 (Ch. 91), the diegetic episode starts with ὅν [ōn] ‘then’ and an overlap. Example (22) above (in section 5.5.7) illustrates a diegetic narrative statement which follows an explanatory intrusion. The overlap begins with a background information clause fronted by ἐπε ςε [epeite] ‘since.’ The aspect of ἀλέοντο [aireonto] ‘chose’ is imperfective because of its background role in this diegetic statement. The storyline verb is ἐδοξε [edoxe] ‘seemed.’

A diegetic intrusion into a mimetic episode is frequently marked by the spatio-temporal narrative conjunction δέ [de] ‘and, but, then’, as in Chapters 124.2 (Ep. 16), 129.1 (Ep. 19), and 140.1b (Ep. 26). In Chapter 119 (Ep. 12), the conjunction καὶ [kai] ‘and’ begins a diegetic statement. The causative particle ἀτέ [hate] ‘since’ commences the intrusion in Chapter 129.3b (Ep. 19). After the bridge over the Pontus is mentioned in Chapter 87 (Ep. 4), a relative clause provides further information: ‘which was [built] by the engineer Mandrokles of Samos.’ The clause marks the intrusion and a diegetic narrative segment follows.

5.6.2 Transition to Mimetic Mode
The transition from diegetic mode to mimetic is marked in a variety of ways. “Mimetic action sentences” (see section 5.5.3) frequently transition from an embedded segment to mimetic, as in Chapters 98.3 (Ep. 10) and 140.1 (Ep. 26) after quotations. The latter instance is additionally marked at the beginning with the
particle μὲν [men] ‘indeed.’ Chapter 118 (Ep. 12) is a further example of a mimetic action sentence after embedded background material.

A mimetic action sentence may also follow a segment of diegetic narrative, as in Chapter 136.2 (Ep. 25), in which the conjunctive particle δέ [de] ‘and, but, then’ succeeded by a mimetic action sentence in 136.3 begins the mimetic scene at the bridge.

After explanatory diegetic intrusions, a more specific and emphatic summative particle may indicate a return to mimetic mode. In Chapter 140.3 (Ep. 26), the phrase μὲν νῦν [men nun] ‘so then’ continues a chase scene after a paragraph-long evaluation by the author. Similarly, μὲν δὲ [men dē] ‘therefore, so then’ with an imperfective summary statement, followed by a mimetic overlap statement, reinstates mimetic narration in Chapter 122.1 (Ep. 15). After a diegetic introduction, the summative ὅν [ōn] ‘therefore, so then’ begins the mimetic description of the donkeys’ disturbance of the horses in Chapter 129.2b (Ep. 19, shown above in Example (15) in section 5.5.6 on ‘Mimetic episodes throughout the text’).

5.6.3 The Conjunction Γάρ
Since the ‘reason’ conjunction γάρ [gar] ‘for’ was specified as an important modal change signal in Thucydides’ History (Bakker 1997:45-46), each instance of the particle in the Scythian account was examined to determine whether γάρ [gar] holds a similar function in the Scythian narrative. In Episode 15, shown in (32), γάρ [gar] clearly marks a diegetic intrusion in the middle of a mimetic scene:

(32) Ep. 15 Ch. 122.2

[the Scythians] always **slowly retreating** (ὑπαγόντων [hupagontōn] pres. act. ptcp.):

and then **for** (γάρ) one of the parts **advanced** (ἰθυσαν [ithusan] aor. act. ind.)

the Persians **pursued** (ἐδιώκον [ediōkon] ipf. act. ind.) to the east and straight to the Tanais.

The intrusion gives additional explanation important for understanding the sequence of the chase scene. The important question, however, is whether the γάρ [gar] is
correlated more with a modal switch, or simply with a change in information type (specifically, to introduce explanatory information).

No other instances of the particle γάρ [gar] show a clear correlation with a switch in mode. The phrase μὲν γάρ [men gar] ‘for indeed’ opens the diegetic flashback paragraph about the surrender of the Getai people (Ep. 9, Ch. 93b). The statement preceding the flashback relates that Darius has conquered the Getai, and the flashback scene is provided to explain the statement and provide details of the conquest. The phrase γάρ δὲ [gar dé] ‘for indeed’ signals background explanation in Chapter 89.1b (Ep. 6). In Ch. 125.2, γάρ [gar] is found in the middle of Episode 17, a mimetic narrative, and in Chapters 129.2 (Ep. 19) and 140.2 (Ep. 26), within a diegetic intrusion. The particle in these instances provides the grounds for surrounding clauses and thus its primary function is not as a modal switcher.

Similarly, in Chapter 119 (Ep. 12), the γάρ [gar] does not appear to signal a change in mode, but rather the start of an explanation for the previous statement ‘and their opinions were divided’ (ἐσχισθέσαν [eschisthēsan] aor. pass. ind.). While it is true that the latter statement is a diegetic intrusion, the intrusion clause is brief and the γάρ [gar], which fronts the following statement, which is a mimetic action sentence, seems to be more associated with the fact that the mimetic action sentence is explanatory information for the diegetic statement— the γάρ [gar] appears to signal a change in information type, more than a change in mode.

Therefore, γάρ [gar] seems to be connected to a change in type of information and has a more localized function as opposed to being used to organize the greater structure of the Scythian account according to mode. Specifically, the particle introduces explanatory material, frequently the grounds for factual statements or narrative events. The most salient factor, and strongest correlation, appears to be with explanatory material, rather a change in mode. However, a greater corpus of Histories needs to be explored to determine if γάρ [gar] may be shown at times to signal modal change.

5.6.4 Conclusion of Mode Switching Signals

In conclusion, switches between diegetic and mimetic modes, and vice versa, are marked most frequently by overlap statements and particles. While γάρ [gar] ‘for’ is a common switch marker in Thucydides’ History, no particular mode-switching device stands out in Herodotus’ Scythian account. In Chapter 4, overlap statements and certain particles were shown to be correlated with changes in genre and
transitions between narrative segments. It seems therefore that the transition signals in the Scythian account are more closely linked with change of any type of genre rather than specifically linked with a change in diegetic or mimetic mode. It appears thus that the best indicator of a switch in narrative mode is the aspect of the verbs: the storyline and/or most important events of diegetic mode are carried by the aorist, and the storyline of mimetic mode is the imperfective verb.

5.7 Conclusion

The presence of both aorist and imperfective verbs on the storyline and the careful study of each episode with reference to Bakker’s (1997) presentation on a similar text indicates a modal distinction in the Scythian account. Herodotus’ Scythian text abounds with mimetic descriptive narrative to create an energy and vividness. The differences in verbal aspect are the clearest signals of change in narrative mode.

The mimetic is the pervasive mode throughout the Scythian narrative. Herodotus chooses to portray the majority of his account of the failure of Darius in his conquest, and the frustration of the Scythians as Darius escapes, in a dramatic, descriptive mode.

The embedded ethnographic sections, combined with the mimetic movement clauses of the first third of narrative, combine to form a rich, vivid tempo of factual material [per Bakker, “telling” (1997:43)] plus mimetic narrative description (“showing”) that draws the audience into the account.

The mimetic-diegetic distinction can be considered a type of surface feature in that the aspect of the verbs determines the mode. The surface feature of mode correlates with notional structure in the Scythian account; mimetic episodes lengthen and increase as the tension in the plot grows. The majority of the Peak (Ep. 22) and the two Peak Prime sections (Ep. 24-25 and Ep. 27) are dominated by imperfective verbs, indicating a correlation between the mimetic mode and higher tension. This correlation of imperfective verbs with greater intensity seems related to Longacre’s observation that a possible peak marking of many languages is change of verb tense; Longacre gives examples in which past tense verbs shift to present tense at the peak in certain English narratives (1996:40). A search of additional Herodotean narrative and other Greek literature would aid in confirming a possible connection between the mimetic mode and peak.
Because two modes are present in the narrative, two salience schemes needed to be created for adequate salience scheme analysis and description. The modal differences are especially reflected in the storyline and background bands of each scheme. The foregrounded aspect of the mimetic style of narrative is imperfective verbs. The imperfect indicative carries the storyline, but all imperfective forms appear to be highlighted in that they give a vivid, in-the-scene effect to each mimetic episode. A few mimetic episodes are “iterative” in that their events are not punctiliar (happening once) and thus not technically on the storyline. This makes sense, since the purpose of the mimetic mode is to bring the audience into the story, to describe both events and more iterative activities.

The diegetic narrative episodes are expressed with the aorist tense, which is the tense for perfective aspect in Greek. Much of the diegetic material in the Scythian account, however, is non-narrative, considered to be different types of diegetic intrusions giving information and commentary. Since diegetic narrative is not as common in the account, additional study of the diegetic in other books of Herodotus' *Histories* are needed, not only to further describe the diegetic mode, but also note any differences between the two modes with respect to the lower bands of the salience scheme.

A few segments of the text contain a mixture of both aorist and imperfective forms, supporting Bakker's statement (1997:29) that the modal “interplay” is often more “subtle.” In addition, some portions of the text are unclear as to the mode being employed. The exploration of mode in Greek is still in the beginning stages in that only a small corpus of texts has been examined, and few researchers have undertaken the investigation. Thus the study of mimetic-diegetic needs to be further refined and developed.

A particularly interesting study would involve the analysis of modal usage throughout the centuries of Greek literature, and whether the usage changed or diminished over time.
Chapter 6
Conclusion

This investigation of discourse features of the Scythian account of Herodotus’ Histories has focused upon the typology, segments and boundaries, and prominence in the main narrative.

6.1 Summary of Findings
Chapter 3 describes the genres of Histories and those found in the Scythian account. The frame or backbone of the Scythian account is a narrative of Darius’ attempted conquest of Scythia. The study of typology reveals a unique piece of literature to its time, combining elements of historical epic narrative with scientific investigation into ways of diverse cultures and methods that empires used to rule their own and conquered peoples. The chapter also outlines the surface and notional structure. The text was found to be a climactic narrative with the typical corresponding surface features of pre-peak episodes, Peak, and postpeak episodes. Signals of Peak and other points of intensity in the narrative include preposed participle sequences, words describing emotion or intense action, and quotations. Longacre’s observation that preposed participle sequences in Greek may mark Peak (1996:44-5) was supported in this text. The preposed participle series signal greater tension in the Scythian account and serve to build the intensity of the plot—to get the initial story going, and to build tension at particular significant points, including Darius’ arrival in Scythia, the Peak, and the segments of “final suspense.”

In Chapter 4, the episodes of the main narrative were delineated according to the major boundary signals found in the text. The most prominent boundary features were change of time or location, and each episode exhibits unity of action. Embedded segments, characterized by change in genre or tense, as well as preview and summary clauses, often serve as divisions between narrative episodes. Episodes of main narrative rarely exhibit special preview or summary clauses but instead simply continue the narrative with the next event, or utilize a preposed overlap clause to resume the narrative after some type of interruption.
In addition, reference with a full noun phrase was found at most episode openings. The noun phrase is frequently in marked, fronted position at the beginning of episodes which occur after embedded segments. Conjunctions begin nearly every episode (most frequently, δὲ [de] ‘and, but, then’ and second most common, a summary conjunction). However, conjunctions also occur between clauses within episodes and thus were not found to be a definitive indicator of episode boundaries.

The examination in Chapter 5 revealed that a model with only one salience scheme does not account for the foregrounding of storyline clauses of the narrative, since the aorist tense conveyed the storyline in some segments, while the imperfect carried the storyline in others. Research by Bakker (1997) on the mimetic mode in Greek (especially Thucydides’ writing) gives a coherent explanation for the phenomenon of a difference in mode. The mimetic mode, in which the imperfect verb carries the storyline, is dominant in the Scythian account. The mimetic mode, as Bakker explains, is used when the author wishes to bring the audience into the episode, to witness the action as it unfolds; this perspective of an observer within the scene creates a more vivid episode.

The less common mode in the Scythian account is the diegetic, in which the storyline is carried by aorist tense. In Chapter 5, each band of the two salience models are described and exemplified.

In the Scythian account, the mimetic is a linguistic method of building intensity in the plot and correlates with vivid scenes of high tension and emotion. The mimetic modes increase as the tension builds, and most of the Peak and the two Peak Prime segments are in the mimetic. This correlates with the traditional observation that the imperfect tense frequently appears to communicate durative action since an observer in the scene would be viewing each action as it unfolds. In addition, the mimetic is used for dramatic scenes which occurred repeatedly in the story but are only mentioned once in the text, which also relates to the durative designation often given to the imperfect.

6.2 Limitations and Future Research
This investigation focused upon the boundary features of the main narrative in the Scythian account; further research could probe into boundaries and also typology of embedded segments.
Regarding Peak marking, other accounts in *Histories* could be examined to create a more definite model of Peak marking features used in Herodotus’ work.

The investigation of a distinction in mimetic versus diegetic mode is a preliminary study in that only one account of *Histories* was examined. Future study is needed to explore a modal difference in the rest of the *Histories* narratives, which could further corroborate the findings here. An outline of other accounts in *Histories* according to mode would undoubtedly shed more light on Herodotus’ usage of the two modes. In particular, the points of greater plot intensity should be examined in other accounts of *Histories* to determine if the mimetic mode predominates. Other situations in which the mimetic is used might also be found with a greater corpus study.

A further interesting study would involve the analysis of modal usage throughout the centuries of Greek literature, and whether the usage changed or diminished over time.

A final idea for future study would be to investigate possible diegetic-mimetic distinctions in other languages. Genette (1980) studies the use of the mimetic in a French narrative by Proust (see 2.4.3). In English, change to present tense verbs at the peak of some stories (as Longacre observes, 1996:40) may be a type of mimetic feature. Any mimetic discourse in a language might also be marked by verbal aspect, or the major indicators might be different linguistic features.

It is hoped that this examination of a narrative in *Histories* in the light of discourse theory has provided greater understanding into how Herodotus communicated, and still communicates, his monumental work.
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APPENDIX A

English translation of narrative episodes of Scythian account (from Histories Book 4), marked for salience scheme

Translation is from the Greek text of Godley (1920).

Credit needs to be given to the English translations of Felberbaum (2003) and Godley (1920) for aid in translation.

Key: 1. Indicative English forms signal indicative Greek forms.

2. Participles are inflected with –ing

3. Infinitives are preceded by “to-“ (e.g. ‘to-flee’)

4. Underlined verbs: imperfective aspect (mostly imperfect indicative verbs and present participles). Also includes perfect tense verbs.

5. Verbs in bold type: perfective aspect (aorist indicative, aorist participle, aorist infinitive).

6. Conjunctions which open narrative episodes are shown in parentheses (see Table 5 in Chapter 4: Segments and Boundaries). Note: due to Greek language conventions, none of the conjunctions with the exception of ἐνθαῦτα [enthauta] ‘just then’ are the very first word of the sentence.

7. For abbreviations key to verb conjugations, see “Abbreviations and Symbols” page at beginning of thesis

8. Probable mode of each segment [diegetic, mimetic, or ambiguous] is marked in brackets. See Chapter 5.4 for further detail.

For explanation of salience schemes, refer to Chapter 5.3.
Salience scheme for Mimetic narrative episodes (Indentations of bands in chart correspond to indentations in the narrative below)

1 Storyline: Imperfect indicative

2a Background: Imperfective preposed and postposed participle clauses

2b Background: Aorist preposed and postposed participle clauses

3 Other bands (setting, irrealis, author commentary, cohesive)

Salience scheme for Diegetic narrative episodes

1 Storyline: Aorist indicative (and one postposed aorist participle clause); present indicative (rare)

2a Background: Aorist preposed and postposed participle clauses

2b Background: Imperfective tenses, all forms

3 Other bands (flashback, setting/expository, irrealis, author commentary, cohesive)

Stage

Book 4, Chapter:

1 [diegetic mode]

After the taking of Babylon,

There happened (ἐγένετο [egeneto] aor. mid. ind.) against Scythia an expedition by the same Darius.

Since Asia flourishing (ἀνθεύσης [antheusēs] pres. act. ptcp.) with men and dealing (συνιόντων [suniōntōn] pres. act. ptcp.) in many goods,

Darius set his heart (ἐπεθύμησε [epethumēse] aor. act. ind.) to-punish (τίσασθαι [tisasthai] aor. mid. inf.) the Scythians, because those ones previously making an assault (ἐσβαλόντες [esbalontes] aor. act. ptcp.) upon the Medes and conquering (νικήσαντες [nikēsantes] aor. act. ptcp.) in battle those opposing (ἀντιομιένους [antioumenous] pres. mid./pass. ptcp.) [them],

For the Scythians **ruled** (ἦπξαν [ērxan] aor. act. ind.) North Asia,
as has been mentioned (ēρηταί [eirētai] perf. mid./pass. ind.)
by me before,
two years lacking thirty.
For **pursuing** (ἐπιδιώκοντες [epidiōkontes] pres. act. ptcp.) the Cimmerians,
they **invaded** (ἔσεβαλον [esebaln] aor. act. ind.) Asia,
**deposing** (καταπαύσαντες [katapausantes] aor. act. ptcp.) the Medes from their reign:
for these ones **ruled** (ἦπχον [ērxon] ipf. act. ind.) Asia before
the Scythians **to-arrive** (ἀπικέσθαι [apikesthai] aor. mid. inf.).

**Being abroad** (ἀποδημήσαντας [apodēmēsantas] aor. act. ptcp.) twenty-eight years
and after so long a time **returning** (κατιόντας [kationtas] pres. act. ptcp.) to their [land]
they **received** (ἐξεδέξατο [exedexato]aor. mid. ind.) no less labor than from the Median war:
for they **found** (ὕρον [heuron] aor. act. ind.) no small army **opposing** them.
For the women of the Scythians, since the men were **absent**
(ἀπῆσαν [apēsan] ipf. act. ind.) from them a long time,
**resorted to-go** (ἔφοιτεν [efoiteon] ipf. act. ind.) to the slaves.

**Repetition of Stage** [ambiguous mode]

**4c**

On account of this, Darius, **wanting** (βουλόμενος [boulomenos] pres. act. ptcp.) to-avenge them,
Assembled (συνήγειρε [sunēgeire] tense: ambiguous conjugation) a campaign against them.

[embedded section]

**Episode 1** [mimetic (1)]

83.1

Darius, making preparations (παρασκευάζομένον [paraskeuzomenou] pres. mid./pass. ptcp.) against the Scythians

And sending (ἐπιπεμπότος [epipempontos] pres. act. ptcp.) messengers

who, putting (future participle) it upon some, on the one hand,

to-supply (παρέχειν [parechein] pres. act. inf.) foot soldiers, and some, ships,

and some, to-join by bridge (ζευγνυσθαι [zeugnusthai] pres. mid./pass. inf.) the Thracian Bosporus,

Artabanos, son of Hystaspes, being brother of Darius,

asked (ἐχρηίζε [echrēize] ipf. act. ind.) that in no way to-make (ποιέοσθαι [poiéesthai] pres. mid./pass. inf.) the expedition against Scythia,

Recounting (καταλέγων [katalegōn] pres. act. ptcp.) the impossibility of the Scythians.

.2

But since (γὰρ) he did not persuade [Darius] (ἔπειθε [epeithe] ipf. act. ind.),

[Although] the advising (συμβουλεύων [sumbouleuōn] pres. act. ptcp.) [was] useful,

he [Artabanos] then had ceased (ἐπέπαυστο [epepauto] pluprf. mid./pass. ind.),

when he [Darius] had prepared (παρεσκεύαστο [pareskeuasto] pluprf. mid./pass. ind.) everything,

he drove out (ἐξῆλαινε [exēlaune] tense: ambiguous conjugation) the army from Susa.
Episode 2 [diegetic (3)]

84.1

Just then (ἐνθαῦτα [enthauta]), one of the Persians, Oiobazos, begged (ἐδεήθη [edeēthē] aor. pass. ind.) Darius

[his] sons being three

and all serving (στρατευομένων [strateuomenōn] pres. mid./pass. ptcp.) in the military

one of his sons to-leave (καταλείψθηναι [kataleithēnai] aor. pass. inf.) behind.

He answered (εἴη [efē] ipf. act. ind.)

being as a friend

and [as if the] requesting (δεομένῳ [deomenō] pres. mid./pass. ptcp.) [was] moderate,

all the sons [he] to-leave (καταλείψειν [kataleipsein] fut. act. inf.) behind.

.2

The one indeed, Oiobazos, was very glad,

supposing (ἐλπίζων [elpizōn] pres. act. ptcp.) his sons to-have been released (ἀπολελυθαί [apolelusthai] perf. mid./pass. inf.) from military service,

but the other [Darius] bade (ἐκέλευσε [ekeleuse] aor. act. ind.) those in charge of that to-kill (ἀποκτείνων [apokteinaī] aor. act. inf.) all Oeobazus’ sons.

And those being cut (ἀποσαφεγήνετες [aposagentes] aor. pass. ptcp.) by their throats,

were left (ἐλείποντο [eleiponto] ipf. mid./pass. ind.) on that very spot.

Episode 3

85.1 [diegetic (2)]

Then (δέ [de]) Darius, after marching (πορευόμενος [poreuomenos] pres. mid./pass. ptcp.) out of Susa,

came (ἐπίκετο [apiketo] aor. mid. ind.) to Chalcedon on the Bosporus

where a bridge had been put together (ἐξεικτο [ezekpto] pluprf. mid./pass. ind.).
From there, **embarking** (ἐβαίνει [esbas] aor. act. ptcp.) on a ship, [he] **sailed** (ἐπλέει [eplee] ipf. act. ind.) to what are called the Kyaneai, which Hellenes **say** (φαίνει [fasi] pres. act. ind.) to-be formerly wandering.

And **sitting** (ἐξομένω [ezomenos] pres. mid./pass. ptcp.) upon a peak, he **viewed** (ἐθέθηκε [etheito] ipf. mid./pass. ptcp.) the Pontus [Black Sea], being well worth seeing.

**Episode 4**

87.1 [mimetic overlap sentence]

Then (ὅδε [de]) Darius, when he **viewed** (ἐθεθῆσατο [etheēsato] aor. mid. ind.) the Pontus, **sailed** (ἐπλέει [eplee] ipf. act. ind.) back to the bridge,

**diegetic (3)**

which **was** (ἐγένετο [egeneto] aor. mid. ind: literally ‘happened’) of the engineer Mandrokles of Samos.

And **viewing** (θεησαμένω [theēsamenos] aor. mid. ptcp.) the Bosporus, he **set up** (ἔστησε [estēse] aor. act. ind.) two pillars on it of white stone, **engraving** (ἐνταμῶν [entamōn] aor. act. ptcp.) in Assyrian writing on one and Greek on the other,

all the peoples, even as many as he **led** (ἡγεῖ [ēge] ipf. act. ind.):

and he **led** (ἡγεῖ [ēge] ipf. act. ind.) all that he **ruled** (ἡρχεῖ [ērche] tense: probably ipf. act. ind., possibly prf. act. ind.).

Myriads of these **were counted** (ἐξηρίθμηθησαν [exērithmēthēsan] aor. pass. ind.), apart from the ships, seventy with horseriders, and six hundred ships **were gathered** (συνελέξθησαν [sunelechthēsan] aor. pass. ind.).
**Episode 5**

88.1 [diegetic]

And (δέ [de]) Darius, after these things, **delighting** (ἡσθεῖς [hēstheis] aor. pass. ptcp.) in the bridge of boats,

gave (ἐδορήσατο [edōrēsato] aor. mid. ind.) its engineer, Mandrokles, a tenth of everything.

From these first-fruits, indeed, Mandrokles, **painting** (γράψαμεν [grapsamenos] aor. mid. ptcp.) pictures of the entire bridging of the Bosporus, and also of King Darius seated in the front-seat, and his army crossing.

**Painting** (γραψάμενος [grapsamenos] aor. mid. ind.) these things,

he **set it up** (ἀνέθηκε [anethēke] aor. act. ind.) at Hera’s temple,

**writing on** (ἐπιγράψας [epigrapsas] aor. act. ptcp.) [it] these things:

.2

[embedded inscription about Mandrocles’ creation of the bridge]

This **became** (ἐγένετο [egeneto] aor. mid. ind.) a memorial of the bridge builder.

**Episode 6** [mimetic with diegetic intrusion in .1b]

89.1

And (δέ [de]) Darius, **giving presents to** (δόρησαμενος [dōrēsamenos] aor. mid. ptcp.) Mandrokles,

crossed over (διέβαινε [diebaine] ipf. act. ind.) to Europe,

[diegetic intrusion]  
[after] **sending** (παραγγείλας [parangeilas] aor. act. ptcp.) a message to the Ionians

**to-sail** (πλέειν [plēein] pres. act. inf.) on the Pontus as far as the Ister River

115
and when they would arrive at the Ister, there to remain/wait (περιμένειν [perimein] pres. act. inf.)

joining by bridge (ζευγνύντος [zeugnuntas] pres. act. ptcp.) the river.

For indeed the Ionians as well as the Aeolians and the Hellespontians led (ῆγον [ēgon] ipf. act. ind.) the fleet.

[return to mimetic]

.2

So then the fleet, sailing out through (διεκπλῶσας [diekplōsas] aor. act. ptcp.) the Kyaneai, sailed (ἐπλεε [pleee] ipf. act. ind.) straight to the Ister

and sailing up (ἀναπλῶσας [anaplōsas] aor. act. ptcp.) the river two days voyage from the sea, the neck of the river

(out of which is divided the mouths of the Ister),

[the fleet] joined by bridge (ἐξεύγνυε [ezeugnue] ipf. act. ind.) [the neck of the river].

.3

And Darius, when [he] crossed (διέβη [diebē] aor. act. ind.) the Bosporus on the bridge of boats,

made-his-way (ἐπορεύετο [eporeueto] ipf. mid./pass. ind.) through the Thrace,

And arriving (ἀπικόμενος [apikomenos] aor. mid. ptcp.) at the springs of the Tearos River,

set up camp (ἐστρατοπεδεύσατο [estratopedeusato] aor. mid. ind.) [completive aorist] for three days.

[embedded section]

Episode 7 [diegetic (3)]

91.1

So then (ὠν [ōn]) arriving (ἀπικόμενος [apikomenos] aor. mid. ptcp.) at this river,

Darius when [he] set up camp (ἐστρατοπεδεύσατο [estratopedeusato] aor. mid. ind.),
being delighted (ἡοθεῖς [éstheis] aor. pass. ptcp.) with the river, set up (ἔστησε [éstēse] aor. act. ind.) a pillar there also, writing (ἐγγράψας [engrapsas] aor. act. ptcp.) an inscription saying (λέγοντα [legonta] pres. act. ptcp.) these things:

.2

[embedded inscription praising the river and Darius]

These things then he wrote (ἐγράφη [egrafē] aor. pass. ind.).

**Episode 8** [ambiguous mode]

92

And (δὲ [de]) Darius from there moving out (ὁρμηθεῖς [hormētheis] aor. pass. ptcp.), arrived (ἀπικετό [apiketo] aor. mid. ind.) at another river of which is the name Arteskos, which through the [land of] the Odrysians flows (réei [réei] pres. act. ind.). Arriving at this river, (ἀπικομένος [apikomenos] aor. mid. ptcp.) he did (ἐποίησε [epoiēse] aor. act. ind.) this:

pointing out (ἀποδέξας [apodexas] aor. act. ptcp.) a particular spot to the army, [he] ordered (ἐκέλευ [ekeleue] ipf. act. ind.) every man passing by (παρεῖχόντα [parexionta] pres. act. ptcp.) to-place (τιθέναι [tithenai] pres. act. inf.) one stone on this accepted spot.

When the army finished (ἐπετέλεσε [epetelese] aor. act. ind.) these things, leaving behind (καταλήψον [katalipōn] aor. act. ptcp.) very large hills of stones there, he drove away (ἀπήλαυνε [apēlaune] tense: ambiguous conjugation) the army.
**Episode 9**

93 [diegetic]

But (δὲ [de]) before **to-reach** (ἀπικέσθαι [epikesthai] aor. mid. inf.)
the Ister,

first [he] conquers (αἱρέει [airéei] pres. act. ind.) the Getai who hold themselves to-
be immortal.

For indeed the Thracians who **having** (ἔχοντες [echontes] pres. act. ptcp.) Salmydessos

and **have been inhabiting** (οἰκημένοι [oikēmenoi] perf. mid./pass. ptcp.) also [the area] above Apollonia, and

Mesembria city,

and **being called** (καλεῖμενοι [kaleumenoi] pres. mid./pass. ptcp.) Scyrmiadai and Nipsaioi,

without battle **surrendered** (παρέδοσαν [paredosan] aor. act. ind.) themselves to Darius;

the Getai, **turning** (τραπέζουμενοι [trapomenoi] aor. mid. ptcp.)
to folly,

immediately **were enslaved** (ἐδούλωσαν [edoulōthēsan] aor. pass. ind.),

being the most manly and just of the Tracians.

[embedded section]

96c [mimetic]

These indeed **being used** (χρείωμενοι [chreōmenoi] pres. mid./pass. ptcp.) this way

when [they] **were subdued** ἐχείρωθησαν [echerōthēsan] aor. pass. ind.) by the Persians,

**followed** (εἶποντο [eiponto] ipf. mid./pass. ind.) the rest of the army.
Episode 10

97.1 [diegetic]

And (δὲ [de]) Darius, when [he] and his infantry together with him arrived (ἀπίκετο [apikeito] aor. mid. ind.) at the Ister,

then all crossing (διαβάντων [diabanton] aor. act. ptcp.),

Darius ordered (ἐκέλευσε [ekeluse] aor. act. ind.) the Ionians in particular,

taking apart (λύσαντας [lusantas] aor. act. ptcp.) the bridge of boats,

to-follow (ἐπεσθαί [epesthai] pres. mid./pass. inf.) him and the rest of the army.

.2

But the Ionians being about (μελλόντων [melonton] pres. act. ptcp.)
to-taking apart (λύειν [luein] pres. act. inf.) [the bridge] and to-do (ποιεῖν [poiēein] pres. act. inf.) what was ordered,

Koes son of Erxandros, being general of the Mytilenians,

spoke (ἐλεξε [elexe] aor. act. ind.) to Darius these things,

learning (πυθομένος [puthomenos] aor. mid. ptcp.) earlier

whether [it] would be welcome to-accept (ἀποδέκεσθαι [apodekesthai] pres. mid./pass. inf.) an opinion from the one who was willing to-bring it forward (ἀποδείκνυσθαι [apodeiknusthai] pres. mid./pass. inf.).

[QUOTATION by Koes, giving advice to Darius]

.6

Darius was very delighted (ἡσθη [ēsthē] aor. pass. ind.) in the opinion and answered (ἀμείψατο [ameipsato] aor. mid. ind.) this.

[QUOTATION response by Darius that he will reward Koes for his good opinion]

98 [mimetic (1)]

And saying (εἰπας [eipas] aor. act. ptcp.) these things
and tying (ἀπάψας [apapsas] aor. act. ptcp.) sixty knots in a leather strap,

calling (καλέσας [kalesas] aor. act. ptcp.) to words the tyrants of the Ionians,

[he] spoke (ἔλεγε [elege] ipf. act. ind.) these things.

[QUOTATION of Darius’ instructions to the Ionians about the bridge]

Darius then saying (εἰπας [eipas] aor. act. ptcp.) these things, hurried onward (ἐπείγετο [epeigeto] ipf. mid/pass. ind.).

**Episode 11** [mimetic with diegetic intrusion in .2]

102.1

Then (δέ [del]) the Scythians, giving (δόντες [dones] aor. act. ptcp.) to themselves a report

that they are not able to-drive back (διώσοσθοι [diōsasthai] aor. mid. inf.) the army of Darius alone in a fair fight,

sent (ἔπεμπον [epempov] ipf. act. ind.) messengers to the bordering countries:

And indeed their kings coming (συνελθόντες [sunelthontes] aor. act. ptcp.) together

held counsel (ἐβουλεύοντο [ebouleuonto] ipf. mid./pass. ind.)

since a great army [was] marching against them.
(ἐπελαύνοντος [epelaunontos] pres. act. ptcp.)

[diegetic intrusion]

.2

And there were being assembled together (συνελθόντες [sunelthontes] aor. act. ptcp.) kings of the Taurians, the Agathyrsos, the Neurians, the Maneaters, the Blackcloaks, the Gelonians, the Boudinians and the Sauromatians.

[embedded section]
Episode 12

118.1 [mimetic]

So then (ὦν [ōn]) to these specified kings of the nations who having gathered together (ἅλησιμον [alismenous] perf. mid./pass. ptcp.),

the messengers of the Scythians, arriving (ἀπικομήσεσ [apikomenos] aor. mid. ptcp.),
spoke (ἔλεγον [elegon] ipf. act. ind.)

informing (ἐκδιδάσκοντες [ekdidaskontes] pres. act. ptcp.) that

[indirect quotation:] the Persian, after [he] had subdued all the other land,

joining by bridge (ἐφιζαχαζ [zeuxas] aor. act. ptcp.) on the neck of the Bosporus,

has crossed over into this continent,

and crossing (διαβάζε [diabas] aor. act. ptcp.),

subduing (καταστρεπθήμενος [katastrepsamenos] aor. mid. ptcp.) Thrace,

is putting a bridge over the Ister River,

wanting (βουλώμενος [boulomenos] pres. act. ptcp.) to-

procure (ποιήσασθαι [poiēsasthai] aor. mid. inf.) all this for himself.

[QUOTATION Scythians ask their neighbors for help]

119.1 [mimetic (3)]

The Scythians, announcing (ἐπαγγελλομένων [epangelomenôn] tense: ambiguous conjugation) these things,

the kings from the nations who having come (ἵκοντες [hêkontes] pres. act. ptcp.),

held-counsel (ἐβουλεύοντο [ebouleuonto] ipf. mid./pass. ind.),

[diegetic intrusion]

and their opinions were divided (ἐσχίσθησαν [eschisthēsan] aor. pass. ind.):
[diegetic]

[indirect discourse:] for on the one hand the Gelonians and the Boudinois and the Sauromatiai coming (γενόμενοι) to the same [opinion], promised (ὑπεδέκοντο) to help (τιμωρήσειν) the Scythians, but the Agathyrsoi, Neurians, Maneaters, the ones of the Black Cloaks, and the ones of the Taurians answered (ὑπεκρίναντο) these things:

[QUOTATION expository: answer of some of the neighboring peoples who will not help the Scythians]

**Episode 13** [mimetic (3)]

120

When the Scythians learned (ἐπιθοῦντο) what had been brought back,

they resolved (ἐβουλεύοντο) to do (ποιεῖσθαι) no fair, stand-up fight out in the open, since these allies did not come (προσεγίνοντο) to them...

[lengthy embedded indirect discourse of Scythian plans]

**Episode 14** [mimetic with diegetic intrusion in second part]

121

The Scythians, deliberating (βουλευόμενοι) these things, went-to-meet (ὑπηντιάζον) the army of Darius, sending out (ἀποστείλαντες) in advance the best of the horseriders.

[diegetic intrusion]

And the wagons in which their children lived (διαιτάτο) and all the women and the livestock,
(except leaving (ὑπολιπόμενοι [hupolipomenoi] aor. mid. ptcp.) as much as was enough for food for them [the men]),

[they] sent ahead (προέπεμψαν [proepempsan] aor. act. ind.) together with the others,

bidding (ἐντειλάμενοι [enteilamenoi] aor. mid. ptcp.) them always to-drive onward (ἐλαίνειν [elaunein] pres. act. inf.) to the north.

**Episode 15** [mimetic]

122.1

These therefore (μὲν δὴ [men dē]) were being conveyed forward (προεκομίζετο [proekomizeto] ipf. mid./pass. ind.).

And the advance guard of the Scythians, when [they] they found (εὗρον [heuron] aor. act. ind.) the Persians

[who, Persians] being far from (ἀπεχοντας [apechontas] pres. act. ptcp.) the Ister as much as three days' journey,

these [Scythians] finding (εὑρόντες [heurontes] aor. act. ptcp.) them,

the Scythians] keeping ahead (προέχοντες [proechontes] pres. act. ptcp.) a day's journey,

encamped (ἐστρατοπεδεύοντο [estratopedeuonto] ipf. mid./pass. ind.)

wiping away (λεαινόντες [leinontes] pres. act. ptcp.) growing things from the earth,

.2

And the Persians, when they saw (εἶδον [eidon] aor. act. ind.) the horseriders of the Scythians coming-into-view (ἐπιφανέσαν [epifanesan] aor. pass. ptcp.),

approached (ἐπήσαν [epēsan] ipf. act. ind.),

the Scythians] always slowly retreating (ὑπαγόντων [hupagontōn] pres. act. ptcp.):

and then (for one of the parts advanced (ἰθυσαύν [ithusan] aor. act. ind.)

the Persians pursued (ἐδίωκον [ediōkon] ipf. act. ind.) to the east and straight to the Tanais [River].
And these ones [the Scythians] **crossing** (διαβάντων [diabantōn] aor. act. ptcp.) the Tanais River,

the Persians **crossing over after** (ἐπιδιαβάντες [epidiabantes] aor. act. ptcp.),

**pursued** (ἐδιόκον [ediōkon] ipf. act. ind.),

**passing through** (διεξέλθόντες [diexelthontes] aor. act. ptcp.) the land of the Sauromatai,


**Episode 16**

123 [diegetic (2)]

Therefore (μὲν δὴ [men dē]), as long as the Persians **went** (ἐίσαν [eisan] ipf. act. ind.) through the Scythian and the Sauromatai land,

[they] **had** (ἐίχον [eichon] ipf. act. ind.) nothing to plunder since the land being dry.

But when they **made-an-invasion** (ἐσεβάλλον [eseballon] ipf. act. ind.) into the land of the Boudinoi,

then **encountering** (ἐντυχόντες [entuchontes] aor. act. ptcp.) the wooden wall,

the Boudinoi **having abandoned** (ἐκλελοιπότων [ekleloipotōn] perf. act. ptcp.) [it],

and everything **being emptied out** (κεκενόμενον [kekenōmenou] perf. mid./pass. ptcp.) of the wall,

[the Persians] **burned** it (ἐνέπρησαν [eneprēsan] aor. act. ind.).

.2 [mimetic]

And **doing** (ποιήσαντες [poiēsantes] aor. act. ptcp.) that,

they continually **followed** (ἐπιπόντο [eiponto] ipf. mid./pass. ind.) onward on the path,
until, **going through** (διεξέλθοντες [dierxelthontes] aor. act. ptcp.) that [previously mentioned land],

*came to* (ἀπίκοντο [apikonto] aor. mid. ind.) [completive aorist] the desert.

[embedded segment]

124.1

Then when Darius **went** (ἦλθε [ēlthe] aor. act. ind.) into the wilderness,

**stopping** (παυονάμενος [pausamenos] aor. mid. ptcp.) the chase,

[he] **encamped** (ἴδρυσε [idruse] aor. act. ind.) the army by the Oaros River.

**Doing** (ποιήσας [poisasa] aor. act. ptcp.) this,

[he] **built** (ἐτείχεε [eteechee] ipf. act. ind.) eight huge walls,

**being equally apart from** (ἀπέχοντα [apechonta] pres. act. ptcp.) each other,

certainly somewhere around sixty stades;

of which the ruins were unharmed still in my [day].

.2

While this one **directed** (ἐτράπετο [etrapeto] aor. mid. ind.) himself to these things,

the being-pursued Scythians, **going around** (περιελθοντες [perielthontes] aor. act. ptcp.) above,

**turned back** (ὑπεστρέφον [hupestrepson] ipf. act. ind.) into Scythia.

And these [Scythians] **being completely hidden-from-sight** (ἀφανισθέντων [afanisthentōn] aor. pass. ptcp.),

since no longer **were-visible** (ἐφαντάξοντο [efantazonto] ipf. mid./pass. ind.) to them [the Persians],

in this way Darius **abandoned** (μεθῆκε [metēke] aor. act. ind.) [completive aorist] those half-finished walls,

and he, **turning back** (ὑποστρέψας [hupostrepsas] aor. act. ptcp.),

**went** (ἤμε [ēie] ipf. act. ind.) to the west,
thinking (δοκέων [dokeōn] pres. act. ptcp.) these to-be all the Scythians and them to-flee (φεύγειν [feugein] pres. act. inf.) to the west.

**Episode 17** [mimetic (3)]

125.1

And (δὲ [de]) **driving** (ἐλαύνον [elaunōn] pres. act. ptcp.) the army by the quickest way,

when [he] **came into** (ἀπίκετο [apiketo] aor. mid. ind.) Scythia,

[he] **met with** (ἐνεκυροῦς [enekurse] aor. act. ind.) [completive aorist] both parts of the Scythians,

And **meeting with** (ἐντυχῶν [entuchōn] aor. act. ptcp.),

[he] **chased** (ἐδιῶκε [ediōke] ipf. act. ind.)

**getting on ahead** (ὑπεκφέροντας [hupekferontas] pres. act. ptcp.) a day’s journey,

.2

and since Darius did not **give up** (ἀνεὶ [aniei] ipf. act. ind.)

**pursuing** (ἐπιῶν [epiōn] pres. act. ptcp.),

the Scythians, according to what having been decided

(βεβουλευμένα [bebouleumena] perf. mid./pass. ptcp.),

**fled-before** (ὑπέφευγον [hupefeugon] ipf. act. ind.) [them] to the [land] of [the nations who] denied their alliances,

first into the land of the Blackcloaks.

.3

And when **invading** (ἐθοβαλόντες [esbalontes] aor. act. ptcp.)

them,

both the Scythians and the Persians **stirred** [them] **up** (ἐτάραξαν [etapaxan] aor. act. ind.),

the Scythians **led-the-way** (κατηγέοντο [katēgeonto] ipf. mid. ind.) into the lands of the Maneaters:

And also **having been stirred up** (ταραχθέντοις [tarachthenton] aor. pass. ptcp.),

**these ones** **led-on** (ὑπῆγον [hupēgon] ipf. act. ind.)
to the Neurians:

And also these being stirred up (ταρασσομένων [tarasomenōn] pres. mid./pass. ptcp.),

the Scythians, fleeing (ὑποφευγόντες [hupofeugontes] pres. act. ptcp.) before [them],

went (ἔμοι [ēsan] ipf. act. ind.) to the Agathyrsoi.

.4

And the Agathyrsoi, seeing (ὁρέοντες [oreontes] pres. act. ptcp.) those bordering fleeing before the Scythians and [those bordering] having been stirred up,

before the Scythians to-break-in (ἐμβάλειν [embalein] aor. act. inf.) to them

sending (πέμψαντες [pemsantes] aor. act. ptcp.) a messenger,

[the Agathyrsoi] forbade (ἀπηγορεύουν [apēgoreuon] ipf. act. ind.) the Scythians to-set-foot (ἐπιβάειν [epibainein] pres. act. inf.) in their boundary,

cautions (πρὸλέγοντες [prolegontes] pres. act. ptcp.) that if [they] will try invading (ἐσβαλόντες [esbalontes] aor. act. ptcp.) them,

first [they] will fight.

.5

The Agathyrsoi, proclaiming (προείπαντες [proeipantes] aor. act. ptcp.) these things,

came-to-support (ἐβοήθεον [eboētheon] ipf. act. ind.) the boundaries,

having (ἐχόντες [echontes] pres. act. ptcp.) in mind to-restrain
(ἐρύκειν [erukein] pres. act. inf.) those [who] being upon
(ἐπιόντας [epiontas] pres. act. ptcp.) [them]:

But the Black Cloaks and the Maneaters and the Neurians...

(the Persians together with the Scythians invading (ἐσβαλόντων [esbalontōn] aor. act. ptcp.),

turned (ἐτράποντο [etraponto] aor. mid. ind.) neither to strength/courage,
and forgetting (ἐπιλαθομένοι [epilathomenoi] tense: ambiguous conjugation) their threat

fled (ἐφευγόν [efeugon] ipf. act. ind.) continually to the north into the wilderness

having been stirred up (τεταραγμένοι [tetaragmenoi] perf. mid./pass. ptcp.)

.6

And the Scythians reached (ἀπικνέοντο [apikneonto] ipf. mid./pass. ind.) no further before

as the Agathyrsoi [were] forbidding (ἀπείπαντας [apeipantas] aor. act. ptcp.) [them],

but led (κατηγέοντο [katēgeonto] ipf. mid. ind.) the Persians from the Neurian land into their own.

Episode 18

126a [mimetic (3)]

And (δὲ [de]) as this much happened (ἐγίνετο [eginetto] ipf. mid./pass. ind.)

and did not cease (ἐπαύετο [epaueto] ipf. mid./pass. ind.),

Darius, sending (πέμψας [pempas] aor. act. ptcp.) a horserider to Idanthyrsos, king of the Scythians,

said (ἐλέγε [elege] ipf. act. ind.) these things:

[QUOTATION: hortatory speech by Darius to Scythians to convince them to fight or give up]

127.1 [ambiguous mode]

To these things, Idanthyrsos king of the Scythians says (λέγει [legei] pres. act. ind.) these things:

[QUOTATION: expository reply by Scythian King Idanthyrsos that they are not giving up and why]

Episode 19

128.1 [ambiguous mode]

Thus (μὲν δὲ [men dē]) the messenger had departed (οἰχώκεε [oichōkee] pluprf. act. ind.),

announcing (ἀγγέλεων [angeleōn] fut. act. ptcp.) these things to Darius,
And the kings of the Scythians, hearing (ἀκούσαντες) aor. act. ptcp.) the name/word “slavery,”

were filled (ἐπιλήθησαν [eplēsthēsan] aor. pass. ind.) [completive aorist] with anger.

.2 [diegetic (2)]

The part being stationed (τάχθείσαν [tachtheisan] aor. pass. ptcp.) with the Sauromatians,

which Skopasis led (ἦρξε [ērche] tense: ambiguous, ipf. ind. or prf. ind.),

sends (πέμπουσι [pempousi] probably pres. act. ind.; possibly pres. act. ptcp.) to the Ionians

ordering (κελεύοντες [keleuontes] pres. act. ptcp.) with words to-hold (ἀπικέροι, [apikesthai] aor. mid. inf.),

to these who having joined by bridge (ἐξευγμένον [ezeugmenon] perf. mid./pass. ptcp.)

guarded (ἐφρούρεον [efroureon] ipf. act. ind.) the Ister [River];

And of those [Scythians] who being left-remaining (ὕπολειπόμενοι [hupoleipomenoi] pres. mid./pass. ptcp.),

thought to-lead-wandering (πλανᾶν [planan] pres. act. inf.) the Persians no longer,

But each time [the Persians] gathering (ἀναιρομένοι [anaireomenosi] pres. mid./pass. ptcp.) food

to-attack (ἐπιτίθεοι [apitithesai] pres. mid./pass. inf.).

[mimetic with diegetic intrusion in 129.1-2a]

Observing (νομισμένες [nômôntes] pres. act. ptcp.) the [men] of Darius gathering (ἀναιρομένους [anaireomensus] pres. mid./pass. ptcp.) food,

[they] carried-out (ἐποίεν [epoieun] ipf. act. ind.) the plans.

.3: ITERATIVE MIMETIC EPISODE OFF THE STORYLINE

The cavalry of the Scythians continually diverted (τράπεσε [trateske] aor. act. ind.) the cavalry [of the Persians],

And the cavalry of the Persians fleeing (φεύγοντες [feugontes] pres. act. ptcp.)

fell into (ἐσεπίτον [eseipton] ipf. act. ind.) the infantry,
And the infantry then gave aid (ἐπεκούρει [epekouree] ipf. act. ind.);

And the Scythians, driving (ἐσαραξαντες [esaraxantes] aor. act. ptcp.) the cavalry,

routed (ὑπέστρεφον [hupestrepson] ipf. act. ind.) the infantry

[the infantry] being put to flight (φοβεόμενοι [fobeomenoi] pres. mid./pass. ptcp.).

And the Scythians even did (ἐποιεόντο [epoieonto] ipf. mid./pass. ind.) such attacks at night.

129.1 [diegetic intrusion]

But what was allied with the Persians

and [was] opposed to the Scythians attacking (ἐπιτιθημένοις [epitithemenoi] pres. mid./pass. ptcp.) the camp of Darius, a great marvel,

I will say:

both the sound of the donkeys and the appearance of the mules.

.2

For the Scythian land carries neither donkey nor mule,

as has been made clear by me before,

nor is there neither donkey nor mule in all the Scythian country at all on account of the cold.

.2b-3: ITERATIVE MIMETIC EPISODE OFF THE STORYLINE

Therefore, the donkeys, braving and prancing about (ὑβριζοντες [hubrizontes] pres. act. ptcp.),

stirred up (ἐταρασσον [etarason] ipf. act. ind.) the horses of the Scythians.

.3

And many times [when the Scythian horses were] driving (ἐπελαυνοντον [epelaunonton] pres. act. ptcp.) upon the Persians in the middle [of them] in such manner,

the horses would hear the sound of the donkeys,

and [they] were stirred up (ἐταράσσοντο [etarasonto] ipf. mid./pass. ind.),
[they] being turned about (ὑποστρεφόμενοι [hupostrepsomenoi] pres. mid./pass. ptcp.) even with surprise,

setting ἵσταντες [histantes] pres. act. ptcp.) the ears upright,

since neither hearing (ἀκούοντες [akousantes] aor. act. ptcp.) a sound like this before,

nor seeing (ἰδόντες [idontes] aor. act. ptcp.) the sight.

130 ITERATIVE MIMETIC EPISODE OFF THE STORYLINE

Now these things brought (ἐφέρετο [eferonto] ipf. mid./pass. ind.) on a little of the war.

And the Scythians, whenever [they] would see the Persians having been stirred up (τεθορυβημένους [tethorubēmenous] perf. mid./pass. ptcp.),

so that [the Persians] would stay for a longer time in the Scythian land,

and [the Persians], staying (παραμένοντες [paramenontes] pres. act. ptcp.),

[the Persians] would be tired out,

being lacking in everything,

[the Scythians] did (ἐποίεον [epoieon] ipf. act. ind.) as follows: whenever [the Scythians] would leave behind with the herdsman their own livestock,

they themselves [the Scythians] then drove-away-gradually (ὑπεξῆλαυνον [hupexēlaunon] ipf. act. ind.) to another place.

And the Persians, then, coming (ἐπελθόντες [epelthontes] aor. act. ptcp.),

took (λάβεσκον [labeskon] aor. act. ind.) [completive aorist] the livestock

and taking (λαβόντες [labontes] aor. act. ptcp.) [it]

then were encouraged (ἐπειρώντο [epēirontos] ipf. mid./pass. ind.) by what had been done (πεποιήμενο [pepoiēmenó] perf. mid./pass. ptcp.).
Episode 20 [mimetic]

131.1

And (δὲ [de]) many times happening (γινομένου [ginomenou] pres. mid./pass. ptp.) like this,
in the end Darius was held (εἴχετο, [eicheto] ipf. mid./pass. ind.) in desperation/frustration,

and the kings of the Scythians, learning (μαθόντες [mathontes] aor. act. ptcp.) this,

sent (ἐπεμπον [epempov] ipf. act. ind.) a messenger

bringing (φέροντα [feronta] pres. act. ptcp.) to Darius gifts of a bird, a mouse,
a frog, and five arrows.

.2

The Persians asked (ἐπειρώτεον [epeirōteon] ipf. act. ind.) the one bringing the gifts
the meaning of what had been given.

And this one said (ἐφη [efē] ipf. act. ind.) [that he was told] nothing [about] the things
that had been sent

other than, giving (δῶντα [donta] aor. act. ptcp.),
to-depart (ἀπαλασεθαι [apalasesthai] pres. mid./pass. inf.)
by the quickest way.

[He] urged (ἐκέλευ [ekeleue] ipf. act. ind.) the Persians themselves,

if [they] are wise,
to-grasp (γνῶναι [gnōnai] aor. act. inf.) what the gifts intend
to say.

132.1

Hearing (ἀκούσαντες [akousantes] aor. act. ptcp.) these things,

the Persians deliberated (ἐβουλεύοντο [ebouleuonto] ipf. mid./pass. ind.).

Now the judgment of Darius, on the one hand, was [that]
[indirect discourse:] the Scythians [were going] to-give
(διδόναι [didonai] pres. act. inf.) themselves to himself
(Darius), as well as their earth and water,
inferring-by-comparison (ἐικαζόν [eikazōn] pres. act. ptcp.)

these,
since the mouse lives in the earth,

eating (σιτεόμενος [siteomenos] pres. mid./pass. ptcp.) the

same fruit as man,

and a frog [lives] in the water,

and a bird has most resembled a horse,

and the arrows as themselves giving over (παραδίδονσι [paradidouši] pres. act. ptcp. or pres. act. ind.) their valor.

This judgment had been accepted by Darius.

But [it] had stood against this judgment of Gobryas,

one of the seven men taking down (κατελόντων [katalontōn] aor. act. ptcp.) the Magus [in a previous account],

inferring-by-comparison (ἐικαζόντος [eikazontos] pres. act. ptcp.) the gifts
to-say (λέγειν [legein] pres. act. inf.)

[QUOTATION expository Gobryas’ interpretation that the meaning of the 4 gifts is that unless the Persians become like birds and fly away, mice and frogs and crawl/hop away, the Scythians’ arrows will shoot them and they will never go back to their land]

Episode 21 [mimetic]

133.1

Thus (μὲν δὴ [men dē]) the Persians inferred by comparison (ἐικαζόν [eikazon] ipf. act. ind.) the gifts.

And one part of the Scythians, being appointed (ταχθείσα [tachtheisa] aor. pass. ptcp.) before to-keep watch (φρούρεῖν [frourēein] pres. act. inf.) by Lake Maeotis, and then to-go (ἐλθεῖν [elthein] aor. act. inf.) to the Ister to the Ionians with a plea,

when [they] came (ἀπίκετο [apiketo] aor. mid. ind.) to the bridge,
said (ἔλεγε [elege] ipf. act. ind.) these things:

[QUOTATION hortatory advice by Scythians to Ionians to stop guarding the bridge and return home]

.3b

These ones indeed now, the Ionians promising (ὑποδεξαμένον [hupodexamenōn] aor. mid. ptp.) to-do (τοιθεῖν [poiēsein] fut. act. inf.) these things,
hurried (ἔπειγοντο [epeigonto] ipf. mid./pass. ind.) back by the quickest way.

**Episode 22**

[mimetic (3)]

134.1

And (δὲ [de]) against the Persians, after the gifts [which] coming (ἐλθοντα [elthonta] aor. act. ptcpl.) to Darius, the Scythians on foot and horses who were left behind were drawn out against (ἀντετάχθησαν [antetachthēsan] aor. pass. ind.) [the Persians] in order that [they] will come together in battle.

And being drawn up (τεταγμένοι [tetagmoisoi] perf. mid./pass. ptcpl.), a hare rushed (διήζε [diēize] aor. act. ind.) [may be completive aorist] into the middle of the Scythians.

And when each of them saw (ὁρῶν [ôrōn] ipf. act. ind.), [he] chased [it] (ἐδιώκων [ediōkon] ipf. act. ind.),

and the Scythians being stirred up (ταραχθητον [tarachthentōn] aor. pass. ptcpl.)

and [the Scythians] letting out (χρημένων [chreōmenōn] pres. mid./pass. ptcpl.) a shout,

Darius enquired-about (εἰρετο [eireto] ipf. mid./pass. ind.) the uproar of the opposing [army].

[ambiguous mode]
And learning (πυθόμενος [puthomenos] aor. mid. ptcp.) [that] they [were] chasing (διόκοντας [diokontas] pres. act. ptcp.) the hare,

there and then said (εἶπε [ēpe] aor. act. ind.) to the very ones [to whom he] had been accustomed to speak (λέγειν [legein] pres. act. inf.) other [things] also,

.2-.3

[QUOTATION expository/hortatory by Darius that he realizes that Gobryas was right about the 4 gifts, sand the Persians need to return home]

To these things Gobryas said (εἶπε [ēpe] aor. act. ind.),

[QUOTATION expository/hortatory by Gobryas that the Persians should leave behind their weakest men and secretly escape]

Episode 23

135.1 [ambiguous mode]

Gobryas indeed (μὲν [men]) advised (συνεβούλευε [sunebouleue] ipf. act. ind.) these things.

And after [it] became (ἐγίνετο [egineto] ipf. mid./pass. ind.) this judgment:

Darius carried out (ἐχράτο [echrato] ipf. mid./pass. ind.) this judgment:

the worn out/weak [ones] of the men and the [ones] of them [which] were the least account,

[if they were] perishing (ἀπολλυμένων [apolumenōn] pres. mid./pass. ptcp.),

and binding down (καταδήσας [katadesas] aor. act. ptcp.) all the donkeys,

[he] left [them] behind (κατέλιπε [katelipe] aor. act. ind.) in the camp.

.2 [diegetic intrusion/explanation]

And [he] left behind (κατέλιπε [katelipe] aor. act. ind.) the donkeys and the weak [ones] of the army for this reason:

in order that the donkeys would produce (παρέχονται [parechontai] pres. mid./pass. sbjv.) noise;
And the men on account of weakness were left behind (κατελείποντο [kateleiponto] ipf. mid./pass. ind.),

and of course [with] this excuse, that he with the good part of the army might be about (μέλλοι [meloi] pres. act. opt.) to-attack (ἐπιθέομαι [epithēomai] fut. mid. inf.) the Scythians,

and these [other] ones might protect (ρνωιατο [hrowiato] pres. mid./pass. opt.) the camp during that time.

.3 [mimetic]

Darius, advising (ὑποθέμενος [hupothemenos] aor. mid. ptcp.) these things to the ones who had been left,


And the donkeys, being left (ἐρημωθέντες [eremonthentes] aor. pass. ptcp.) by the crowd,

in this way brayed (ἐσαν [hiesan] ipf. act. ind.) all the more with their voice;

and the Scythians, hearing (ἀκούοντες [akousantes] aor. act. ptcp.) the donkeys,

entirely expected (ἡλπιζον [elpizon] ipf. act. ind.) the Persians to-be [still] in the area.

**Episode 24** [mimetic]

136.1

And (ὁ [de]) day coming (γενομένης [genomenēs] aor. mid. ptcp.),

the ones who had been left behind realizing (ὑπολειψθέντες [hupoleiphtentes] aor. pass. ptcp.) that [they] would be given up by Darius,

stretched out (προετείνοντο [proeteinonto] ipf. mid./pass. ind.) [their] hands to the Scythians

and said (ἐλεγον [elegon] ipf. act. ind.) what having happened (κατήκοντα [katēkonta] pres. act. ptcp.);
and when these ones heard (ἐκούσαν [ἐκοσαν] aor. act. ind.) these things,
quickly forming-themselves-together (συστραφέντες [sustrafentes] aor. pass. ptcp.),
the two parts of the Scythians, the one with the Sauromatai and with the Boudinoi and with the Gelonians, pursued (ἐδίωκον [ediōkon] ipf. act. ind.) the Persians straight to the Ister.

Episode 25
.2 [diegetic]

And (ὁ [ho]) since most of the Persian army being on foot and not knowing (ἐπισταμένων [epistamenou] pres. mid./pass. ptcp.) the path, as the paths not having been cut (τετμημένων [tetmeneon] pres. mid./pass. ptcp.), and the Scythian [being a] horserider and knowing (ἐπισταμένων [epistamenou] pres. mid./pass. ptcp.) the shortcuts of the path, missing (ἀμαρτόντες [hamartontes] aor. act. ptcp.) one another, the Scythians got ahead (ἐφθησαν [efthesan] aor. act. ind.) long before the Persians, arriving (ἀπικόμενοι [apikomenoi] aor. mid. ptcp.) [completive aorist] at the bridge.

.3 [mimetic (2)]

And learning (μαθόντες [mathontes] aor. act. ptcp.) that the Persians having not yet arrived (ἀπιγμένους [apigmenous] perf. mid./pass. ptcp.), said (ἐλέγον [elegon] ipf. act. ind.) to the Ionians being on the ships,

[QUOTATION hortatory of Scythians to Persians to convince the Ionians to take down the bridge and depart]

137.1 [mimetic with diegetic intrusion in 138]
This being so, the Ionians deliberated (ἐβουλεύοντο [ebouleuonto] ipf. mid./pass. ind.).
The opinion of Miltiades of Athens, being general and being tyrant of the Chersonese in the Hellespont, was to-obey (πείθεσθαι [peithesthai] pres. mid./pass. inf.) the Scythians and to-free (ἐλευθεροῦν [eleutheroun] pres. act. inf.) Ionia,

but this [was] opposite of [the opinion of] Histaios of Miletus, saying (ἀγοντος [legontos] pres. act. ptcp.) that

[indirect discourse:] now by means of Darius each of them is tyrant of a city;

but [if] the power of Darius being put down (καταρθείσης [katairetheisēs] aor. pass. ptcp.),

neither he himself [would] to-be [able] to-rule over the Milesians,

nor [would] any other;

for each of the cities to-want to-live-in-a-democracy more than to-be-governed-by-tyranny.

And Histaios, exhibiting (ἀποδεικνύμενον [apodeiknumenou] pres. mid./pass. ptcp.) this opinion,
immediately all were turning-themselves (τετραμμένον [tetramenoi] perf. mid./pass. ptcp.) to this opinion,

preferring (αἰρεόμενοι [aireómenoi] pres. mid./pass. ptcp.) [it] to that of Miltiades.

And these ones who bearing (διαφέροντες [diaferontes] pres. act. ptcp.) small stones [to cast a vote] and being of esteem before the king, were tyrants of the Hellespont: Daphnis of Abydos, Hippoklos of Lampsacus, Herophantos of Parium, Metrodoros of Proconnesus, Aristagoras of Cyzicus and Ariston of Byzantium.
These ones were from the Hellespont,
and from Ionia [were] Strattis of Chios, Aiakes of Samos,
Laodamas of Phocaia, and Histaios of Miletus, who was of the
opinion coming forth opposite (προκειμένη [prokeimenē] pres.
mid./pass. ptcp. or prf. mid./pass. ptcp.) that of Miltiades.

Of the Aeolians, Aristogoras of Cyme was-present, the only
notable one.

139.1 [diegetic]

Since these ones then chose (αὐρέοντο [aireonto] ipf.
mid./pass. ind.) the opinion of Histaios,

[it] seemed (ἐδοξε [edoxe] aor. act. ind.) to them to-add (προσθείναι [prostheinai]
aor. act. inf.) these deeds and words to this,

[indirect discourse:] to-take-apart (λύειν [lúein] pres. act. inf.)
the bridge being according to the Scythians,
but to-take-apart (λύειν [lúein] pres. act. inf.) as much as an
arrow reaches,
in order that [the Scythians] would think [the Ionians] to-do
(ποιεῖν [poiēin] pres. act. inf.) something,
[although] doing (ποιεύντες [poieuntes] pres. act. ptcp.)
nothing,
and the Scythians would not try using force (βιωμένοι
[biōmenoi] pres. mid./pass. ptcp.) and wanting (βουλόμενοι
[boulomenoi] pres. mid./pass. ptcp.) to-cross (διαβῆναι
[diabēnai] aor. act. inf.) the Ister by the bridge,
and to-say (εἶπεν [eipein] aor. act. inf.) to the Scythians [that
the Ionians were] taking apart (λύοντας [luontas] pres. act.
ptcp.) the bridge,
that [they] would do all for the Scythians that is their pleasure.

.2

Thus [they] added (προσέθηκαν [prosethēkan] aor. act. ind.)
these things to the judgment.
And afterward, Histaios of all of them answered (ὑπεκρίνατο [hupekrinato] aor. mid. ind.) these things,

saying (λέγων [legōn] pres. act. ptcp.),

[QUOTATION Expository by Histiaeus that the Ionians are listening to the Scythians and tearing down the bridge, and hortatory encouraging the Scythians to go and get the Persians]

**Episode 26** [mimetic with diegetic intrusion in .1b-2]

140.1

Indeed (μὲν [men]) the Scythians, trusting (πιστεύοντες [pisteusantes] aor. act. ptcp.) the Ionians a second time to-tell (λέγειν [legein] pres. act. inf.) the truth,


[diegetic intrusion]

and the Scythians themselves became (ἐγένοντο [egenonto] aor. mid. ind.) to blame for this,

[since] utterly destroying (διαφθείραντες [diaftheirantes] aor. act. ptcp.) the pastures of the horses in this way

and covering up (συγχώσαντες [sugchōsantes] aor. act. ptcp.) the waters.

.2

For if they did not do (ἐποίησαν [epoiēsan] aor. act. ind.) these things,

then [it] was-in-their-power (παρείχε [pareiche] ipf. act. ind.),

if they wanted (ἐβούλοντο, [eboulonto] ipf. mid./pass. ind.),

**to-find** (ἐζευρεῖν [ezeurein] aor. act. inf.) the Persians easily.

And now [although] it seemed (ἐδόκει [edokee] ipf. act. ind.) best to them,

**to-have deliberated** (βεβουλεύουσα [bebouleusthai] perf. mid./pass. inf.),
[they] were foiled (ἐσφάλησαν [esfalēsan] aor. pass. ind.) by these things.

.3 [return to mimetic]

So then the Scythians in their own land, where there was forage for the horses and water,

going out through (διέξιόντες [diexiontes] pres. act. ptcp.) here,

went-to-seek (ἐδιζέντο [edizênto] ipf. mid./pass. ind.) the enemies,

thinking (δοκεόντες [dokeontes] pres. act. ptcp.) that those ones to-make (ποιέσθαι [poiésthai] pres. mid./pass. inf.) the escape through such way.

But the Persians, keeping to (φυλάσσοντες [fulasontes] pres. act. ptcp.) their previously made path,

went (ἐίσαν [éisan] ipf. act. ind.)

and in this way barely found (εὑρόν [heuron] aor. act. ind.) [may be completive aorist] the sea-passageway.

**Episode 27**

140.4 [ambiguous mode]

And (δὲ [de]) arriving (ἀπικόμενοι [apikomenoi] aor. mid. ptcp.) at night,

and coming upon (ἐντυχόντες [entuchontes] aor. act. ptcp.) the bridge that having-been-taken apart (λελυμένης [lelumenēs] perf. mid./pass. ptcp.),

[the Persians] arrived (ἀπίκοντο [apikonto] aor. mid. ind.) [completive aorist] at every terror,

lest the Ionians be having-left-behind (ἀπολελοιπότες [apoleloipotes] perf. act. ptcp.) them.

141 [mimetic (3)]

But there was among Darius a man from Egypt raising his voice the greatest of men;

this man being set down (καταστάντα [katastanta] aor. act. ptcp.) at the edge of the Ister,


He indeed did (ἐποίεε [epoiee] ipf. act. ind.) these things,
and Histiaeus, hearing (ἐπακούσας [epakousas] aor. act. ptcp.) on the first course,

supplied (παρείχε [pareiche] ipf. act. ind.) all the ships to-carry-over (διαπορθμεύειν [diaporthmeuein] pres. act. inf.) the army

and the bridge [he] joined (ἐζεύξε [ezeuxe] aor. act. ind.).

Closure [diegetic conclusion]

So then (μὲν ὁν [men ōn]) the Persians in this way escape from (ἐκφευγοῦσι [ekfeugousi] pres. act. ind.) the Scythians

and having looked for [them] (διζημεύουσι [dizēmenoi] perf. mid./pass. ptcp.),

[the Scythians] missed (ἡμαρτον [hēmarton] aor. act. ind.) the Persians a second time,

and this on the one hand: that the Ionians being free,

[they] judge to-be the worst and also unmanly of all people,

on the other hand, this:

since the account being made (ποιεύμενοι [poieumenoi] pres. mid./pass. ptcp.) of [them as] slaves,

[they] say to-be slaves loving of tyranny and not inclined to run away.

These [words] indeed have been uttered (ἀπέπροηται [aperiptai] perf. mid./pass. ind.) by the Scythians to the Ionians.
## APPENDIX B

Pronunciation of Greek Transliteration in Glosses

adapted from Wells 2009 (based on Allen 1987)

<table>
<thead>
<tr>
<th>Greek letter</th>
<th>Transliteration of Greek</th>
<th>IPA symbol</th>
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Diphthongs

| αi  | ai    | [ai]  |
| αυ  | au    | [au]  |
| ei  | ei    | [eː]  |
| οi  | oi    | [oi]  |
| ου  | ou    | [uː]  |
| ui  | ui    | [yi]  |
RESUME

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