Typology of Myth Between the Legend of Lake Toba and the Creator of Lake Chala

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ABSTRACT

Mythology or myth is an important part of the study of literature. A comparative study of two literary works written in the same language and originating from the same cultural context is not a valid application of this field. This study employs a comparative literature methodology to examine the similarities, differences, and classifications of myths associated with the Legend of Lake Toba and the Creator of Lake Chala. This research utilized a comparative literature framework to analyse the myths associated with the research subjects. This study employed a qualitative research design utilizing descriptive analysis and library research. Both narratives employed the established plot structure identified as Freytag's pyramid. Despite the narrative differences, the plots of the two stories are theoretically analogous. The Legends of Lake Toba and Lake Chala exhibit significant similarities, particularly in their narrative structures, cautionary motifs, and consequences of unmet obligations. Based on the noted similarities and differences, particularly in the plot, the authors concluded that both The Legend of Lake Toba and The Creator of Lake Chala fit within the speculative and explanatory (etiological) category of myths.
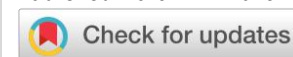
1. Introduction

Folklore is an oral tradition passed down through generations. It is a powerful tool for preserving cultural identity and transmitting moral values, beliefs, and social norms. The transmission of oral folklore from one generation of society to the next represents a cultural phenomenon (Kurniawati et al., 2024; Fairuz et al., 2022; Abbas et al., 2023; Sulastri & Hakim, 2024). Myths, a significant subset of folklore, provide imaginative narratives that explain natural phenomena, societal behaviors, and cultural origins. These stories capture the perspectives, spirituality, and historical consciousness of the communities that produce them, reflecting their worldview.

As cited in Pillai & Kaushal (2021), in A Glossary of Literary Terms/Seventh Edition, Abrams (1999) described myths as collections of narratives that were once regarded as appropriate by their respective cultures, offering explanations for social customs and behavioral norms. In this way, myths act as cultural anchors, shaping the collective identity of a people and offering insights into their values and traditions. Myths occur within a community or traditional culture and are not written down. Myths utilize distinct patterns in both language and narrative structure. Folklore is created from the imagination and/or adapted from true stories into a fantastic life journey imbued with moral values and social norms.

Folklore serves as a mirror of cultural identity, embodying the rich tapestry of both global and local heritage. Folklore goes beyond specific communities to reflect the shared experiences of humanity, highlighting universal themes like creation, morality, and the connection between people and the natural world. At the same time, folklore reflects the unique characteristics of specific regions, including their historical experiences, social norms, and environmental contexts (Ghilas, 2023; Abbas et al., 2023.; Junaid et al., 2024; Kyeongjae et al., 2025). Folklore is recognized as an essential element of intangible cultural heritage, as it preserves wisdom, traditions, and values that might otherwise be lost in modernization and globalization. The authors highlight the essential role of folklore in preserving cultural diversity and enhancing global heritage. It serves as a mirror of various communities' unique identities while promoting mutual understanding among them (Kopnický, 2022; Irmayani et al., 2024; Mochammad et al., 2025).

The worldwide significance of myths highlights their universality, while each story has distinct cultural and regional characteristics. The Legend of Lake Toba in North Sumatra, Indonesia, and the origin of Lake Chala on the Kenya-Tanzania border illustrate this dualism, recounting the formation of their respective lakes through motifs of treachery, curses, and supernatural occurrences. The narrative of Lake Toba revolves around a cursed princess who transforms into a goldfish. In contrast, Creator of Lake Chala recounts the story of a mysterious woman whose curse creates the lake and

serves as a warning of its perils. These folklores elucidate the origins of the lakes while imparting moral and social precepts that represent their civilizations.

The choice of Lake Toba and Lake Chala as the research subjects results from their rich mythical stories and portrayal of different cultural settings—Southeast Asia and East Africa. While Lake Chala, albeit less known worldwide, maintains excellent cultural value and is underused in comparative literature, Lake Toba is a pillar of Indonesian mythology. This study aims to underline universal themes, unique cultural features, and the kinds of myths by juxtaposing various myths.

This study employs a comparative literature methodology to examine the similarities, differences, and classifications of myths associated with the Legend of Lake Toba and the Creator of Lake Chala. Comparative literature constitutes a unique field within literary studies. Damono (2015) asserts that linguistic differences are a fundamental aspect of the discipline. Similarly, Wellek and Warren (1993), as presented in Budianta's translation of the Theory of Literature, analyse the interconnections among works from various linguistic and cultural traditions. They aim to determine the interrelationship and influence of these works on each other (Wellek & Warren, 1993).

Remak (in Stallknecht et al., 1990) broadens this scope to encompass the examination of similarities, differences, themes, genres, and styles, thereby establishing it as an appropriate framework for this investigation. This methodology examines the narratives in conjunction with the cultural, historical, and social contexts that influence these myths. The significance of this research resides in its capacity to enhance cultural preservation and foster intercultural comprehension. In a time when conventional oral storytelling may be eclipsed by contemporary global influences, research such as this highlights the significance of myths as vessels of cultural knowledge. By emphasizing underexplored tales such as that of Lake Chala, the research addresses a deficiency in the comparative examination of global folklore. Moreover, it provides insights into how groups throughout view analogous topics, such as betrayal, curses, and natural phenomena, through their distinct cultural perspectives.

The study of myths and mythology has been a rich topic of academic investigation, with scholars delving into their cultural, literary, and philosophical implications. For example, in a comparative study of Chinese and Arabic mythology, Xinyu and AL-Muhsin (2020) emphasize myths as representations of cultural consciousness that influence people's spiritual and moral lives. Similarly, Azizah (2015) looks at how myths are represented in modern writing, using Andrew's (In Yeniswari, 2009) myth typology to identify and evaluate mythological aspects in Rick Riordan's The Mark of Athena. Tuwo's (2016) analysis of Mitch Albom's The Timekeeper uses Primić's (2013) typology of mythology to analyze how legendary occurrences appear in contemporary tales.

The studies illustrate the persistent significance of myths in traditional and contemporary contexts, highlighting their capacity to connect historical and cultural gaps. Despite extensive research on myths within individual cultural traditions or their reinterpretations in contemporary works, there is a relative scarcity of studies employing a comparative approach to analyze myths across different geographical and cultural contexts. Additionally, the author will select an alternative theory to analyze the types of myths present in these two tales, specifically the three categories theory proposed by (Kirk, 1973). This gap presents an opportunity to enhance the field of comparative literature by contrasting myths from various continents to reveal common human experiences and distinct cultural expressions.

This study differentiates itself by analyzing the myths of Lake Toba and Lake Chala, originating from distinct cultural and geographic contexts. This research employs a comparative framework to examine the similarities, differences, and typologies of myths in the two selected stories, contrasting with previous studies focusing on myths within a single tradition. This study integrates Kirk's (1973) typology of myths to classify narratives and uncover their deeper cultural and philosophical foundations, thereby contributing to the expanding field of comparative mythology research.

1.1 Myths

The term 'myth' is derived from the Greek word 'mythos,' which means 'story.' While it may contain historical elements, it does not necessarily embrace the whole truth (Morris & Powell, 2014). Attebery (2014) posited that myth involves gods or godlike beings that may be hapless or humanly fallible and that it also takes place in heaven or on earth. Myth is a narrative that is transmitted and reinterpreted within a social context. One example is the story of Oedipus, who married his mother (Morris & Powell, 2014, p. 127; Sabila et al., 2025; Mahdori et al., 2025).

According to Morris and Powell (2014), myth can be classified into three categories: myth, legend, and folktale. Myth is a narrative in which deities are responsible for creating the universe and establishing its fundamental principles. A legend is a narrative that recounts the exploits of heroes and the history of humanity. In contrast, a folktale is a fictitious

account that conveys moral guidance. A novel may be considered a myth, as its characters may be perceived as symbols of enduring human states or impulses. These characters may represent particular incarnations of universal truths, which may be realized for the first time through reading. A novel's mythic or symbolic intention may manifest less in its structure than in its details. While these details may appear naturalistic, they are, in fact, something more. This is according to (Kuiper, 2011; Faisal et al., 2025; Sachiya et al., 2025).

Frye (1961) attempted to establish a relationship between myth and fiction (literature). He proposed that the connection between myth and literature could be elucidated by examining the genres and conventions of literature. He posited that myth is an integral element of literature, a certain type of story with an anonymous author. He further suggested that myth would naturally have the same kind of appeal for the fiction writer that folk tales have (Hasyim, 2016: 47). Within myth is a special category of seriousness, the people believed to have happened or to have some exceptional significance in explaining certain features of life, such as ritual (Frye, 1961). It can be argued that Frye subjected reading myth to the same criteria as reading fiction.

In addition, Bastian and Mitchell (2004) state that folktales are sometimes considered a subdivision of myth, and myths are sometimes thought to be branches of folktales. As Kirk (1973) stated, myths serve a purpose beyond simply telling a story, whereas folktales tend to reflect a simple social situation. Myths are commonly defined as stories that attempt to explain something, such as a natural phenomenon or the origin of the world; myths are stories about gods and goddesses or heroes and heroines; myths are stories used to educate or to provide guidance by sharing collective knowledge or experience (Williams & Mitchell, 2004).

In T. S. Eliot's metaphysics, myth can convey established tradition while composing ideal literature (Hasyim, 2016). As Eliot himself asserted, the ideal literature must align with the tradition of earlier authors. Myth serves as the conduit for this process. Frye (1961) posited that literary shape could not originate from life; rather, it emerges from literary tradition and, ultimately, from myth.

1.2 Kind of Myths

According to Andrew in Yeniswari (2009, p. 9), there are various types of myths.

a) Rebirth myths of archaic traditions typically portray a cyclical understanding of the world, nature, and humanity. According to Australian Aboriginal myth, man's reincarnation occurs at the moment of his birth. At his initiation, he reenters sacred time, and through his burial ceremony, he returns to his original "spirit" state. Numerous tribal peoples hold similar beliefs, and their myths are expressed in terms of cosmic cycles. Special myths are narrated in many places in preparation for initiation procedures.

b) Eschatological myths are a part of theology concerned with what are believed to be the final events of history or the ultimate destiny of humanity. This concept is commonly called the "end of the world" or "end time." The majority of contemporary eschatological and apocalyptic beliefs, both religious and secular, posit a violent disruption or destruction of the world. In contrast, Christian and Jewish eschatology views the end times as the consummation or perfection of God's creation of the world. For instance, according to ancient Hebrew belief, life progresses in a linear (and not cyclical) manner; the world began with God and is constantly headed towards God's final goal for creation, which is the world to come.

c) social myths serve to reinforce or defend current social values or practices. To illustrate this point, we may consider Ryan William's book, Blaming the Victim. The following notes from pages 20-21 of this book exemplify a social myth: "In the late nineteenth century, another ideology of injustice emerged in America. This ideology, known as Social Darwinism, appeared rational and just to those who espoused it. It is difficult to imagine a more fitting alliance between this ideology and the actions and purposes of the robber barons, who descended like piranha fish on the America of this era and picked its bones clean. Their unethical operations netted them not only hundreds of millions of dollars but also, perversely, the adoration of the nation. In any more rational land, including today's America, the behavior in question would have resulted in the individuals in question being imprisoned. However, in this instance, they were lauded as the epitome of a modern industrialist. Furthermore, the philosophy that justified their actions was that John D. Rockefeller could stand up and preach it in church.

d) The Trickster's myth is one of the most entertaining characters in world mythology. Typically male, they delight in breaking rules, boasting, and playing tricks on humans and gods. The majority of tricksters are shape-changers who can take any form, though they often appear as animals. Trickster plays a prominent role in African and Native American mythologies. They can also be found in the myths of Europeans, Asians, Pacific Islanders, and the Aborigines of Australia.

It can be observed that certain deities, demigods, and heroes from various cultures possess characteristics commonly associated with tricksters. These characteristics are collectively referred to as "trickster myths." One such deity is Eshu, a prominent figure in African mythology. Additionally, the myth of a trickster spider named Arachne is prevalent in West African folklore. In these tales, Arachne is depicted as a cunning individual who serves as an assistant to the gods. However, there are instances where Arachne is depicted as attempting to deceive the gods. Examples of trickster characters include the Norse god Loki, the Greek god Hermes, and the Native American Coyote, who is prominent in the myths of many tribes. (Andrew, 2009; 6).

Additionally, according to (Primić, 2014) and Tuwo (2016), there are a few types of myths based on types of explanations related to the beginnings of the world and natural phenomena. They are Nature Myths, Hero Myths, and Greek Myths.

a) Nature Myth

Nature myths encompass narratives that elucidate the cyclical nature of seasonal change, the earth's formation, the appearance of constellations, and the movements of the sun and earth. The Greek myth of Demeter and Persephone elucidates the phenomenon of seasonal change. In Greek mythology, Hades, the god of the underworld, abducted Persephone, his bride, and Demeter, her mother, mourned for her daughter so intensely that she petitioned Zeus to intervene (Primic, 2014, as cited in Tuwo, 2016).

b) Hero Myth

The hero myths, found in many cultures, do not attempt to explain anything at all. These myths exhibit some of the same qualities as wonder stories. The hero is assigned tasks or, like Heracles, labors to accomplish. Frequently, the gods assist or hinder a particular mortal, whether favored or disliked. A defining characteristic of the hero or heroine is their willingness to accept dangerous assignments, accomplish the quest, or die in one last glorious adventure.

c) Greek Myth

Greek myth comprises many stories of gods, goddesses, heroes, and monsters. The Greeks were the first to perceive their deities as analogous to themselves. Those who embodied the divine could perform any action humans could, but on a far more formidable scale. Although immortal, the gods freely entered mortals' lives, assisting or impeding them, contingent on their particular moods. Their strength was considerable, as was their wrath (Primić, 2014).

Increasing in amount according to Kirk (1973, p. 252-261), there are three categories or concepts of myths that Kirk proposed. The first types he proposed are primarily narrative and entertaining; the second is operative, iterative, and validatory; the third is speculative and explanatory (etiological). For the first typology, all myths are stories and depend heavily on their narrative qualities for their creation and preservation. Nevertheless, myths that are exclusively narrative and seem to have no speculative or operative content, such as those that are rare or belong to folktales and legends, are preserved through their appeal as neat and simple tales or as reflection relics of the past. Legendary myths are not only told for entertainment but can also belong to the second typology (Kirk, 1973). The second category comprises operative, iterative, or validatory myths, which are believed to be able to effect global transformation. These myths are characterized by regular repetition during ritual or ceremonial events to foster desirable continuity within nature or society (Kirk, 1970, pp. 254–255). These myths are believed to possess the capacity to effect change, whether in the form of curing illness, maintaining a king's power, preparing for hunts, inducing rain, or facilitating the progression of individuals through the cycle of life. The second category encompasses model or charter myths, which, as Kirk notes, validate, document, and legitimize the customs and institutions of a particular people. The third category comprises explanatory or speculative myths. These may include etiological myths, which seek to explain the origin of natural features, animals, or objects, or complex narratives that endeavor to address profound questions that have long perplexed humanity, such as the causes of natural disasters or the reason for human mortality.

Hence, the writer will instead examine the two objects of research's types of mythology based on Kirk's (1973) explanation of myth typology.

1.3 Comparative Literature

As Endraswara (2010) asserts, it is essential to consider the manifestations of modern life and the historical background of literature in comparative literature. Alternatively, examining the historical journey of literature and any surrounding history is necessary. Consequently, literary studies can be demonstrated to present a multitude of challenges and opportunities (Endraswara, 2010). Furthermore, Endraswara (2010) has outlined several theoretical considerations

from his cited books. These include the following: (1) that comparative literature must utilize theories that can maintain the identity of a literary work as a short story; (2) that literature and other theories must be combined to overcome the boredom of comparative literature; (3) that theories of study that adhere to positivistic and naturalistic understandings must be arranged systematically, logically, and meaningfully, and (4) that 'wet' theory, which can open up the aesthetic and pragmatic insights of literature, is worth using.

2. Methodology

2.1 Research Design

The primary theoretical framework of this research was comparative literature, which analysed the myths of the research objects. This research was approached using a qualitative research design based on descriptive analysis and library research. Creswell & Creswell (2017) define qualitative research as exploring and understanding the meaning individuals or groups ascribe to a social or human problem (Creswell & Creswell, 2017). The writer identified the similarities and differences in myths between two myth stories between Indonesia and Africa. The researcher used the selected approach and the research design to determine the similarities, differences, and myths surrounding the objects. The researcher used some books, including the tales themselves, as the main sources and read other sources such as journals, books, and internet sources to aid this study in increasing the knowledge and the findings.

2.2 Research Object

The objects of this study were two prominent folktales: The Taveta Mystic: The Origin of Lake Chala Creator and The Legend of Lake Toba. These narratives were chosen for their cultural and literary significance and their potential for comparative analysis.

The Legend of Lake Toba, originating from North Sumatra, Indonesia, is a well-known folklore within the Batak community. The story recounts the formation of Lake Toba and Samosir Island, centered on the story of a cursed princess who transforms into a goldfish and the betrayal that triggers a catastrophic event. This tale reflected the rich mythological traditions of Southeast Asia and served as a cultural cornerstone for the Batak people, symbolizing themes of loyalty, betrayal, and supernatural intervention. The Legend of Lake Toba story was obtained from the Indonesia Kaya website, a culture information portal by Djarum Foundation (Indonesia Kaya, 2011).

The Taveta Mystic: The Origin of Lake Chala Creator is a narrative that describes the creation of Lake Chala following the curse of a mysterious woman who, after being persecuted by one clan and accepted by another, brings about a transformative and catastrophic event. The story embodied themes of justice, retribution, and the supernatural, offering insights into the spiritual and moral values of the Taveta community. The Taveta Mystic: Creator of Lake Chala was retrieved from Google Arts & Culture and written by Shuuja Stories (2020), an organization from Africa that produces and spotlights the folklore and cultural icons focusing on Kenya.

By selecting these two folktales, this study aimed to explore their underlying myths, similarities, and differences in both cultures and contexts through comparative literature. Despite originating from vastly different regions—Southeast Asia and East Africa—both narratives exhibited rich storytelling traditions that highlighted universal human experiences while also reflecting the unique cultural values of their respective communities. These objects of study were well-suited for identifying similarities, differences, and typologies of myths, as they offer a compelling intersection of cultural, literary, and mythological dimensions.

3. Result and Discussion

This study examines the myth typology between two stories: The Legend of Lake Toba and The Creator of Lake Chala. Kirk (1970) categorizes myths into three types: narrative/entertaining, operative/validatory, and speculative/explanatory. Both myths fit multiple categories. The comparative literature theory is employed to determine the myth typology between two research objects.

Furthermore, this study will also determine the typology of myth using the element of fiction, especially plot, to bridge and as the additional analysis tool.

3.1 Similarities and Differences

The Legends of Lake Toba and Lake Chala demonstrate notable parallels, especially in their narrative frameworks, cautionary themes, and repercussions of unfulfilled commitments. Each narrative features an enigmatic female character

whose destiny is linked to the creation of a lake. In The Legend of Lake Toba, Putri, a woman rescued by a farmer named Toba, establishes a stringent condition for their marriage—her identity as a fish must be kept confidential:

Data 1

"Namun ada satu syarat bagi Toba sebelum menjadikannya istri, yaitu merahasiakan asal-usul sang putri dari seekor ikan."

Similarly, in The Tale of Lake Chala, an unidentified mysterious woman warns a clan of impending disaster after experiencing mistreatment:

Data 2

"The following day, the mysterious woman woke up happy but warned the Mnene clan about the curse and calamity she was going to bring upon the clan who had chased her away."

The theme of a curse and its consequences is central to both legends, where the failure to honour a promise or extend kindness leads to a disastrous land transformation into a lake.

Both legends emphasize the function of supernatural retribution, wherein a curse results in the annihilation of an entire village. In Lake Toba, Toba's breach of promise by disclosing his wife's identity in a fit of anger results in her disappearance with their son, subsequently causing a flood that inundates the village, leading to the formation of Lake Toba and Samosir Island:

Data 3

"Sang putri terus berlari tapi air terus keluar dari tanah yang iya pijak hingga akhirnya memenuhi seluruh penjuru desa. Air tak terbendung lagi. Dengan cepat seluruh desa tenggelam. Sang putri kembali menjadi ikan."

Similarly, in Lake Chala, the mysterious woman's curse manifests as a horrific natural calamity, as the earth shakes, houses crumble, and the land lowers, eventually producing Lake Chala:

Data 4

"That night, something happened in the land of Taveta that shocked the people. The grounds started shaking, fear gripped the villagers as they did not understand what was happening. The tremors started to get stronger and stronger, houses collapsed, animals began to run helter-skelter, dogs howling out of fear. Suddenly there was a loud bang! Huge black smoke shot from the ground and covered the sky! The ground began to sink."

This parallel illustrates a common conviction in the efficacy of supernatural forces as a means of justice.

While these legends share similarities, they exhibit notable differences in characterization, setting, cultural significance, and thematic emphasis. Although both female protagonists exhibit an air of mystery, Putri in Lake Toba explicitly reveals her cursed identity as a fish upon her encounter with Toba:

Data 5

"Masih terkejut, Toba berusaha bertanya siapa perempuan itu dan mengapa ia ada di rumahnya. Perempuan itu mengaku bahwa dirinya adalah seorang putri yang dikutuk dewa menjadi seekor ikan yang diselamatkan dari sungai oleh Toba."

In contrast, in The Creator of Lake Chala, the enigmatic woman never discloses her true identity. This disparity in character development affects the reader's perception because one story is propelled by a secret reality that is finally exposed, while the other remains veiled in mystery.

Furthermore, the differences are the geographical and cultural contexts. Deeply ingrained in Batak cultural legacy, Lake Toba is found in Sumatra, Indonesia.

Data 6

"Di sebuah desa di wilayah Sumatera, hidup seorang petani."

Meanwhile, Lake Chala is located between the Kenya-Tanzania border, reflecting African folklore traditions:

Data 7

"A long time ago, in the ancient land of Taveta, at the border of Kenya and Tanzania, where Lake Chala is located, there lived two clans."

These variations illustrate the diverse cultural interpretations of moral lessons conveyed through localized myths.

Lake Chala exemplifies the cultural values of hospitality and kindness towards strangers. The myth of Lake Chala is significant in the cultural legacy of the associated communities, functioning as a cautionary narrative that underscores the importance of treating others with respect and kindness. Conversely, Lake Toba highlights the risks of breaking promises and disclosing forbidden secrets, a theme rooted in Batak traditions. Lake Toba is significant in the cultural heritage of the Batak people, reflecting their beliefs about the supernatural and the power of curses.

A significant distinction exists in the themes and moral lessons presented. Both narratives exhibit themes of betrayal, supernatural retribution, and the repercussions of disobedience; however, their fundamental messages differ. The Lake Chala legend cautions against the mistreatment of guests and underscores the importance of respecting outsiders, reflecting broader themes of communal values and kindness:

Data 8

"The following day, the mysterious woman woke up happy but warned the Mnene clan about the curse and calamity she was going to bring upon the clan who chased her away the previous day."

The Legend of Lake Toba, on the other hand, emphasizes the results of dishonesty and betrayal, therefore imparting a lesson on the need for trust and word-keeping integrity:

Data 9

"Namun ada satu syarat bagi Toba sebelum menjadikannya istri, yaitu merahasiakan asal-usul sang putri dari seekor ikan."

3.2 Typology of Myth

(Kirk, 1973) classifies myths into three categories: narrative/entertaining, operative/validatory, and speculative/explanatory. Both myths encompass various categories:

a. Operative/Validatory Myths:

Lake Toba: Lake Toba reinforces the Batak cultural focus on marital fidelity and respect for ancestors. However, no valid evidence or references regarding this.

Lake Chala: Lake Chala functions as a foundational narrative for the Taveta community, validating the principles of hospitality while cautioning against social exclusion. However, no valid evidence or references regarding this.

b. Speculative/Explanatory (Etiological) Myths:

Speculative and explanatory myths account for natural phenomena, such as lake formation, by attributing them to human actions. The flood of Lake Toba is associated with a broken vow, whereas the formation of Lake Chala is a result of collective injustice and unkindness.

c. Narrative/Entertaining:

Despite being engaging narratives, both myths serve a purpose that goes beyond mere entertainment. They are maintained for educational purposes rather than for simple narrative enjoyment.

To enhance the typology of myth determination, the authors present the plot similarities between the two stories, thereby facilitating the analysis of the study's purpose. Both narratives utilized the conventional and widely recognized plot structure known as Freytag's pyramid as outlined by Freytag in Griffith (1982) in his work Die Technik des dramas (1863). Freytag's pyramid is a five-act structure plot that outlines the progression of a tragedy from beginning to end:

1. The Legend of Lake Toba

- Exposition: A poor fisherman named Toba catches a fish that was a princess cursed by the gods to become a goldfish. The goldfish transforms into a human. They marry under the condition that he never reveals her origin.

- Rising Action: Toba and his wife have a son, Samosir, who grows up disobedient. One day, Toba angrily breaks the taboo by calling his son a "son of a fish."

- Climax: Putri and Samosir disappear, triggering a catastrophic flood that submerges the village.

- Falling Action: Toba survives but is left in despair, witnessing the destruction of his family and home.

- Resolution: The flood forms Lake Toba, with Samosir Island emerging as a remnant of the tragedy.

2. Lake Chala (Kenya-Tanzania)

- Exposition: A mysterious woman arrives in Taveta seeking a place to sleep. The first clan refuses her, insulting her, while the Mnene clan welcomes her with kindness.

- Rising Action: The mysterious woman expresses gratitude to the Mnene clan for their kindness. She warns them about a curse she will bring upon the first clan that mistreated her. She recalls a similar past event at Simbi Nyaima, where a woman cursed a village, causing it to sink and form a lake.

- Climax: That night, the ground shakes violently in Taveta. Houses collapse, animals run wild, and fear grips the villagers. A loud bang occurs, followed by black smoke, and finally, the village starts sinking into the ground. The first clan that mistreated the woman disappears underwater, forming what will later be Lake Chala.

- Falling Action: Legend has it that the drowned villagers cry for help at night, beating drums under the lake. The lake becomes haunted, with whirlpools forming due to the "unsettled water spirit of the dead villagers."

- Resolution: The descendants of the cursed clan are warned never to swim in Lake Chala, as doing so results in drowning and death.

Despite the differences in narration between the two stories above, the plot is theoretically similar:

a) Both myths follow a linear plot with a clear cause-effect relationship: broken taboo, supernatural punishment, and lake formation.

b) The climactic flood is a divine retribution motif, linking human actions to natural phenomena.

c) Taboo Violation: Central to both plots, emphasizing cultural norms (e.g., loyalty in Lake Toba, hospitality in Lake Chala).

d) Etiological Function: Both explain the origins of lakes as consequences of human folly.

e) Moral Lessons: Reinforce social values (e.g., marital fidelity, communal harmony).

Drawing upon the aforementioned observations of the similarities and differences, especially the similarity of the plot between the two stories, the authors found that both The Legend of Lake Toba and The Creator of Lake Chala belong to the speculative and explanatory (etiological) category of myths according to (Kirk, 1973).

4. Conclusion

Based on the findings above, the authors summarize that despite the differences in culture, backgrounds, nature typology, and community, the two stories/folklore present the same narration flow. Furthermore, the data analyses indicate that the typology of the myths in both The Legend of Lake Toba and The Creator of Lake Chala, as per Kirk's (1973) classification of myth theory, is categorized as etiological or explanatory myths. This investigation has demonstrated how mythology effectively conveys the narrative flow despite the disparities in both tales.

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