

## **Chapter 4**

### **Segments and Boundaries**

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

#### **4.1 Methodology**

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

#### **4.2 Boundaries and cohesiveness between main narrative episodes**

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

Following this, the next section explores the function of embedded segments as boundary markers. Then, the overlap clause (a type of tail-head linkage; see Longacre 1996:13), frequent in narrative boundaries, is discussed. The use of

embedded quotations to close episodes is investigated next, followed by a brief discussion of grammatical markers such as conjunctions (depicted in a separate chart). The final section describes characteristics of internal unity within episodes.

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

D = Darius, S = Scythians

**Table 5: Boundaries and internal unity in main narrative**

Episode #	Chapter #	Boundary Signals			Internal Unity
		Semantic	Special clauses	Participant/ Topic change marker	
Stage	1	T, P	Overlap, temporal	Noun Phrase (Darius)	(1 sent. only)
embedded	2-4b		summary		
Repetition of stage	4c		preview	NP (D)	(1 sent. only)
embedded	5-82		preview, summary		
1	83		preview (before Ep. 1 begins)	NP (D)	P, topic
2	84	T, add minor P	temporal	full NP (Oiabazos, D)	T, P, topic
3	85.1	T, L	overlap with temporal	fronted P (D)	L, P, topic
embedded	85.2-86		preview, summary		
4	87.1	T, L	overlap with temporal	fronted P (D)	T, L, P, topic
embedded	87.2		-		
5	88.1	T, add minor P	temporal, summary	fronted P (D)	T, P, topic
embedded	88.2		summary		
6	89	T, L, add	overlap	fronted P (D)	P, topic

Episode #	Chapter #	Boundary Signals			Internal Unity
		Semantic	Special clauses	Participant/ Topic change marker	
		minor P			
embedded	90		-		
7	91.1	T, L, topic	overlap, temporal	NP (D)	T, L, topic
embedded inscription	91.2		summary		
8	92	T, L	-	P (D)	T, L, topic
9	93, 96c	T, L, add minor P	preview with temporal; summary	-	T, L, P, topic
embedded	94-96b		preview, summary		
10	97-98	T, L, add minor P	overlap with temporal	fronted P (D)	T, L, P, topic
embedded	99-101		summary		
11	102	T, L, P		fronted P (Scythians)	P, topic
embedded	103-117		preview		
12	118.1, 119.1	T, L	overlap	NP (kings, Scythian messengers)	T, L, P, topic
embedded quotations	118.2-.5, 119.2-.4		-		
13	120	T, L	temporal	NP (S)	T, P, topic
14	121	T, L	overlap	NP (S)	T, P, topic
15	122	T, L	summary temporal	NP (S, Persians)	P, topic
16	123-124	T, L	temporal	NP (Persians)	L, P, topic
17	125	T, L	temporal		P, topic
18	126a, 127.1	T	temporal	NP (D, S kings)	L, P, topic
embedded	126b,		-		

Episode #	Chapter #	Boundary Signals			Internal Unity
		Semantic	Special clauses	Participant/ Topic change marker	
quot	127.1b-4				
19	128- 130	T, L, P	summary	fronted P (S)	P, topic
20	131-132.2	T, L, P		NP (D, S)	L, P, topic
embedded quot	132.3		-		
21	133.1, .3b	T, L, P	summary	fronted P (S)	T, L, P, topic
embedded quot	133.2-.3a		-		
22	134.1, .2b, .3b	T, L, P	overlap, temporal	fronted P (Persians)	T, L, P, topic
embedded quot	134.2a, 134.2c-3a		summary		
23	135	T	temporal	NP (D)	T, L, P, topic
24	136.1	T	temporal	NP (abandoned Persian men)	T, P, topic
25	136.2-3a, 137-139..2a	T, L	logical/causal marker	NP (Persians)	L, P, topic
embedded quot	136.3b, 139.2b		-		
26	140.1-3	T, L	-	fronted P (S)	P, topic
27	140.4-141	T, L	overlap, temporal		T, L, P, topic
Closure	142		summary (at beginning)	fronted P (Persians)	P, topic

#### 4.2.1 Change of Time

Each succeeding episode moves the narrative forward in time, as shown by the “T” for time under “semantic changes” in Table 5. Under “special clauses,” the notation

of “temporal” indicates the use of a time expression in a temporal phrase or clause at the beginning of an episode. A temporal adverb (ὡς [hōs] ‘when, at the same time, as’), or a conjunction (e.g. πρὶν [prin] ‘before,’ ἐπεὶτε [epeite] ‘after, when’) is found at eight of the twelve boundaries between narrative segments. Two additional episodes contain other temporal markers, ἡμέρας [hēmerēs] ‘day’ (136.1) and νυκτός [vuktos] ‘night’ (140.4).

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

(4) Ep. 3 Ch. 85.1

Darius, **after** (ἐπεὶτε [epeite]) marching out of Susa,  
came to Chalcedon on the Bosphorus  
where a bridge had been put together.

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

## 4.2.2 Change of Location

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

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

(5) Ep. 21 Ch. 133.3b

οὔτοι	μέν	νυν	ὑποδεξαμένων	Ἰώνων	ποιήσῃν	ταῦτα
houtoi	men	nun	hupodexamenōn	iōnōn	poiēsein	tauta
these ones	indeed	now	promising AOR. MID. PTCP	Ionians	to do	these things

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

ὀπίσω	τὴν ταχίστην	ἐπείγοντο.
opisō	tēn tachístēn	epeigonto
back	by the quickest way	hurried on IPF. MID/PASS. IND

hurried back by the quickest way.

## 4.2.3 Participant Change and Fronting

Change of participant is not found at the beginning of most episodes, mainly because the three main participants (Darius, the Persians, and the Scythians) are

active throughout the narrative. Episodes 19-22 are an exception, as the action moves back-and-forth between participants and sub-groups of participants.

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

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

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

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

Several episodes, while not exhibiting change of participant, add a minor participant who is in play for one or two episodes. This is shown in Table 5 as "add minor P."

An example is Episode 5, in which Mandrokles, the bridge builder, appears for one episode. While not a full change in participants, the short addition of minor characters is an additional signal of boundaries of an episode.

#### 4.2.4 Embedded Segments as Boundaries

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

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

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

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



leader, Histiaeus, is quoted. The quotation concludes the episode, and the following episode (Ep. 26) begins with an overlap clause and a change of location and action as the Scythians depart to search for the Persians (140.1a).

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

#### 4.2.5 Overlap Clauses

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

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

(6) Ep. 22 Ch. 134.1

And against the Persians, **after** (μετὰ [meta]) the gifts [which] **coming** (ἐλθόντα [elthonta] aor. act. ptcp.) to Darius,

the Scythians on foot and horses who were left behind were drawn out against [the Persians]...

The overlap clause above is in the first clause (underlined above) and utilizes both the temporal preposition μετὰ [meta] ‘after’ and a participle ἐλθόντα [elthonta] ‘coming.’ The main verb ἀντετάχθησαν [antetachthēsan] ‘were drawn out against’ moves the storyline forward with a new action.

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

(7) Ep. 6 Ch. 89.1

Δαρείῳς	δὲ	δωρησάμενος	Μανδροκλέα	<u>διέβαινε</u>	ἐς	τὴν	Εὐρώπην,
dareios	de	dōrēsamenos	mandroklea	<u>diebaine</u>	es	tēn	eurōpēn
Darius	and	<b>giving presents</b>	Mandrokles	<u>crossed</u>	to	the	Europe
		<b>to AOR. MID.</b>		<u>IPF. ACT.</u>			
		<b>PTCP</b>		<u>IND</u>			

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

The overlap above is constructed with a participle. Following the overlap, the main clause starting with the verb διέβαινε [diebaine] ‘cross over’ resumes the storyline. Other overlaps which open a narrative episode after an embedded section are found at the start of Episode 4 (87.1), Ep. 7 (91.1), and six other episodes, as seen in Table 5.

#### 4.2.6 Conjunctions

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

**Table 6: Summary of Conjunctions which open segments of narrative**

Grammatical marker	Function (per Reed 1999)	English translation	No of occurrences following another narrative segment	No of occurrences following embedded segment
δέ [de]	Spacio-Temporal: Following; Adversative	and, but, then	8	7
μέν δὴ [men dē] (+ δέ in next clause)	Summative	thus, so then, therefore	2	2
ὡν [ōn]	Summative	thus, so then, therefore	0	2
none			1	2 (incl. Ep. 1)
μέν [men]	Certainty	indeed	0	2
ἐνθαυτα [enthauta]	Spacio-Temporal: Simultaneous	just then	1	0

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

The conjunction δέ [de] is found not only between episodes but also conjoining noun phrases, clauses, and sentences, occurring 172 times in the narrative episodes. Therefore, the presence of δέ [de] in itself is not a reliable criterion for distinguishing boundaries between thematic paragraphs. Rather, δέ [de] seems to be

generally more of a cohesive device used to link phrases, propositions, and paragraphs.<sup>1</sup>

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

(8) Ep. 21 Ch. 133.1

Πέρσαι	μὲν δὴ	τὰ	δῶρα	εἰκάζον.
persai	men dē	ta	Dōra	eikazon
Persians	thus	the	Gifts	inferred by comparison IPF. ACT. IND

Thus the Persians inferred by comparison the gifts.

ἡ	δὲ	σκυθέων	μία	μοῖρα...
ē	de	skutheōn	mia	moira
the	and	of the Scythians	one	part

And one part of the Scythians...

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

<sup>1</sup> Similar to the cohesive sequential marker แล้วกัน [leeow gor] ‘and then’ in Thai

which was used twice in Episode 20. The summary clause is an example of “summary-head linkage” (discussed by Longacre 1996:13). Immediately following is the conventional  $\delta\acute{\epsilon}$  [de] ‘but, and’ to introduce the actions of a different participant group, the Scythians.

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

#### 4.2.7 Contrast in Special Clauses

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

Examining the “special clause” column of Table 5, the contrast between special clause types for embedded segment and for main narrative is evident. The special clause found frequently within main narrative episodes is the overlap, as noted above, while preview and summary clauses form boundaries around embedded segments. Four episodes of the narrative do contain a summary clause, as noted

above in Section 4.2.6 “Conjunctions,” but each is found after an interruption of the main story. The two preview clauses used for narrative episodes also occur next to interruptions of the main story: to introduce a short interlude (Ep. 9) or to introduce the entire narrative after the lengthy embedded segment (Ch. 82, just before Ep. 1).

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

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

#### **4.2.8 Internal Unity**

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

Also constant is Herodotus’ focus on two groups of participants, the Persians and the Scythians, and members of these groups. The only individual participant with a major role is Darius, ruler of the Persians and leader of the army; Darius is named in

twenty-two of the twenty-seven episodes, whether to refer to Darius' individual actions or to represent the actions of the entire Persian army (e.g. of the latter, 124.1-2).

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

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

#### **4.2.9 Summary**

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

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

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