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Folktales Genre in Border Area of Indonesia- Timor Leste: A Study of Oral Literature

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Abstract

Literature and the local culture of a society are closely related to the traditions of the community itself. The study of folklore, in this study, aims to describe the genre of folklore. This study uses the theory of oral literature, which is mapped into the folktale genre. The research method is descriptive qualitative. The results showed that the folklore genre in the border area of Indonesia- Timor Leste is divided into three genres, namely legend, myth, and fairy tale. The legend returns eight stories, namely: 1) four legends from North Central Timor (NCT) Regency, namely *Kol Kit Nel*, *Fatunua*, Origin of *Oename*, *Fatuteke*; 2) two legends from Belu Regency, namely *Wekatimun* and Teak Nenuk Forest; 3) two legends from Malacca Regency, namely *Taeberek*, and *Builaran*. The myth genre folklore opens four stories: 1) *Abstinence in Eating Dog Meat*, *Oeleu and Fautleu* from NCT Regency; 2) *Mota Benenain* and *Wewatais Halion Haitimuk*, are from Malacca Regency. The tale of six stories: 1) *The Tale of Two Friends*, the *Leaf Caterpillar Man* comes from NCT Regency; 2) The tale of the *Magic Stone*, and *The Bird and the Cow*, from Belu Regency; 3) *Earthquake* Fable from Malacca Regency. The folklore genre shows the community's identity that owns the story in *NCT* Regency, *Belu* Regency, and *Malacca* Regency on the Indonesia- Timor Leste border area.

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1. Introduction

Each country has its own identity and characteristics that distinguish one country from another. Indonesia is a country that is very rich in folktales (Amin & Nasir, 2021). This research was conducted by focusing on the folktale genre in one of the eastern regions of Indonesia, namely in North Central Timor (NCT), Belu, and Malacca on the Indonesian-RDTL border.

Oral literature includes literary expressions of citizens and cultures that are spread and transmitted orally (Finnegan, 2012; Anfa & Setia, 2021). Human creativity in prose or poetry is conveyed orally by word of mouth (Okpewho, 1992). According to Seitel (1999), oral literature manifests a folktale spoken orally in various forms, ranging from myths, genealogical descriptions, fairy tales, legends to various stories about heroes. Stories like this are stories from ancient times that lived among the people and were passed down orally. As a type of oral literature, the folktale is a cultural expression of society through spoken language that is directly related to various aspects of culture and the composition of the values of that society (Langkameng & Latupeirissa, 2020). Folktale can also be interpreted as a cultural expression of society through spoken language directly related to various aspects of culture such as religion and beliefs, laws, economic activities, family systems, and the composition of the community's social values (Finnegan, 2012).

Stories and the tradition of telling stories are still alive in Indonesia today. Besides being used as a medium of entertainment and education, the folktale also stores and passes on ideas and values to the next generation (Thompson, 1977). Many studies of genres have been carried out based on literature searches by applying various theories and approaches. Initially, the term genre was used in literature to express the classification of something (Bawarshi & Reiff, 2010). Meanwhile, Bascom (1965) classifies the folktale genre into three groups, namely myths, fairy tales, and legends. To strengthen these differences, it is also necessary to state the characteristics discussed in myth (Kirk, 1970) which usually tell of the universe, the world, the first human, death, the typical shape of animals, topographical forms, natural phenomena, stories of the emergence of essential food ingredients such as rice, origin the origin of plants, the indications of cosmology and cosmogony, are onomatopoetic and so on (Bratayadnya et al., 2021). Myth contains sacred stories by the owner of the story about the role of culture and supernatural forces in creating new worlds, including objects, celestial beings, nature, animal and plant life, the life cycle of birth, maturity, and death. Myths are anonymous and are made into a culture that records a belief so that it can maintain the identity of the community that owns it; 2) Legend, considered to be accurate but not sacred, secular or worldly, seen as history, often distorted so that the authenticity of the story shifts, sometimes is paralogical, migratory or shifting due to word of mouth, tells the origin of place names, and the characters in the story are considered to exist, the setting of events in the story as known by the people who own the story; 3) Fairy tales, characterized by entertainment, contain lessons, moral values, opening and closing sentences are clichés, palace centric, about animals, anecdotes, about the joys and sorrows of human life, universal, characters in the story are created by the narrator (Tolkien, 1947).

2. Materials and Methods

The current folktale genre research was conducted using qualitative methods with descriptive analysis. Data is recorded from the oral story of folktales told by informants (Cf. Chen, 2019). The research locations are in three regencies on the border between Indonesia and Timor Leste, namely NCT, Belu, and Malacca. Types of data in the form of primary data and secondary data collected from informants. Data collection refers to Phellas et al. (2011), namely, observation, recording, interviews, and recording. Analyzing the data is done by transcribing the data into text form, then analysing with the techniques of identifying, classifying, interpreting, and exploiting in a detailed description based on the folktale genre in the form of legends, myths and fairy tales.

3. Finding and Discussion

The results of this study indicate three genres of folktale, namely, legend, myth, and fairy tale. The three genres come from three regencies, namely NCT Regency, Belu Regency, and Malacca Regency on the Indonesia- Timor Leste border. The genres are shown in the following Table (1).

Table 1
Folktale Genre of Three Districts.

No.	Folktale Origin	Genre Folktale		
		Legend	Myth	Tale
1	NCT Regency	a. *Kol Kit Nel* b. *Fatunua* c. The origin of *Oename* d. *Fatuteke*	a. *Abstinence in Eating Dog Meat* b. *Oeleu and Fautleu*	a. *The Story of Two Friends*
2	Belu Regency	a. *Wekatimun* b. Teak forest *Nenuk*		a. *Magic Stone* b. *Leaf Caterpillar Man* c. *The Bird and the Cow*
3	Malaka Regency	a. *Taberek* b. *Builaran*	a. *Mota Benenain* b. *Wewatais Halion Haitimuk*	a. *Earthquake*

3.1 Legend

There are eight folktales identified from the three regencies, namely: *Kol Kit Nel*, *Fatunua*, The Origin of *Oename*, *Fatuteke*, *Wekatimun* and *Jati Nenuk Forest*, *Taeberek* and *Builaran*. The eight folktales are genre legends because they follow the characteristics of the legends summarized by Guerini & Strapparava (2016), which are considered to be accurate but not sacred, secular or worldly, often distorted but seen as historical, sometimes onomastic, paralogical, migratory. or moving caused orally, telling the origin of the name of the place, and the characters in the story are considered to exist.

Kol Kit Nel

The legend of *Kol Kit Nel* is one of the folktales in the NCT Regency, which tells the origin of the Nube clan name. According to the story, the Nube surname begins with twins resulting from an illicit marriage between a man descended from *Kol Kit Nel* (a cockatoo) and a woman (a human child). The twins consisted of a boy named Nube and a girl named *Nel*. It is customary for the history of the birth of a name, object, or relic to come from their respective stories. Likewise, the *Nube* surname still exists and is used by their descendants.

Folktale *Kol Kit Nel* genre ia a legend. This is under the legend's characteristics reinforced by characters who exist in the real world, like the names contained in the story, namely the name Nube and *Nel*. In addition, the story is considered extraordinary because a human child is hatched by a

parrot, which then grows up and lives together with its partner, even having common offspring, like human life in general.

Fatunua

The legend of *Fatunua* comes from NCT Regency. The legend of *Fatunua* is the story of the surrender of land ownership rights to the first few people who occupied a place called *Fatunua*, on the condition that they were allowed to live and settle there if the processed land could be distributed to the King at that time. Furthermore, the King promised that no one would disturb them in that place. The people who occupied the place were Ba'i Man Bai Neno then handed over to the family surnamed Klaly, Lake and Natbais in exchange for *muti* (women's jewellery in Timor).

The story of the origin of the name of the place of *Fatunua* is what shows the characteristics of an identified legend so that the story of *Fatunua* is generated as a legend. The names of the characters in the story are names that are in the real world, such as the names of Klaly, Lake, Natbais.

The origin of Oename

The Legend of the Origin of *Oename* comes from NCT Regency, which tells of a disaster warning to a husband and wife through dreams and the sound of their favourite rooster crowing, which is named 'name', which is not heeded until they experience a disaster of drowning in the deep ocean. This was marked by a warning from the crowing of their favourite rooster while talking "*kokoreo kep oe tasi*" which means "*kokoreo* drowned in the sea". As quoted in the story, "the next day it rained non-stop so that the sea was high and almost filled their residence. Then, the husband took a mortar (a place for pounding rice) and tied it with traditional cloth, and drowned it into the sea. Immediately the seawater receded, and the rock stopped at a place in the north and has now become the village of Tuntun in the district of NCT". The name of the rock hill is taken from the word "oe" in the Dawan language, meaning water, and the name is taken from the name of their favourite chicken so that the word "*Oename*" is formed. This story tells the historical story of the emergence of the place name *Oename* which is still valid in *Tuntun*, *East Miomafo* District.

Fatuteke

Folktale *Fatuteke* comes from NCT Regency, which tells the origin of the place name *Fatuteke*. In the story, it is said that *Fatuteke* comes from two syllables in the Dawan language, namely *fatu* (stone) and *teke* (gecko). This is because there is a stone in that place that is colored like a gecko's skin, so when King Sbaat returned from Oekusi and nine other tribes founded a village in that place, they named it *Fatuteke*, which means gecko stone.

Fatuteke stories can be genred as legends because the naming of places is done according to the circumstances, pictures, or sounds that resemble them and are onomastic. In addition, there are historical elements that support the naming of the place. The historical element begins with the story of the division of tasks between three kings when catching buffalo game and the distribution of the meat from the game, causing the King of Sbaat to feel unappreciated and then go to the Indonesian-East Timor border Oekusi. After a long time, the King of Sbaat returned to settle at the scene of the previous misunderstanding with the King of Lake, and named the place *Fatuteke*, which means stone-coloured like a gecko's skin. Likewise, with the names of kings, the tribes in the story exist in the NCT Regency, namely the kings of *Lake, Bana, Ato*, and *Sbaat*; *Faentem, Maol, Tanik, Bani, Timo, Sife, Snak, Nepsa*, and *Paolbana* tribes.

Wekatimun

The *Wekatimun* Folktale comes from Belu Regency, which tells about the discovery of a spring called *Wekatimun* and being the residence of the local community around the spring. *Wekatimun*'s story begins with the journey of a grandmother and her granddaughter looking for firewood, and when they are tired or thirsty, they find cucumbers to pick and eat, but the ground under the cucumber tree is damp, and there seems to be water. Based on that, they, together with the residents, dug and found water, so the area was called *Wekatimun*, and to this day, there are still places and springs in Belu Regency.

The *Wekatimun* story is one of the legend genre stories. It is said so because the story is characterized by a legend, characterized by several things: secular, contains historical elements of the origin of the name of a place or water, and is paralogical. It is also onomastica because it is based on the combination of water and cucumber, which is centred in one place and is called *Wekatimun* in Tetun.

Nenuk Teak Forest

The folktale entitled Hutan Jati Nenuk was told by an informant from Belu Regency. The story of the Teak Nenuk Forest contains a very distinctive historical element. This peculiarity is marked by the story of the Japanese occupation of the indigenous people from 1942 to 1945 in Nenuk. Moreover, the legacy is a dense teak forest in Nenuk. In addition to telling stories about colonialism, there is also an element of education that began at that time.

The story of the *Jati Nenuk Forest* shows the characteristics of a legend so that it is categorized as a genre of legend for the Belu people. The story descriptions tend to contain the experiences of informants and other communities following the information provided, including the years of historical events of Japanese colonialism in Nenuk, Belu Regency at that time, and the relics of the colonial period in the form of teak forests along Nenuk, Naekasa Village, West Tasifeto District, Belu Regency.

Taberek

Taberek Folktale comes from Malacca Regency, which tells about the origin of the name *Taberek* beach. *Taberek*'s story begins with sacrificing a king named *Tae Berek* and his troops when fighting enemies to defend their territory. The struggle and sacrifice of the King and his troops were carried out by drowning themselves in a pool of seawater filled with crocodiles until they were killed. Likewise, the enemy was also chased by crocodiles up to Mota Bubu, the boundaries of Malacca Regency and South-Central Timor Regency. Following this event, in memory of the King for his sacrifice, the puddle of seawater up to the beach was named *Taberek* beach.

The *Taberek* story is categorized in the legend genre because it contains a historical event that is the basis for being named *Taberek* at a place. It is in accordance with the story's main character's name and role, namely the King of *Tae Berek*. In addition, the setting of events also shows the characteristics of a legend so that it is concluded as a legend.

Builaran

The story of *Builaran* comes from the Malacca Regency, which tells about the origin of the place name *Builaran*. The word *Builaran* comes from the Tetun language, which consists of two words bui (prison) and laran (in) to become *Builaran* which means in prison. It is said that the community

initially settled in a place called Laran, but because of the war, they fled and were detained in a place called Bui, which means they were detained there.

Based on the origin story of the name *Builaran*, this story belongs to the legend genre. Viewed from the language and history of naming places, indicating the characteristics of a legend. The language used is the Tetun language, which is part of the people of Malacca, Belu, even on the Indonesia- Timor Leste border, as the language users. Likewise, the name of the place where *Builaran* is currently located in the village of *Builaran*, Sasitamen District, Malacca Regency. Folktale *Builaran* is categorized in the genre of legend that is distortion.

3.2 Mite

There are four folktale genre myths identified: *Abstinence in Eating Dog Meat*, *Oeleu* and *Fatleu*, *Mota Benenain*, *Wewatais Halion Haitimuk*. The four stories are categorized in the myth genre because each story contains various things that are considered extraordinary and are believed to have mystical powers by the people who own the story. Myth is a folk prose story that is considered authentic or sacred by the storyteller. A god or demigod characterizes the mite. The events took place in another world or not in the world as we know it today and took place in the past. Myths usually tell of the universe, the world, the first humans, death, typical animal forms, topographical forms, natural phenomena, stories of the emergence of essential food ingredients such as rice, the origin of plants, indications of cosmology and cosmogony, are onomatopoetic and so on (Danandjaja 2007).

Abstinence in Eating Dog Meat

The story of *Abstinence in Eating Dog Meat* is one of the stories originating from NCT Regency, genred in the myth genre. The story is genred as a myth because it tells the local people that dogs of any form are their best friends. This was also marked by the agreement between the grandfather and the dog's incarnation that the descendants and tribes of the grandfather were not allowed to eat dog meat because if violated, people who eat dog meat will suffer from skin diseases such as scabies all over the body.

The myth describes something impossible if measured by logic. Nevertheless, in the story, the people who own the story, especially the Amseijao tribe, confirmed that they did not eat dog meat for fear of getting sick. That belief cannot be denied by anyone who is not the owner of the story. This is because the Amseijao tribe itself has sanctified the covenant in their lives. In addition to the myth indications shown in the story, there is also the form of an animal that turns into a half-human which cannot be accepted by common sense, but that is the dominant form of the story to form the belief system of the people who own the story. Ammerman (2013) argued that sacred stories that support a belief system or religion, myth is related to the belief in which the myth is located. If it grows and develops, the myth is accepted as truth. Thus, the story of Abstinence Eating Human Meat is concluded as a genre of myth because it grows and develops and is even considered truth by the story owner in the Indonesia- Timor Leste border region.

Oeleu and Fautleu

The story of *Oeleu and Fautleu* originates from the NCT Regency. The story is of a mythical genre because it contains many records of people's beliefs about God in the sky or called Uis Neno or also called the creator God Usi Apakaet, God of the Earth/nature or called Uis Pah, and ancestors or what is called Bee-Nai, Smanaf- Smanaf (ancestors and all those who have passed away). The community's belief in the story aligns with the real world of the people who own the story. Until now, some of the Meto/Dawan people have always performed traditional rituals to respect and ask for protection and

blessings from Uis Neno, Uis Pah, and their ancestors. As stated by Taum (2004:171), the beliefs of the Dawan community consist of Uis Neno God or the ruler of the sky or the highest form that gives coolness and life; Lord *Uis Pah* or ruler of the earth, or the universe; and ancestors or so-called *Pah Nitu* (spirits of the dead) who are believed to reign in the world and live in forests, rocks, springs, big trees and mountains. The Dawan people believe that Pah Nitu or the spirits of people who have died play a role in human life because they are often considered the link between humans and Uis Neno or the highest God.

The cosmological life of the local community believes in the power of God, and all of that is summarized in the story of *Oeleu and Fautleu*. As stated in the story, the preparation of wood symbolises local people's offerings to God in the sky, God on earth, and ancestors, and the wood is called Hauteas, with three branches. The three branches of the Hauteas represent symbols of power. However, in the story told, apart from the rulers of the sky and ancestors, it is also mentioned that the holders of power in the world are called kings or governments. The three branches of the Hauteas are considered symbols of intermediaries between humans and God for them.

According to the story, *Oeleu and Fautleu* come from the power of water and stone because oeleu itself means sacred water, and fautleu means sacred stone. Hauteas are used as wooden offerings in carrying out special rituals for the local community. The ritual is usually done to raise a request for life, fertility, welfare, safety, and many things that when one wants to start something, one has to go through the ritual. Thus, the story of *Oeleu and Fautleu* is classified in the genre of myth, with the characteristics inherent in the story. These characteristics include the existence of cosmological characteristics of human relationships with the world of the universe, ancestors, and the supreme ruler God; there is a justification for people's beliefs which until now are still carried out as a cultural tradition that becomes the identity of the community that owns it, especially in the Indonesia- Timor Leste border area.

Mota Benenain

Mota Benenain is one of the folktales originating from the district of Malacca, which tells about the origin of the naming of the bridge on the Benenain river in the district. According to local people's beliefs, especially the Mamulak tribe, their ancestors came from crocodiles, so that in this area, crocodiles are greeted with respect, unlike crocodiles in general which are considered ordinary animals in other places. Crocodiles who live in the Mamulak tribal area are greeted by the King's grandfather or grandmother, which is called Bei Nai in the local language of Malacca. In ancient times, there were two commanders (meo) who had supernatural powers. Both were accused of stealing silver mixed with gold by burying them in bananas and then swallowing them. For fear of being punished by the King, the two fled, plunged into the sea, and turned into crocodiles. The Mamluk tribe shows respect for the two meo by giving the name Benenai to the river and bridge and performing special rituals to communicate with them.

In the story, the ancestors of the Mamulak tribe came from crocodiles and were considered sacred, so the King of Liurai Malacca in ancient times appointed this tribe to be a prayer leader. The main task given by the King to this tribe is to lead prayers in royal rituals. One of the things that were done was "Foti Hamulak" leading a prayer when the King died. For this reason, this tribe was baptized by the King with the name of the Mamulak Liurai tribe. Therefore, the story of Mota Benenai is genred as a myth.

Wewatais Halion Haitimuk

Wewatais Halion Haitimuk is a folktale from Malacca district which tells about the belief in the *Wewatais Halion Haitimuk* spring. This spring is considered sacred, it cannot be used carelessly

because it has a story behind the creation of the spring. The spring is believed to have come from a cloth owned by a grandfather named *Bei Seran* who went to the wilderness and put the cloth on the ground, and when continuing his journey, the grandfather forgot to take the cloth when he realized that the cloth was left in the forest, he said goodbye to his family and returned to the forest to get the cloth. Nevertheless, the cloth was not found again in its original place. On the contrary, what was found was that the cloth had turned into a puddle of water. Then he dug the hole, and a rushing spring appeared. Grandpa *Bei Seran* stuck a stick of *kusambi* (Schleichera oleosa) wood, and also put a sheet of betel leaf and a betel nut, then he worshipped the spring while saying, "if the cloth turns into water, then the spring is made taboo so that the water only turns into water. It is now used for the ritual of blessing the traditional house, *Hamis* (incorporating young corn in the traditional house), and *Haktolok* (cutting the hair of the eldest child), and taking the water must also go through a special ritual". Finally, *Bei Seran* gave the name of the spring with the name *Wewatais Haloin Haitimuk*. *We* mean water, *Watais* means cloth, *Halion* is the birthplace of *Bei Seran*, while Haitimuk is the location where the water is located.

Until now the spring is known by that name. This folktale is genred as a mythical story that is believed to be passed down from generation to generation by the people of the Malacca district on the Indonesia-Timor Leste Border.

3.3 Fairytale

Fairy tales are one of the genres of folktales that talk about entertainment, lessons, moral values, opening and closing sentences are clichés, palace centric, about animals, anecdotes, about the fairy world, about the life of human ups and downs, universal, characters in the story are created by the narrator is not considered to have happened. Five stories have been identified: *The Story of Two Friends*, the Leaf Caterpillar, the *Magic Stone*, *The Bird and the Cow*, and the *Earthquake*.

The Story of Two Friends

The Story of Two Friends is a folktale from the NCT district. When viewed from the story's content, this story contains elements of comedy or entertainment that make people who read or hear this story laugh because of the humour caused by the characters or characters in the story. This story tells *The Story of Two Friends* with unique and contradictory body shapes. One has a pointed head shape so that it is called a pointed-headed master, and the other has a pointed butt shape, so it is called a pointed-bottomed master.

One day, when they wanted to eat coconuts, Mr Sharp-headed climbed a coconut tree, and when he reached the top, his head was stuck on a coconut tree branch so that he was hanging on a tree. The Pointed-Ass Master, who saw the incident, could not hold back his laughter, so he burst out laughing and unconsciously, he was stuck on the ground because of his pointy ass. This story is a fairy tale because it is a story full of fantasy (fiction), so that it is considered by the public as something that does not happen and is characterized by entertainment, contains lessons, the narrator creates characters in the story.

The Magic Stone

The folktale, entitled the *Magic Stone*, comes from Belu district, categorized as a fairy tale. Referring to the characteristics of a fairy tale, the story of this *Magic Stone* is a folktale that has been believed by the people of Belu district for generations and is considered to have happened in ancient times. The story is no longer the story of one person or the story's owner who has passed away but has become the property of a community in Belu district which is told from generation to generation.

They believe that this story happened in the past and is a form of cultural and literary wealth of the local community. However, if told to people from outside the Belu district, the story will not have happened because it does not make sense logically. If examined from the story, that a king cursed the entire population to fall ill, then there was a 12-year-old boy named Joseph who was not affected by the curse and dreamed of meeting an angel really beyond common sense. Then the nymph gave instructions about a *Magic Stone* that could heal all residents even though the stone was as small as a marble.

In the story, the stone is guarded by a snake who can understand human speech, namely Joseph, who asks the snake for mercy to give the stone he is guarding. Then the snake felt compassion and gave the stone to Joseph. With the stone in an instant, all the residents were healed.

The story is also unknown when it happened and is palace centric because the characters in the story are the King and his people. Listeners of this story can also draw lessons or moral values from the characters of the King, the people, Joseph, and the serpent. In addition, the story of the *Magic Stone* can be used by parents or teachers to remind children or students to imitate the correct character according to the description of the character being told.

Earthquake

The *Earthquake* Folktale comes from Malacca Regency, which tells about crickets (kolbete) who told Maromak that all humans who inhabited the earth had been destroyed, only he was still alive, he was unable to bury them anymore because there were too many of them in order to make Maromak want to shake the earth or shake the earth.

Earthquake Folktale is genred as a fairy tale because it has the characteristics of a fairy tale. The story of the *Earthquake* tells the story of an animal, namely a cricket (kolbete), telling his complaint to Maromak with the aim that Maromak wants to shake the earth or shake the earth. In addition, the name Maromak (God or the Creator) used in the story is a God whom the people believe of Malacca. The word Maromak in Tetun as God is a source of faith for the people of Malacca in particular and all Tetun users around the border between Indonesia and Timor Leste.

Leaf Caterpillar Man

Folktale *Leaf Caterpillar Man* comes from Belu Regency, which tells the story of a husband and wife with a girl who always plays with leaf caterpillars. They play together until they grow up and can talk. Until one day, the husband and wife forbade Putri to play with the caterpillar. So he was sad. When he turned around, the caterpillars were no longer visible.

Nevertheless, a handsome young man stood beside him. Suddenly the young man disappeared. In its place again looked the caterpillar leaf. He had turned into a handsome young man, and the girl was happy. The young man forbade the girl not to tell her parents about her transformation because she would no longer change shape. When evening came, his parents came home who were surprised by the presence of this handsome young man. In the end, the girl's mother and father married them both off.

Nevertheless, at the end of the story, the next day, when the day began to light, the princess had disappeared. It was seen, there was just a big leaf caterpillar sitting in their bed. They also brought residents from the village, then burned the house. Leaf caterpillars and daughters burned to death.

Folktale *Leaf Caterpillar Man* is a fairy tale characterized by entertainment, containing lessons, moral values, opening and closing sentences are clichés, about animals, anecdotes, about the ups and downs of human life, the narrator creates the characters in the story. In addition, the opening sentence "In a village there lived a husband and wife" is also a cliché.

The Bird and the Cow

The Folktale "*The Bird and the Cow*", comes from Belu Regency, which tells about a bird that invites the cow to play in hiding. The cow told the bird to close her eyes so she could go back and hide in the tall grass, then the bird called the cow to look for it. Then the bird flew to look for the cow and was found in the grass. After finding the cow, the bird told the cow to close her eyes so that the bird could hide. Then the cow closed her eyes, and the bird hid in the neck of the cow, and the cow looked for the bird here and there but did not find the bird. The cow again called the bird to come out, and before the bird came out, the bird kicked the front tooth of the cow until it broke. Until now, the cow has no front teeth. This story contains entertainment, lessons, and tells about animals. Storytellers created the characters in the story from Belu Regency to categorise them as fairy tales.

4. Conclusion

Folktale genre of legend originating from three districts totalling eight folktales. There are four stories from NCT Regency: *Kol Kit Nel*, *Fatunua*, Origins of *Oename*, *Fatuteke*; From Belu Regency, there are two folktales, namely *Wekatimun* and *Jati Nenuk Forest*; while from Malacca district, there are two folktales, namely *Taeberek* and *Builaran*. The myth genre folktales identified from three regencies consist of four stories: Pemali Eat Danging Dogs, *Oeleu and Fautleu* from NCT Regency, *Mota Benenain*, *Wewatais Halion Haitimuk*, from Malacca Regency. The fairy tale genre consists of six stories divided into three districts: *The Story of Two Friends*, The *Magic Stone*, The *Leaf Caterpillar Man*, *The Bird and the Cow*.

Legends, myths, and fairy tales dominate the folktale of Timorese society in general, but stories of the legend genre are more than myths and fairy tales because they are related to the origin of naming places; the name of the character in the story that is the same as the names of the local community, or tribe; seen as history, is onomastica. Myth genre stories are related to cosmology, the relationship of people's beliefs with God as the supreme ruler, the universe, and ancestors, symbolized through the supernatural power of objects or figures who are considered to have power. The story is a fairy tale genre, dominated by animal stories, palace centric, and fictional. These stories have a degree of similarity, especially in the genre of legend in the three regencies on the border between Indonesia and Timor Leste.

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