

the reference should be clear in the context. Any available information on sources of the Samoan-language texts is given in the works in which they appear.⁵

I have tried to use ordinary language, avoiding technical terms and specialized senses, and to define the few I need; for instance, the noun *narrative*, as opposed to *narration*, is used in the special sense of the part of a story structure after the introduction and optional transition and before the optional story conclusion. To avoid confusion, I sometimes use the clumsy *non-narrational* instead of *non-narrative*.

I have provided more references than will be needed by most readers, but hope they will help those interested in particular points to find their way through the profusion of available, but possibly unfamiliar, materials. Moreover, I felt it important to show that the structures studied are found in a wide range of sources and are not the accidents of collection or edition. Finally, I have confined myself largely to a detailed analysis of some aspects of a limited number of texts to the neglect of more general themes, theoretical concerns, and controversies to which they might pertain. My training in New Testament exegesis has convinced me – I repeat – that such microscopic work on primary sources must be done before macroscopic subjects are broached.

1. The Structure of Samoan Single Story Forms

In this article I will identify the structure of the Samoan single story form and discuss various elements that constitute it. I use the word story in a broad sense because the structure discussed is found in a variety of genres, including historical accounts. The range of the use of the structure will be discussed below.

The methods I use to identify and describe the structure and its uses are those of Form and Redaction Criticism, which I have already applied to prose and poetry in other Polynesian literatures (Charlot 1977, 1983, 1985, 1987a). Put most simply, those methods enable one to identify the literary forms and describe their structures in a given literature and to analyze how they are used.

I will demonstrate from a wide variety of texts that the basic structure of the Samoan single story form can consist of the following elements: title

or titular sentence, introduction, time reference connection to the narrative, the narrative itself, one or more conclusions, and a terminal sentence. Simple working definitions of these terms are:

1) *Title or titular sentence*: a phrase or sentence that announces the work about to be told by mentioning it or naming it; e.g., "This is my story," "This is the story of Nāfanua," or "The Story of Nāfanua."

2) *Introduction*: a section that provides general information necessary for the understanding of the work, such as characters, names, positions, location, historical situation, and habitual activity.

3) *Time reference connection to narrative*: a phrase that connects the general information of the introduction to the particular events narrated.

4) *Narrative*: a section in which the action or the events of the story are recounted.

5) *Conclusion*: a section that states the point or the usually abiding results of the action narrated.

6) *Terminal phrase or sentence*: a sentence that states that the story is finished or a phrase that expresses the same point.

All these structural elements can be expressed with the aid of traditional, stereotyped expressions.

I have already identified and defined these elements in Hawaiian literature (Charlot 1977). All the above elements need not be present in a single text, but they occur frequently enough to be recognized as traditional. Their presence in texts collected from around 1835 (Pratt 1889: 447) to today and their use even in a nonsense story⁶ demonstrate their importance.

Story forms and structural elements are used in a story-telling process that is creative, that is, they are subject to personal and even idiosyncratic variation. The description of an individual's use of forms and elements is an important part of the definition of his or her style. One of Even Hovdhaugen's informants, Moti Afatia, uses a traditionally formulated introduction delimited by a time connection to the narrative; whereas Hovdhaugen's main informant, Ali'imalemanu Falē, groups his introductory material in the traditional place, but can formulate it with unusual informality. A story-teller can also adapt his tale to his audience.

I will give first some short, simple examples of story forms and then discuss each structural element in more detail. The reader is asked to consult the original texts along with this article; I will

5 For the texts collected by Powell, see Editors 1892: 273; Fraser 1898: 28 f.

6 Moyle 1975: 244; the first sentence is the introduction followed by the narrative.