# 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**

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

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

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

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

*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**

| Episode # & chapter | Sub-section | Mode | Scene description |
| --- | --- | --- | --- |
| Stage: 1 | | diegetic | Preview |
| Repetition of stage: 4c | | ambiguous | Darius prepares the campaign |
| 1: 83 | | mimetic (1) | Artabanos warns Darius |
| 2: 84 | | diegetic (3) | Oiobazos makes a request |
| 3: 85.1 | .1a | diegetic (2) | Darius arrives at Bosporus |
| | .1b | mimetic | Darius views the Black Sea |
| 4: 87.1 | .1a | mimetic action sentence | Darius sails back to bridge |
| | .1b | diegetic (3) | Darius sets up memorial of army |
| 5: 88.1 | | diegetic | Darius gives gifts to bridge-builder |
| 6: 89 | | mimetic with diegetic intrusion in .1b | Darius crosses to Europe and continues journey. Intrusion: Darius had ordered Ionians to build bridge |
| 7: 91.1 | | diegetic (3) | Darius sets up monument |

| Episode # & chapter | Sub-section | Mode | Scene description |
|---|---|---|---|
| 8: 92 | | ambiguous | Darius arrives at a river, sets up monument |
| 9: 93, 96c | 93 | diegetic [embedded segment .94-.96b] | Thracians surrender; Getai are enslaved |
| | 96c | mimetic | The Getai follow the rest of the army |
| 10: 97-98 | 97 | diegetic [embedded quotations 97.3-.6] | Darius issues a command |
| | 98 | mimetic (1) | Actions of Darius |
| 11: 102 | | mimetic with diegetic intrusion in .2 | Scythians send messengers; kings' council Intrusion: list of kings |
| 12: 118.1, 119.1 | 118.1 | mimetic [.2-.5 embedded quotation] | Scene of kings' council |
| | 119.1a | mimetic (3) | Kings debate |
| | .1b | diegetic intrusion followed by diegetic | Other kings disagree |
| 13: 120 | | mimetic (3) | Message brought back |
| 14 :121 | | mimetic with diegetic intrusion in second part | Scythians move to engage Persians |
| 15: 122 | | mimetic | Chase |
| 16: 123-124 | 123.1 | diegetic (2) | Persians plunder and burn |
| | 123.2-124 | mimetic | Persians follow until desert |
| 17: 125 | | mimetic (3) | Darius sets up camp; chase |
| 18: 126a, 127.1 | 126a | mimetic (3) [embedded quotation .1b] | Darius is frustrated |
| | 127.1 | ambiguous | King of Scythians replies |

| Episode # & chapter | Sub-section | Mode | Scene description |
|---|---|---|---|
| 19: 128-130 | 128.1 | ambiguous | Scythians get angry |
| | .2 | diegetic (2) | Scythians army actions |
| | .2b-130 | mimetic with diegetic intrusion in 129.1-2a | Scythians carry out plans, attack repeatedly, donkeys stir up horses<br><br>Intrusion: explanation about the donkeys |
| 20: 131-132.2 | | mimetic | Scythians send symbols to Darius and Persians deliberate |
| 21: 133.1, .3b | | mimetic | Scythians go to bridge and make request |
| 22: 134.1, .2b, .3b | .1a-b | mimetic (3) | On battlefield, both sides present; Persians watch Scythians chase a rabbit |
| | .1c, .2b, .3b | ambiguous [embedded quotations between] | Darius decides to flee |
| 23: 135 | 135.1 | ambiguous | Darius leaves weak men and donkeys behind |
| | .2 | diegetic intrusion/explanation | reason for leaving them behind |
| | .3 | mimetic | Darius flees; donkeys make noise |
| 24: 136.1 | | mimetic | Weak men awaken; Scythians chase Persians |
| 25: 136.2-3a, 137-139.2a | .2 | diegetic | Scythians arrive at the bridge and explanation |
| | .3a | mimetic (2) | At the bridge, Scythians make request |
| | 137 | mimetic with diegetic intrusion in 138 | Ionians deliberate<br><br>Intrusion: Names of the tyrants present at the bridge |
| | 139 | diegetic | Ionians' decision |

| Episode # & chapter | Sub-section | Mode | Scene description |
|---|---|---|---|
| 26: 140.1-140.3 | | mimetic with diegetic intrusion in .1b-2 | Scythians chase Persians<br><br>Intrusion: reason that Scythians miss the Persians |
| 27: 140.4-141 | 140.4 | ambiguous | Persians arrive at bridge |
| | 141 | mimetic (3) | Persian man calls to Ionians; bridge re-made |
| Closure: 142 | | diegetic conclusion | Summary of escape and evaluation |

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] <u>sailed</u> (ἔπλεε [eplee] ipf. act. ind.) to what are called the Kyaneai,
>
> which Hellenes say to be formerly wandering.
>
> And <u>sitting</u> (ἑζόμενος [ezomenos] pres. mid./pass. ptcp.) upon a peak,
>
> he <u>viewed</u> (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 ἀξιοθέητον [axiotheēton] 'well worth seeing' (85.1b) and θωμασιώτατος [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 [ethēeito] '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 ἑζόμενος [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 ἑζόμενος [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 προέχοντες [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:

(10) Ep. 25 Ch. 139.2

| μετὰ | δὲ | ἐκ | πάντων | ὑπεκρίνατο | Ἱστιαῖος | τάδε | λέγων. |
|---|---|---|---|---|---|---|---|
| meta | de | ek | pantōn | **hupekrinato** | histiaios | tade | <u>legōn</u> |
| afterward | and | of | all of them | **answered AOR. MID. IND** | Histiaeus | these things | <u>saying PRES. ACT. PTCP</u> |

And afterward, Histaios of all of them **answered** these things, <u>saying,</u>

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 χρηίζω [chrēzō] 'ask, need' appears only once in the Scythian account (Ch. 83). In *Histories*, χρηίζω [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, χρηίζω [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 [bouleuō] 'want, resolve' is found in both forms; the vast majority of forms of κελεύω [keleuō] '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

| Δαρεῖος | δὲ | δωρησάμενος | Μανδροκλέα | διέβαινε | ἐς | τὴν | Εὐρώπην, |
|---------|-----|-------------|------------|----------|-----|-----|----------|
| dareios | de | **dōrēsamenos** | mandroklea | diebaine | es | tēn | eurōpēn |
| Darius | and | **giving presents to AOR. MID. PTCP** | Mandrokles | crossed IPF. ACT. IND | to | the | Europe |

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

The aorist preposed participle δωρησάμενος [dōrēsamenos] 'giving presents to,' describes an event which was already related on the storyline in 89.1 Since δωρησάμενος [dōrēsamenos] is not a new event, its function is cohesive (Band 6). Following the aorist participle clause, the verb διέβαινε [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:

(12) Ep. 6 Ch. 89.2

| ὁ | μὲν δὴ | ναυτικὸς | στρατὸς | Κυανέας | διεκπλώσας |
|---|---|---|---|---|---|
| ho | men dē | vautikos | stratos | kuaneas | **diekplōsas** |
| the | so then | of ships | army | Kyaneai | **after sailing out through AOR. ACT. PTCP** |

So then the fleet, **sailing out through** the Kyaneai,

| ἔπλεε | ἰθὺ | τοῦ | Ἴστρου, |
|---|---|---|---|
| eplee | ithu | tou | istrou |
| sailed IPF. ACT. IND | straight | to the | Ister |

sailed straight to the Ister

Although the action of the preposed aorist participle διεκπλώσας [diekplōsas] '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 πλώω [plōō] '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** (ἀναπλώσας [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 (ἐζεύγνυε [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 [anaplōsas] '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: προετείνοντο [proeteinonto] 'stretched out' (Ch. 136.1); παρεῖχε [pareiche] 'supplied' (141); ἐζεύγνυε [ezeugne] 'joined' (89.2); and ἐτείχεε [eteichee] 'built' (124.1b). Other clear non-movement and non-durative examples of the imperfect are ἔπεμπον [epempon] 'sent' (131) and ἡμάρτανον [hēmartanon] '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:

(14) Ep. 16 Ch. 123.2

> 1. And **doing** (ποιήσαντες [poiēsantes] aor. act. ptcp.) that,
>
> 2. they continually <u>followed</u> (εἵποντο [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 ἐδίωκον [ediōkon] 'pursued/chased', ὑπέφευγον [hupefeugon] 'fled before,' ταρασσομένων [tarassomenōn] 'being stirred up', and ἐσέπιπτον [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 αἰεί [aiei] 'continually (128.3), ὅκως [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', ἐσέπιπτον [esepipton] 'fell into,' and ὑπεξήλαυνον [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, <u>braying and prancing about</u> (ὑβρίζοντες [hubrizontes] pres. act. ptcp.),
>
> <u>stirred up</u> (ἐτάρασσον [etarason] ipf. act. ind.) the horses of the Scythians.
>
> And many times [when the Scythian horses were] <u>driving</u> (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] <u>were stirred up</u> (ἐταράσσοντο [etarasonto] ipf. mid./pass. ind.),
>
> [they] <u>being turned about</u> (ὑποστρεφόμενοι [hupostrepsomenoi] pres. mid./pass. ptcp.) even with surprise,
>
> <u>setting</u> (ἱστάντες [histantes] pres. act. ptcp.) the ears upright...

Herodotus paints a detailed, lively picture, describing even the horses' ears. The participle ὑβρίζοντες [hubrizontes] 'rioting; 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. εἴχετο [eicheto] 'was held,' ἔπεμπον [epempon] 'sent', φέροντα [feronta] 'bringing,' ἐκέλευε [ekeleue] '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 <u>saw</u> (ὥρων [ōrōn] ipf. act. ind.),
>
> [he] <u>chased</u> [it] (ἐδίωκον [ediōkon] ipf. act. ind.),
>
> and the Scythians **being stirred up** (ταραχθέντων [tarachthentōn] aor. pass. ptcp.)
>
> and [the Scythians] <u>letting out</u> (χρεωμένων [chreōmenōn] pres. mid./pass. ptcp.) a shout,
>
> Darius <u>enquired-about</u> (εἴρετο [eireto] ipf. mid./pass. ind.) the uproar of the opposing [army].

The participle ταραχθέντων [tarachthenton] '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 ἀφικνέομαι [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 <u>commanded</u> (ἐκέλευε [ekeleue] ipf. act. ind.) to-call Histiaeus the Milesian.
>
> He indeed <u>did</u> (ἐποίεε [epoiee] ipf. act. ind.) these things,
>
> and Histiaeus, **hearing** (ἐπακούσας [epakousas] aor. act. ptcp.) on the first course,
>
> <u>supplied</u> (παρείχε [pareiche] ipf. act. ind.) all the ships <u>to-carry-over</u> (διαπορθμεύειν [diaporthmeuein] pres. act. inf.) the army
>
> and the bridge [he] **joined** (ἔζευξε [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

| ἐσβαλόντων | τῶν | Περσέων | ἅμα | Σκύθησι |
|---|---|---|---|---|
| Esbalontōn | tōn | perseōn | ama | skuthēsi |
| **invading AOR. ACT. PTCP** | the | Persians | together with | the Scythians |

the Persians together with the Scythians **invading**

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

| ...ὑπηντίαζον | τὴν | Δαρείου | στρατιήν, |
|---|---|---|---|
| Hupēntiazon | tēn | dareiou | stratiēn |
| went to meet IPF. ACT. IND | the | of Darius | army |

[The Scythians]... went-to-meet the army of Darius,

| προδρόμους | ἀποστείλαντες | τῶν | ἱππέων | τοὺς | ἀρίστους. |
|---|---|---|---|---|---|
| Prodromous | **aposteilantes** | tōn | hippeōn | tous | aristous |
| in advance | **sending out AOR. ACT. PTCP** | of | horseriders | the | best |

**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] <u>went</u> (ἤιε [ēie] ipf. act. ind.) to the west,
>
> <u>thinking</u> (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,' ἔλεξε [elexe] 'spoke,' ἥσθη [esthē] 'was delighted,' and ἀμείψατο [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 <u>knowing</u> (ἐπιστᾰμένου [epistamenou] pres. mid./pass. ptcp.) the shortcuts of the path,
>
> **missing** (ἁμαρτόντες [hamartontes] aor. act. ptcp.) one another,
>
> the Scythians **got ahead** (ἔφθησαν [efthēsan] aor. act. ind.) long before the Persians,
>
> **arriving** (ἀπικόμενοι [apikomenoi] aor. mid. ptcp.) at the bridge.

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The imperfective participle ἐπισταμένου [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 <u>chose</u> (αἱρέοντο [aireonto] ipf. mid./pass. ind.) the opinion of Histiaeus,
>
> [it] **seemed** (ἔδοξε [edoxe] aor. act. ind.) to them **to-add** (προσθεῖναι [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

| ἡσθεὶς | τῷ | ποταμῷ | στήλην | ἔστησε | καὶ | ἐνθαῦτα, |
|---|---|---|---|---|---|---|
| Ēstheis | tō | potamō | stēlēn | estēse | kai | enthauta |
| being delighted AOR. PASS. PTCP | with the | river | pillar | [he] set up AOR. ACT. IND | also | there |

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

The participle ἡσθεὶς [ēstheis] 'being delighted' is a temporally sequenced action but is backgrounded by being a preposed participle and syntactically subordinated to the

main aorist verb ἔστησε [estēse] 'to set up'; rather, ἡσθεὶς [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

| ἔφθησαν | | | πολλῷ | οἱ | Σκύθαι | τοὺς | Πέρσας |
|---|---|---|---|---|---|---|---|
| efthēsan | | | pollō | hoi | skuthai | tous | persas |
| came first/ got ahead AOR. ACT. IND | | long / more | the | Scythians | the | | Persians |

the Scythians **got ahead** long before the Persians,

| ἐπὶ | τὴν | γέφυραν | ἀπικόμενοι. |
|---|---|---|---|
| epi | tēn | Gefuran | apikomenoi |
| to | the | Bridge | arriving at AOR. MID. PTCP |

**arriving** at the bridge.

The event ἀπικόμενοι [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 | ἅμα | | τῇσι | ἁμάξῃσι | προέπεμψαν, |
|---|---|---|---|---|---|---|
| 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,

| ἐντειλάμενοι | αἰεὶ | τὸ | πρὸς | βορέω | <u>ἐλαύνειν.</u> |
|---|---|---|---|---|---|
| enteilamenoi | aiei | to | pros | boreō | <u>elaunein</u> |
| **bidding AOR. MID. PTCP** | always | | to | the north | <u>to drive on PRES. ACT. INF</u> |

**bidding** them always <u>to drive onward</u> to the north.

The postposed participle clause, beginning with ἐντειλάμενοι [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 αἱρέει [aireei] '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).

(26) Ep. 16 Ch. 124

> [Darius] <u>built</u> (ἐτείχεε [eteichee] ipf. act. ind.) eight huge walls,
>
> <u>being equally apart from</u> (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** (συνελθόντες [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. Stative 'be' verbs and a first person verb ἐρέω [ereō] '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 μή [mē] 'not') which negates the statement, as in (28), a clause in a mimetic episode:

(28) Ep. 17, Ch. 125.2a

| καὶ | οὐ | γὰρ | ἀνίει | ἐπιὼν | | ὁ | Δαρεῖος, |
|-----|-----|-----|-------|-------|---|---|----------|
| kai | ou | gar | <u>aniei</u> | epiōn | | ho | dareios |
| and | not | since | <u>gave up IPF. ACT. IND</u> | being upon/ pursuing PRES. ACT. PTCP | | | Darius |

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 (ἐφαντάζοντό [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** (εἴπας [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] <u>spoke</u> (ἔλεγε [elege] ipf. act. ind.) these things.

Two functions of preposed participles (all aorist) are seen here. The first action, εἴπας [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); ἀπάψας [apaxas] 'tying' and καλέσας [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

| ἐπὶ | τοῦτον | ὦν | | τὸν | ποταμὸν | ἀπικόμενος |
|-----|--------|----|----|-----|---------|------------|
| epi | touton | ōn | | ton | potamon | apikomenos |
| at | this | so then | | the | river | arriving AOR. MID. PTCP |

So then **arriving** at this river,

| ὁ | Δαρεῖος | ὡς | **ἐστρατοπεδεύσατο,...** |
|---|---|---|---|
| ho | dareios | hōs | **estratopedeusato** |
| the | Darius | when | **set up camp AOR. MID. IND** |

Darius when [he] **set up camp...**

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 ὡς 'when' followed by an aorist indicative, ἐστρατοπεδεύσατο [estratopedeusato] '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

| Δαρεῖος | δὲ... | **ἀπίκετο** | | ἐπ' | ἄλλον | ποταμὸν |
|---|---|---|---|---|---|---|
| dareios | de | **apiketo** | | ep | allon | potamon |
| Darius | and | **arrived AOR. MID. IND** | | at | another | river |

And Darius... **arrived** at another river

| τῷ | οὔνομα | ᾿Αρτησκός | ἐστι, | ὃς | διὰ | ᾿Οδρυσέων | ῥέει. |
|---|---|---|---|---|---|---|---|
| tō | ounoma | artēskos | esti | hos | dia | odruseōn | réei |
| of which | name | Arteskos | is PRES. ACT. IND | which | through | [land] of the Odrysians | flows PRES. ACT. IND |

of which is the name Arteskos, which through the [land of] the Odrysians flows.

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 ὅς [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 ὦν [men ōn]) the Persians in this way escape (ἐκφεύγουσι [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 (ἥμαρτον [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

The final section of the chapter explores signals for changing modes in the Scythian account. Bakker (1997:45) notes that the 'reason' conjunction γάρ [gar] 'for' in Thucydides' History signals a switch between modes. Is there are a clear signal of mode-switching in Herodotus' Scythian account? An investigation of transition

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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 ἅτε [ate] 'since' marks the change in 136.2. Particles such as ἅτε [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 ὦν [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 ἐπείτε [epeite] 'since.' The aspect of αἱρέοντο [aireonto] 'chose' is imperfective because of its background role in this diegetic statement. The storyline verb is ἔδοξε [edoxe] 'seemed.'

A diegetic intrusion into a mimetic episode is frequently marked by the spacio-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 καί [kai] 'and' begins a diegetic statement. The causative particle ἅτε [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 μέν νυν [men nun] 'so then' continues a chase scene after a paragraph-long evaluation by the author. Similarly, μὲν δὴ [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 ὦν [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 Γὰρ

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 (ἴθυσαν [ithusan] aor. act. ind.))
>
> the Persians pursued (ἐδίωκον [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 δή [gar dē] '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' (ἐσχίσθησαν [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.