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

	Stage	Prepeak episodes	Peak	Peak Prime & Postpeak	Closure
Surface Structure	-Chapter 1.1a, primary -Ch. 1.1b-1.3, immediate background Chapters 2-82, embedded	Set 1: Darius' journey to Scythia (Ep. 1-9, Ch. 83-96) Set 2: Persian and Scythian conflict (Ep. 10-21, Ch. 97-133)	Ep. 22, Ch. 134 -crowded stage -intense, vivid expressions -quotations -preposed participle sequence	Ep. 23-26 (Ch. 135-141) Peak prime (major): Ep. 23-25 (Ch. 136.1-139.2a) Peak prime (minor): Ep. 27, (Ch. 140.4-141)	142: expository
	Exposition	Inciting moments:	Climax	**Denouement**	**Conclusio n**
Notional structure	-Ch. 1.1a: plot, time, place, participants -Ch. 1.1b-1.3 immediate background Chapters 2-82 embedded exposition	Ep. 1-2 (Ch. 83- 84) Developing conflict: Ep. 1-21 (Ch. 83- 133)	Ep. 22 (Ch. 134) (Persians and Scythians face each other to do battle)	Ep. 23 (Ch. 135) Darius flees the camp **Final suspense** Ep. 24-27 (Ch. 136-141)	142 Final result and evaluation

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 γίγνομαι [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 ἐχρηΐζε [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 μηδαμῶς [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 (ἐνθαῦτα [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, εἴπας [eipas] 'saying,' ἀπάψας [apapsas] '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: λεαίνοντες [leainontes] 'wiping away' (122.1b) and ἐδίωκον ἰθὺ Τανάιδος [ediōkon ithu Tanaidos] '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 123.2, 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 (ἐλαύνων... τὴν ταχίστην [elaunōn... 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 δαιμόνιε [daimonie] 'crazy, possessed,' and Idanthyrsos tell Darius to κλαίειν [klaiein] 'weep.'

In the next episode, the Scythians are described as ἐπλήσθησαν 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 ἀπορίῃσι [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: διήιξε [diēixe] 'rushed,' ταραχθέντων [tarachthentōn] 'being thrown into confusion,' χρεωμένων βοῇ [chreōmenōn boē] 'letting out a shout,' and θόρυβον [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

εἶπε	ἄρα	πρὸς	τούς	περ	ἐώθεε
ēpe	ara	pros	tous	per	eṓthee
said.AOR.ACT.IND	there and then	to	the ones	very	had been accustomed to. PLUPRF. ACT. IND

καὶ	τὰ	ἄλλα	λέγειν
kai	ta	alla	legein
even, also	the	other [things]	to speak. PRES. ACT. INF

[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, ἄρα [ara] 'there and then, straightaway' (Liddell and Scott 1940) which occurs only once in the main narrative. The second, another unusual particle, περ [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

ταραχθέντων	δὲ	τῶν	Σκυθέων	καὶ	βοῇ	χρεωμένων,
tarachthéntōn	de	tōv	Skutheōn	kai	boē	chreōmenōn
being thrown into confusion. AOR. PASS. PTCP	and	the	Scythians	and	a shout	making use of, letting out. PRES. MID/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 εἴρετο [eireto] '[Darius] enquired.' Nevertheless, the preposed actions ταραχθέντων [tarachthéntōn] 'being stirred up/thrown into confusion' and χρεωμένων βοῇ, [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 ταχίστην [tēn tachistēn] 'the quickest way/quickly'), and an emphatic adverb (πάγχυ [pagchu] 'entirely, completely') restore the tension.

Although Longacre (1996:36) correlates a Peak Prime, if found in a narrative, as corresponding to the denoument 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 τὴν ταχίστην [tēn tachistēn] 'quickly' is repeated, and another emphatic particle, ἰθὺ [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" (αὐτίκα [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 εἰμί [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 εὗρον [mogis heuron] 'barely found' (end of Ep. 25, 139.3b) and πᾶσαν [pasan] 'every' (140.4); ἁπάσας [hapasas] 'all' (141); and two superlatives, μέγιστον [megiston] 'the greatest' and πρώτῳ [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** (ἀπικόμενοι [apikomenoi] aor. mid. ptcp.) at night,

> 2. and **coming upon** (ἐντυχόντες [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 ἀφικνέομαι [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 ὧν [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.