

Interpreting the Great Flood: Climate Anxieties and Adaptation Strategies in Mythologies Using Corpus Analysis

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Abstract

The Great Flood myth, one of the most enduring and widespread narratives across various cultures, provides a profound lens through which to explore humanity's relationship with the environment. This paper examines the representation of the Great Flood within Hindu mythology, Anglo-Saxon civilization, the mythology of Gilgamesh, and the sacred scriptures of Christianity and Islam, reflecting climate anxieties and adaptation strategies through interdisciplinary methodologies, including eco-criticism and corpus linguistics. Using the corpus software Sketch Engine, the analysis begins with a quantitative approach and transitions to a qualitative discussion. By comparing versions of the myth from these diverse traditions, this study identifies common themes of divine retribution, survival, and renewal. Corpus tools are employed to analyze the geographical spread and historical evolution of the myth, revealing its global significance and local adaptations. This detailed analysis underscores the importance of folklore in shaping cultural resilience and informing sustainable practices. The findings suggest that the Great Flood myth not only encapsulates ancient environmental wisdom but also offers valuable insights for contemporary climate change discourse and policy-making. By integrating traditional ecological knowledge embedded in folklore, we can enhance our understanding of human-environment interactions and develop more effective strategies for climate adaptation and mitigation.

Keywords: Great Flood Myth, Climate Anxieties, Eco-criticism, Corpus linguistics, Hindu Mythology, Biblical Traditions, Sacred scriptures

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Introduction

The Great Flood myth is a ubiquitous narrative found in numerous cultures across the world, each offering unique variations yet sharing a common theme of a cataclysmic deluge that reshapes the earth and humanity. This interdisciplinary study delves into the flood legends from different civilizations, examining their cultural, religious, and historical contexts. By integrating perspectives from archaeology, mythology, climatology, and comparative literature, we seek to uncover the underlying reasons for the persistence and widespread nature of these myths. This exploration not only highlights the shared human experience reflected in these narratives but also provides insights into how ancient societies interpreted and responded to natural disasters, ultimately enriching our understanding of the intricate interplay between mythology and environmental phenomena.

The enduring significance of the Great Flood myth extends beyond its cultural and historical dimensions to address pressing environmental concerns. By exploring this myth through the lenses of eco-criticism and digital humanities, scholars can uncover profound insights into ancient societies' responses to environmental catastrophes.

While the current research adopts an Anthropocene perspective, recognizing humanity's profound impact on the environment, it does not align with Eco-poetics but rather falls under Ecocritical Mythology. This clarification is made here to highlight that eco-poetics primarily concerns itself with how literature, particularly poetry and narrative prose, aesthetically engages with nature and ecological concerns. It emphasizes language, form, and creative expression as tools to explore environmental issues. However, the current research does not employ poetic techniques, symbolic representation, or experimental literary forms to communicate ecological concerns, and thus, does not qualify as Eco-poetics. Instead of drawing from literary poetics, the article examines ecological concerns through ancient mythologies, where environmental awareness is embedded in religious, cultural, or legendary narratives. This aligns with Ecocritical Mythology, which investigates how myths reflect ecological consciousness, depict nature-human relationships, and warn against environmental destruction. The article interprets myths as historical reflections of early ecological thought and contributes to the broader ecocritical discourse by uncovering mythological insights into human-environment interactions. It delves into the historical and cultural analyses of myths—examining how past civilizations embedded ecological awareness in their

sacred narratives and explores ecological themes through ancient storytelling rather than modern poetic innovation.

The myth's narrative of catastrophic flooding and subsequent rebirth resonates with contemporary issues such as climate change, rising sea levels, and extreme weather events. By analyzing flood myths across various civilizations, we can trace patterns of human resilience and adaptation in the face of environmental challenges, offering valuable lessons for our current and future responses to ecological crises. This interdisciplinary approach not only enriches our understanding of the myth itself but also highlights the interconnectedness of human culture and the natural world, underscoring the urgent need for sustainable environmental practices.

❖ Relationship of Eco-Criticism and Mythology over History

Eco-criticism and mythology have shared an evolving relationship, intertwining the natural world with human narratives and cultural beliefs. Eco-criticism, a literary and cultural theory that emerged in the late 20th century, examines the representation of nature in literature and culture, highlighting the interconnectedness between humans and the environment. Mythology, on the other hand, has long been a repository of cultural wisdom, often embedding ecological insights within its narratives. Scholars have explored this intersection to uncover how ancient myths reflect human interaction with nature. For instance, Laurence Coupe in his work *Myth* (2009) discusses the role of myth in shaping ecological consciousness. He argues that myths serve as a bridge between human culture and the natural world, offering profound insights into environmental ethics and sustainability. Another significant contribution is from Wendy Wheeler, who in *The Whole Creature: Complexity, Biosemiotics and the Evolution of Culture* (2006), examines how myths and eco-criticism can illuminate our understanding of nature. Wheeler (2006), emphasizes that myths often contain ecological wisdom that modern eco-criticism can decode to address contemporary environmental challenges.

Lawrence Buell: Lawrence Buell, a prominent figure in eco-criticism, discusses the theme of floods within the broader context of environmental literature. In his influential work *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995), Buell examines how literary depictions of natural disasters like floods serve as metaphors for environmental and cultural upheaval. He argues that such narratives can heighten environmental awareness

and provoke reflection on human vulnerability and resilience in the face of ecological crises. Lawrence Buell explores floods as both environmental disasters and cultural symbols of humanity's fragile relationship with nature, echoing ancient ecocritical mythology. In Hindu mythology, Manu's Great Deluge reflects divine warning and ecological stewardship, much like Gilgamesh's Utnapishtim flood, which warns of nature's power over civilization. Anglo-Saxon myths, such as Beowulf's dark mere, depict water as both destructive and transformative. Buell's perspective aligns with these myths, showing floods as narratives of reckoning and renewal, urging societies to recognize their impact on the environment and the need for ecological balance.

Recently, Feldt, (2020) discussed Robert A. Segal's definition and discussions of myth, and analyzed the fictionalizing traits and use of myth in the Epic of Gilgamesh. He explored the intersection of myth and fiction in ancient Mesopotamia along with the roles of fiction and a broader, variable range of religious narratives within religion.

In his essay, Curto, (2020) explores how contemporary graphic novels depict floods, building on the apocalyptic themes of popular 1960s and 1970s stories, which emerged alongside growing climate change awareness. He argues that Robert Hunter's *Map of Days* (2013) and Richard McGuire's *Here* (2014) represent modern climate disaster narratives by incorporating 'biocentric' perspectives, showcasing voices that endure floods, and highlighting the concept of Gaia (Curto, 2020). These narratives attribute catastrophes to non-human agents and employ innovative storytelling techniques. By examining these graphic novels, this essay not only reveals new biocentric approaches to climate change but also emphasizes the insignificance of human life within the vast cosmic scale.

More Recently, Mundler (2022) begins his book with the premise that humanity has entered the Anthropocene era, characterized by significant damage to the Earth. Scientific discourse reveals that the extent of this damage is so severe and far-reaching that the future of the human race is in jeopardy. Mundler (2022) also suggests that contemporary literary fiction has evolved, reflecting a new understanding of both time and space. Twenty-first-century novels now often transcend national borders, embracing a sense of globalism facilitated by technology and an interconnected world. However, the consciousness of these novels extends

beyond geopolitical structures, incorporating both the global human scale and the planetary, non-human scale of the natural world.

Furthermore, scholars like Glen A. Love in *Practical Ecocriticism: Literature, Biology, and the Environment* (2003) have highlighted how eco-criticism can revitalize the study of mythology by interpreting ancient stories through an environmental lens (Yang 2023). These scholars illustrate that the relationship between eco-criticism and mythology is not only historical but also dynamic, as contemporary eco-critical approaches continue to draw from ancient myths to foster a deeper understanding of our environmental responsibilities. Yang (2023) also discusses *Peninsular Ha Li Ha Qi* that is a form of pastoral literature. This work addresses toxic discourse by educating children about the destructive impacts of modern industrial technology. This type of ecological children's literature represents a distinct genre within contemporary Chinese literature. It expands the scope of children's literature and connects it with ecological criticism, offering valuable insights into the author's ecological awareness.

Expanding on the intersection of mythology and environmental literature, Lancaster (2023) examines how climate novels reinterpret the biblical flood myth, using it as both a metaphor and a literal reflection of climate change. His research highlights how the myth engages with existential and ethical questions amid environmental uncertainty. By revisiting historical novels by George Eliot (1871) and D.H. Lawrence (1928), Lancaster traces the evolution of flood narratives in climate fiction. Additionally, he analyzes contemporary works by George Turner (1987), Barbara Kingsolver (2012), Mireille Juchau (2015), James Bradley (2015), and Lydia Millet (2020), exploring how these novels portray floods as symbols of environmental collapse, ecological loss, and renewal. Ultimately, the study assesses how the flood myth continues to shape environmentalist thought and literary responses to climate crises.

A myth is a narrative with fundamental significance within a society, often linked to folklore or theology. Examples of universal myths include creation myths, which explain the origins of the world and humanity, such as the Biblical story of Genesis, the Greek myth of Gaia and Uranus, and the Hindu creation story involving Brahma. Flood myths describe a great deluge sent by a deity to destroy civilization, as seen in Noah's Ark, the Epic of Gilgamesh, and the Hindu tale of Manu. Hero's journey myths feature a hero who undergoes trials and returns transformed, with examples

including Hercules, the Ramayana, and King Arthur. Underworld journey myths involve characters traveling to and returning from the underworld, such as Orpheus and Eurydice, Inanna's descent, and the Hero Twins in the Popol Vuh. Dying and rising gods are myths of deities who die and are resurrected, symbolizing renewal and rebirth, as seen in the stories of Osiris, Persephone, and Jesus Christ (Segal, 2020). These myths are prevalent across different cultures, highlighting common themes and archetypes in human storytelling.

The section highlights that the significance of the great flood in fictional literature has been examined across various cultures globally, revealing its profound impact and thematic richness. However, it also underscores a gap in exploring major flood myths from these diverse cultural perspectives. While the flood's role in fiction is well-documented, the foundational myths themselves have not been thoroughly analyzed through these comparative lenses, leaving an important area of inquiry underexplored (Segal, 2020).

Methodology

The research methodology for this study involves constructing a comprehensive corpus from a selection of books that discuss flood myths within Hindu mythology, Anglo-Saxon civilization, and the sacred scriptures of Christianity and Islam. This corpus serves as the foundation for a detailed comparative analysis (Table 01). Using Sketch Engine, a powerful corpus analysis tool, we performed word sketch analysis to identify and compare the linguistic and thematic patterns present in the flood narratives across these diverse sources. This method allows for a systematic examination of the language used to describe the flood events, the protagonists, divine interventions, and the moral or ethical lessons embedded within these myths. By leveraging digital humanities tools like Sketch Engine, this study aims to uncover nuanced insights into how different cultures articulate their flood myths and the underlying ecological and moral imperatives they convey. This approach not only facilitates a deeper understanding of each individual tradition but also highlights the commonalities and divergences in the portrayal of flood myths across civilizations.

❖ ANALYSIS

This section presents an analysis derived from the word sketch and the concordance lines of the term "flood" across four distinct corpora of mythologies. The

examination commences with a quantitative assessment, identifying frequency patterns and contextual occurrences of the word within each corpus. Following this, the analysis transitions into a qualitative exploration, delving into the thematic and narrative implications of "flood" in the mythological texts. This dual approach facilitates a comprehensive understanding of how the concept of a flood is articulated and symbolized across various mythological traditions.

The analysis is structured as follows. A corpus is created from the texts listed in Table 01. For brevity, each of the four corpora is assigned an abbreviated name, as shown in Table 01. We selected Sketch Engine as the corpus tool due to its unique functionalities. The initial step involved creating a word sketch of the term "flood." Subsequently, the concordance lines of significant collocates of "flood" were analyzed. The next section of the analysis follows this same order.

Table 01. The Structure of the Study Corpora

S. No	Name	Abbreviation	Texts Included	Number of words
1.	Hindu Mythology (Study Corpus 1)	SC 1	George M. Williams - Handbook of Hindu Mythology (World Mythology)-ABC-CLIO (2001).pdf -134,516 [Handbooks of world mythology] Williams, George Mason - Handbook of Hindu mythology (2011, ABC-CLIO, LLC) - hbgen.ii (1).pdf-135,299 Wendy Doniger - The Origins Of Evil In Hindu Mythology.pdf-196,626	466,441
2.	Myth of Gilgamesh (Study Corpus 2)	SC2	Anonymous - The Epic of Gilgamesh (Penguin Classics)-Penguin Classics (2000).pdf	80,295
3.	Anglo-Saxon Mythology (Study Corpus 3)	SC3	(Manchester Medieval Literature and Culture) Daniel Anlezark - Water and fire_ The myth of the flood in Anglo-Saxon England-Manchester University Press (2018) (1).pdf	152,103
4.	Sacred Scriptures (Study Corpus 4)	SC4	The Holy Bible_ New International Version- HarperCollins (1993).pdf -186,540 Quran_en_taqiusmani.pdf -374,592	561,132

❖ Flood in The Hindu Mythology (Study Corpus 1)

Hindu mythology encompasses a rich collection of myths associated with and embraced by followers of the Hindu religion. These myths are documented in sacred texts like the Vedas, the itihasa (including the epics Mahabharata and Ramayana), and the Puranas. Additionally, there are mythological tales unique to specific ethnolinguistic groups, such as the Tamil Periya Puranam and Divya Prabandham, and the Mangal Kavya of Bengal. Hindu myths also appear in widely translated popular texts, including the fables of the Panchatantra and the Hitopadesha, as well as in various Southeast Asian texts.

❖ Word Sketch of the word Flood in the SC 1

In the analysis of Hindu mythology, the word "flood" appears 47 times as a noun and 16 times as a verb. This frequency indicates the prominence of flood narratives within the mythological texts, reflecting the cultural and ecological significance of floods in Hindu cosmology. The concordance lines of the important collocates are observed and gathered in the table 02.

FLOOD AS A SYMBOL OF FAITH AND OBEDIENCE	
	of the flood and had him tie a ship to the fish's great horn. Thereby the ship was protected from the great storms until the flood subsided. In the Bhāgavata Purāna the demon Hayagrīva stole the Vedas as Brahmā ended the age and began his sleep. It was
	Satāvata must also save the seven sages (sapta-rishis). </s></s> He gathered everything into a boat. </s></s> When the flood began, Matsya appeared and threw them a rope, which, in some versions, was said to be the great serpent Ananta. </s></s> While pulling the boat, Matsya instructed the future Manu and the Rishis in the wisdom of the Vedas. </s></s>
	the curse, but then, so that men and gods would not be able to worship there, Brahmā devised a means to hide the shrine. He flooded all the shrines in Assam, and by hiding them in this way he fulfilled the curse of Vasistha! " The gods' desire for the
FLOOD AS A SYMBOL OF CREATION AND DESTRUCTION	
1.	the celestial river goddess Gaṅgā. She appeared and told him that her descent to earth would destroy it in a worldwide flood. Gaṅgā told Bhagiratha to ask Lord Śiva's help. So to get Śiva's attention, Bhagiratha did austerities (tapas) for a
2.	to destroy the virtuous race of Yadus is evident even when he specifically warns them that a flood is coming-a flood that he has created to kill them all; yet the Mahābhārata tries in vain to temper the genocide by having Kṛṣṇa send Daruka
3.	vision of time, then the myth of four Ages, then moral deterioration, and finally periodic destruction in fire and flood. " Even if the dharma element accrued to the myth last, it is included in the earliest recorded Indian variants of the
	This Age degenerates until finally the fourth Age is reached, the present Kali Age, which is destroyed by fire and flood; all is once again water, out of which the world is created a new. This myth not only provides the ideal framework for
	, which only a few survived.] ² Hunger leads to the violation of a food tabu (the destruction of the magic trees); the flood and the fire of universal destruction are sent in punishment. It is evident even from this selected corpus of texts that
	then became a goddess. But in others she is the daughter of Brahmā. In one version of the first kind, during the period of floods, the earth was in a liquid state. Śiva cut his thigh and let a drop of blood fall into the waters. It coagulated as an egg!
FLOOD AS A SYMBOL OF DIVINE INTERVENTION AND PROTECTION	
1.	at the beginning of one of his nights—the end of a Yuga and the beginning of a Pralaya (period of dissolution and cosmic flood). See also Brahmā; Matsya HEMAKĀNTA A prince While Brāhminical ideology taught that killing a brāhmin (brahmahatyā)
	" the story of Prajapati, who becomes a fish in order to rescue Manu, the Seven Sages, and the Vedas from the cosmic flood; and the myth of Viṣṇu's becoming a boar to rescue the earth from the flood." Tamil sources offer further developments
	people became incestuous and unmindful of God." ² The Bhils believe that the earth simply sinks naturally into the flood waters, " as it does in Hindu mythology. A motif closely related to that of the flood sent to destroy sinners does appear
	the world virtuous, yet after a time it sank into sin," and he sent a flood to destroy it! ²⁰ The Kols also attribute the flood to man's wickedness, which "so provoked the deity that he determined to punish them"; they believe that Sirma Thakoor
	race; nor in fact is mankind destroyed. Quite the contrary: by killing the demons, God raises the earth and prevents the flood. In short, Sanskrit tradition offers no true parallel to the Western idea that man's wickedness forces God to punish
FLOOD AS A SYMBOL OF MORAL AND SPIRITUAL RENEWAL	
	gā Kalkin to destroy sinful mankind, it is easy to see how these motifs came to be combined in Indian mythology. Thus the flood is called a "washing away", a term also applied to a purifying ritual ablution." The Santal Parganas have a myth that
	the wicked on earth in a series of myths in which the Earth, overburdened by wicked demons, begins to sink into the cosmic floods, from which Viṣṇu rescues her: Formerly, the demons were full of anger and greed, intoxicated with their strength, and
	it is not a punishment for man's wickedness but merely an inevitable natural occurrence, corresponding to the great flood that takes place at the end of every era. However, since the end of the era is the end of the Kali Age; in which wickedness
	. There was also a story of Manu's instruction by a fish (matsya) to build a boat. The fish then helped Manu survive a great flood. When he was saved, Manu gave thanks, and a woman, Idā (or Iḍā), was created. With her as mother Manu produced the human race
	See below, chap. X, sec. 6. CROWDS IN HEAVEN 267 The Bhagavata Purāna also states that the shrine at Dyāvaka survived the flood, and the memory of Kṛṣṇa there is said to remove all evils (asubha). Here, as in the Epic but unlike the Viṣṇu Purāna,
	synonymous, the gods kill them on the pretext of killing wicked demons; when men become too virtuous, the gods send a flood to destroy their shrine, an inversion of the motif of the flood sent to punish or destroy sinners. A correlated

Interpretation of the Data

The flood myth in Hindu mythology, primarily embodied in the story of Manu and the great deluge, holds significant symbolic and theological importance:

Cycle of Creation and Destruction: The flood represents the cyclical nature of the universe, emphasizing the continual process of creation, preservation, and destruction, which is a fundamental concept in Hindu cosmology. It aligns with the roles of the Trimurti: Brahma (the creator), Vishnu (the preserver), and Shiva (the destroyer). In Hindu mythology, floods frequently symbolize the dual forces of creation and destruction. The descent of the celestial river goddess Gangâ, which threatens to destroy the earth unless restrained by divine intervention, illustrates the delicate balance between nurturing life and unleashing chaos. Similarly, in the Mahabharata, Krishna orchestrates a flood to eliminate the Yadu race, demonstrating how divine forces can use natural disasters as instruments of moral correction. The cyclical destruction and renewal through fire and flood, marking the end of one Age and the beginning of another, further highlight the transient nature of the world and the perpetual cycle of decay and rebirth.

Divine Intervention and Protection: Floods in Hindu mythology also serve as a powerful symbol of divine intervention and protection. The concept of Pralaya, where a cosmic flood ends an era, necessitates the preservation of essential elements by divine beings, such as Prajapati transforming into a fish to save Manu and the sages. These stories underscore the benevolence and guidance provided by deities during catastrophic events. Additionally, the belief in natural floods occurring without direct punishment reflects a more fatalistic view, where such events are seen as inevitable parts of the cosmic cycle rather than solely divine retribution. The story illustrates divine intervention in times of cosmic disorder. Vishnu, in the form of a fish (Matsya Avatar), warns Manu about the impending flood and guides him to preserve life. This showcases Vishnu's role as the preserver and protector of the universe.

Moral and Spiritual Renewal: Floods are often depicted as instruments of moral and spiritual renewal in Hindu mythology. The purifying nature of floods, described as "washing away" sins, aligns with the myth of Kalkin, who destroys sinful humanity to usher in a new era. Vishnu's rescue of the earth from cosmic floods further emphasizes the protective and regenerative aspects of divine actions. The narrative

of Manu surviving a great flood and subsequently repopulating the earth underscores the potential for new beginnings following destruction. The survival of sacred sites, like the shrine at Dvaraka, and their purifying memory illustrate the resilience of spiritual heritage amidst physical devastation. The flood narrative serves as a metaphor for moral and spiritual cleansing. It underscores the idea that the universe is periodically purged of its impurities to make way for new beginnings. This reflects the Hindu belief in karma and the importance of righteousness (dharma).

Symbol of Faith and Obedience: The symbolism of floods as tests of faith and obedience is prevalent in Hindu mythology. The story of a ship being protected during a flood by tying it to a divine fish's horn exemplifies the importance of adhering to divine guidance for survival. The tale of Satyavrata and the seven sages, rescued by Matsya, reinforces the theme of divine wisdom and the necessity of obedience to divine instructions during times of crisis. Additionally, the concealment of shrines through flooding to fulfill a divine curse highlights the complex interplay between divine will and human faith, ensuring the preservation of sacred knowledge and places through adherence to divine decrees. Manu's obedience to the divine instruction and his faith in Vishnu's guidance highlight the virtues of devotion, trust in divine wisdom, and adherence to dharma. Manu's actions ensure the preservation of life and the continuity of human civilization.

Archetypal Hero: Manu's role as the progenitor of the new human race after the flood positions him as an archetypal hero in Hindu mythology. His story parallels other global flood myths, reinforcing universal themes of survival, rebirth, and the human relationship with the divine.

Overall, these concordance lines illustrate how floods in Hindu mythology serve as powerful symbols of creation, destruction, divine intervention, moral renewal, and faith, each narrative contributing to a rich tapestry of theological and ethical reflections.

❖ Flood in The Myth of Gilgamesh (Study Corpus 2)

The Myth of Gilgamesh, one of the earliest known literary works from ancient Mesopotamia, tells the story of Gilgamesh, the powerful and semi-divine king of Uruk (Early Dynastic Period, c. 2900 – 2350 BC), and his quest for immortality.

Initially a tyrant, Gilgamesh befriends Enkidu, a wild man created by the gods to challenge him. Together, they embark on heroic adventures, but their defiance of the gods leads to Enkidu's death. Devastated by the loss and fearful of his own mortality, Gilgamesh seeks the secret of eternal life, ultimately meeting Utnapishtim, who survived a great flood and was granted immortality. Despite his efforts, Gilgamesh learns that immortality is beyond his reach and returns to Uruk with a deeper understanding of his mortal nature and the value of his legacy. The epic explores themes of friendship, the human condition, mortality, and the interplay between divine intervention and human agency (Kang & Kim, 2022).

❖ **Word Sketch of the word Flood in the SC 2**

The word "flood" appears ten times in the myth of Gilgamesh, with six occurrences as a noun and four as a verb. This distribution indicates a balanced use of the term in both its nominal and verbal forms. The noun form typically refers to the natural phenomenon or its impact, highlighting events or conditions characterized by an overflow of water. As a verb, "flood" illustrates the action or process of inundation, suggesting dynamic interactions within the context. The concordance lines were scrutinized to gain a deeper understanding of the word's usage, revealing patterns and nuances in its application that contribute to the thematic and narrative structure of the text.

S.N	Flood as a symbol of Divine Judgment and Human Hubris
1.	of fame. Artfully woven into Gilgamesh's own story are the traditional tale of the Deluge, the great flood by which early in human history the gods sought to destroy mankind, and a long description of the gloomy realm of the dead
2.	is the great poem of Atram-hasis . 'When the gods were man', which recounts the history of mankind from the Creation to the Flood . It was this text's account of the Flood that the poet of Gilgamesh used as a source for his own version of the Deluge myth
3.	of each craft and species of animal. But the gods were stricken with hunger and thirst. Their temples were flooded. The human servants who fed and watered them were dead. Enlil's final solution was exposed as fatally flawed. The gods
Flood as a symbol of Mortality and Immortality:	
4.	we swore that mankind should not have life eternal. The sole exception to the new doom of mankind is the survivor of the Flood , who is made immortal. And how this came about, the story of the Deluge, is the subject of the continuation
5.	were dead. Enlil's final solution was exposed as fatally flawed. The gods were about to die of want. In the meantime the flood had abated and the ark had grounded on a high mountain peak. Then, as incense rose from where Atram-hasis offered thanks
6.	Ones, and smashes them. In doing so he only makes his journey more perilous. It is only when he reaches the realm of the Flood hero beyond the cosmic ocean that Gilgamesh begins to lose his unthinking instinct for violence. Even then, he admits (Gilgamesh) could not move his foot from the ground. His foot was held fast by his big toe, in his flank, in his... it flooded . 'Ho, hallo! Tall-grown sapling, 130 noble one in whom the gods delight, angry ox standing ready for combat, well knew
Flood as a symbol of Wisdom and Knowledge:	
7.	as reported in the king lists, is that after the Deluge human kingship had to be re-established by the gods: 'after the Flood had swept over, then, kingship being sent down from heaven, kingship was in the city of Kish'. ¹⁹ The dynasty of Kish was
8.	of the prologue of the epic is that Gilgamesh played a key role in restoring the antediluvian order after the Flood , particularly in restoring the cults of the gods to their proper glory. The new discovery of text of the Sumerian poem we
9.	was you made known all the tasks of the land. Here also is a connection between Gilgamesh's journey to the survivor of the Flood and the restoration of cultic life. So the wisdom he brought back from his journey was more than personal knowledge. It
10.	funeral in the Sumerian Death of Bilgames , and that the tradition whereby Gilgamesh learnt the secrets of the Flood Hero and thereby restored the cultic life of the land, long disrupted by the Deluge, informs the Death of Bilgames as
11.	green still, the Deluge ended. 'I looked at the weather, it was quiet and still, but all the people had turned to clay. The flood plain was flat like the roof of a house. I opened a vent , on my cheeks fell the sunlight. 'Down sat I, I knelt and I wept

Flood as a symbol of Cultural Memory and Continuity:	
12.	used as a source for his own version of the Deluge myth. It also provided a striking model for the story of Noah's Flood in the Bible . Other Akkadian literature begins to appear at this time, such as texts expounding the Babylonian
13.	myth. It certainly contains myths - the myth of the snake which shed its skin being the purest example , the Flood story the most famous - and it makes many allusions to the mythology of the day , particularly in the episode of
14.	(the Sumerian name of Uta-napishti) on board the ark and thus survived the Deluge. This tradition is implicit in the Flood story preserved in Tablet XI of Gilgamesh and in the poem of Atram-hasis , where the mention of the craftsmen and animals
15.	Alber, 1996), p. 200. Hi Introduction 5. For this composition see Foster, From Distant Days, pp. 52-77: Story of the Flood , 6. Ashurbanipal Tablet L\ 11. 11- 12. For the whole text see Daniel David Luckenbill, Ancient Records of Assyria and
Flood as a symbol of Heroism and Obedience:	
16.	funeral in the Sumerian Death of Bilgames , and that the tradition whereby Gilgamesh learnt the secrets of the Flood Hero and thereby restored the cultic life of the land, long disrupted by the Deluge, informs the Death of Bilgames as
17.	repair his bones. He twitches like an ox as the maggots consume him.' 'Did you see the man whom the Storm God [drowned] in a flood ? 'I saw him.' 'How does he fare?' 'He twitches like an ox as the maggots consume him.' 'Did you see the man who did not
18.	down that you are, you will not go home to the city of the mother who bore you! 12 5 Into his muscles, into his feet the terror flooded , his aura of terror flooded , (Bilgames) could not move his foot from the ground. His foot was held fast by his big toe, in

Table 03 Concordance Lines of the word *Flood* in the SC 2

The flood myth in the Epic of Gilgamesh, particularly the story of Utnapishtim and the great deluge, holds several layers of significance as discussed below:

Divine Judgment and Human Hubris. The flood is sent by the gods to punish humanity for its sins and overpopulation. It serves as a reminder of the gods' power and the consequences of human arrogance and impiety. The flood is a divine act of cleansing the world of its corruption. The provided lines from the text offer insight into the use of the word "flood" in both its noun and verb forms within the context of ancient mythology. In the first example, "the great flood" refers to the Deluge, a significant event in early human history where the gods attempted to annihilate mankind. Here, "flood" is used as a noun, emphasizing a catastrophic natural event with divine implications. In the second example, "the Flood" is capitalized, highlighting its importance as a key event in the history of mankind. This instance also underscores its mythological significance by connecting it to the epic of Atramhasis and the poet of Gilgamesh, who adapted this account for his own version of the Deluge myth. The third example utilizes "flooded" as a verb, describing the inundation of the gods' temples. This action verb illustrates the aftermath of the catastrophic event, where the divine dwellings are overwhelmed by water, leading to dire consequences for both gods and humans. The use of "flooded" in this context enhances the narrative by depicting the tangible effects of the divine wrath and the subsequent failure of Enlil's plan. Kang & Kim, (2022) have also drawn similar parallels between biblical narration of flood and the myth of Gilgamesh.

Mortality and Immortality. The flood narrative is central to the theme of mortality in the Epic of Gilgamesh. Utnapishtim, the survivor of the flood, is granted immortality by the gods as a reward for his piety and obedience. His story contrasts with Gilgamesh's quest for eternal life, highlighting the human condition of mortality and the elusive nature of immortality. The analyzed lines further elucidate the usage of "flood" in its noun and verb forms within a mythological framework, particularly in relation to themes of survival, divine intervention, and human resilience. In the first line, "the survivor of the Flood" refers to a sole individual who escapes the cataclysmic event and gains immortality. Here, "Flood" as a noun symbolizes both a destructive force and a transformative event leading to divine favor. In the second line, "the flood had abated" describes the cessation of the inundation, allowing the ark to come to rest on a mountain peak. The use of "flood" as a noun again emphasizes the event's magnitude, while "abated" as a verb denotes its gradual decline, providing a moment of relief and transition in the narrative. The third line introduces "the realm of the Flood hero," indicating a mythical domain associated with the legendary survivor. This use of "Flood" as a noun underscores its geographical and symbolic significance, marking a place of transformation and enlightenment for Gilgamesh, who begins to shed his violent tendencies.

Wisdom and Knowledge. The flood story imparts crucial wisdom to Gilgamesh by revealing the importance of accepting human limitations and mortality. Utnapishtim's recounting of the flood and his immortality provide insights into life, death, and the need for humility. The term "flood" consistently underscores its transformative role in ancient mythology. The first line emphasizes the flood as a catastrophic event leading to divine intervention and the establishment of a new dynasty. The second line situates the flood within the epic of Gilgamesh, highlighting its aftermath as a period of reorganization and religious revival. The third line connects the flood to the restoration of cultic life and wisdom acquisition. The fourth line links the knowledge of the Flood Hero to cultural and spiritual renewal. The fifth line depicts the desolate post-flood landscape, emphasizing the flood's extensive environmental impact. Overall, these lines illustrate the flood's dual role as a destructive force and a catalyst for renewal, reflecting its significant thematic presence in mythological storytelling. Utnapishtim's role in saving life through the flood underscores themes of survival, hope, and the continuity of civilization despite divine retribution.

Cultural Memory and Continuity. The flood myth links the Epic of Gilgamesh with other ancient Near Eastern flood stories, such as the Biblical tale of Noah, reflecting a shared cultural memory and the significance of flood myths in explaining natural disasters and human survival. The term "flood" is consistently used to denote a central event across various mythological and religious contexts. The first line highlights how Noah's Flood in the Bible was influenced by earlier Akkadian Deluge myths, illustrating the cross-cultural adaptation of the flood narrative. The second line notes the prominence of the flood story within ancient texts, marking it as a key element of cultural storytelling alongside other notable myths. The third line mentions Uta-napishti's survival on the ark, linking the Sumerian flood narrative to the broader mythological canon. The fourth line refers to scholarly interest in the "Story of the Flood," emphasizing its importance in academic studies. Overall, these lines demonstrate the flood narrative's central role in shaping cultural and spiritual understandings, underscoring its profound and lasting impact on storytelling across civilizations.

Heroism and Obedience. Utnapishtim's obedience to the god Ea and his successful construction of the ark highlight virtues such as faith, resourcefulness, and heroism, ensuring the preservation of knowledge and the continuation of humanity. The term "flood" in mythological narratives carries both physical and symbolic meanings. In the first line, terms like "Flood Hero" and "Deluge" relate to the restoration of cultic life, emphasizing the transformative power of the flood as a symbol of renewal and cultural revival. The second line uses "drowned in a flood" to describe a catastrophic event, highlighting the destructive nature and tragic consequences of such divine actions. The third line employs "terror flooded" metaphorically to convey an overwhelming emotional state, illustrating the pervasive and paralyzing nature of fear. Overall, these lines demonstrate the diverse uses of "flood" in mythology, representing both literal inundation and metaphorical overwhelm, thereby enriching the narrative with deep, multifaceted meanings. Overall, the flood myth in the Epic of Gilgamesh serves as a profound allegory about human existence, divine power, and the eternal quest for meaning and understanding in the face of mortality.

❖ Flood in the Anglo-Saxon Mythology (Study Corpus 3)

The Anglo-Saxon period in Britain covers roughly six centuries, from 410 to 1066 AD. This era was once referred to as the Dark Ages, primarily due to the scarcity of

written sources from the early years of the Saxon invasion. However, most historians now favor the terms 'early Middle Ages' or 'early medieval period'.

❖ **Word Sketch of the word Flood in the SC 3**

The utility of a Word Sketch of the word "flood" in the SC 3 corpus is evident from the detailed analysis it provides. The word "flood" appears 209 times as a noun and 4 times as a verb, occurring in both subject and object positions. By examining the modifiers of "flood" and the nouns it modifies, and compiling these instances into concordance lines as shown in Table 04, the Word Sketch offers a comprehensive understanding of how "flood" functions syntactically and semantically within the SC3.

Flood as a symbol of Divine Judgment and Retribution
the gods about sending the flood , in the Greek it is the one god Zeus who both destroys and saves. Zeus decides to send the flood , and on his deliverance Deucalion offers sacrifice to Zeus as his saviour , though Ovid in his version makes much of the
with the fear of collective extinction. The classical tradition in addition to the famous resemblance to the flood story in Tablet 11 of the Epic of Gilgamesh, there are a number of Sumerian, Babylonian and Assyrian versions of the flood myth, with ancient Greek texts of the flood narrative showing links to the Mesopotamian tradition. The Bible, while lacking the epic setting of the more urbane
Flood as a symbol of Natural Chaos and Destruction
in the Old English translation of Orosius' World History. The fable of Deucalion's regeneration of the world after a flood sent by Jupiter is presented as a false version of Noah's survival with his family: On bas , Ambiciones tide wurdon swa
A manifold mystery: Bede on the Flood Audience Bede and the Flood Ark and Church Flood and baptism The Flood in history Flood and apocalypse Noah and Christ Noah the preacher The Flood and the foolish giants
in the Old English translation of Orosius' World History. The fable of Deucalion's regeneration of the world after a flood sent by Jupiter is presented as a false version of Noah's survival with his family: On bas , Ambiciones tide wurdon swa
from Anglo-Saxon times of a curious ritual that took place on the Thames in flood and that might suggest the trace of a flood myth. This is described in the unlikely context of a quarrel involving the monks of the monastery of Abingdon during the
disputed ground this vessel would indicate the boundaries of the monastic lands. Thanks to what appear to be seasonal floods the shield is able to navigate around the disputed field which has been made into an island by the waters, miraculously
subordination of a recurrent kind of event – in the ever-present threat of natural disaster – into a narrative type. The flood becomes the archetype of the human experience of catastrophe, and so has been formed into a narrative with a mythic
Flood as a symbol of Christian Influence
for in terms of a residual interest among writers engaging their literary inheritance. Indeed, the fact that a Flood myth is not uniquely a feature of Jewish and Christian tradition, but is found throughout the world, suggests that the
of the twentieth century saw the publication, by ethnographers and students of myth, of a multitude of comparable flood stories from across the world. The Flood gained pride of place among biblical stories as the one with the most
Niall and Noah The Annals of St-Bertin Alcuin and the Vikings Alfred and the Flood Elfric and the Flood Before the Flood : Noah and his generation The Flood in history The Church in the world Translation and commentary
in the book of Genesis is the best known example of many ancient flood myths from a range of cultures. The story of the Flood , inherited by the Anglo Saxons in the course of their conversion to Christianity, was transformed by them into a vital
publication of Charles Darwin's theories, signaled the beginning of the end for a scientific rationalization of the . The apostolic fervour with which these ideas and their implications were spread by Darwin's supporters, and the
, by ethnographers and students of myth, of a multitude of comparable flood stories from across the world. The Flood gained pride of place among biblical stories as the one with the most widespread analogues in the history of religion.
Flood as a symbol of Heroism and Survival
their place in it. In works as diverse as the epic poem Beowulf and the biblical commentaries of the Venerable Bede, the Flood was understood as an event of universal and local significance. As the point of origin of the regenerate human race, the
was understood as an event of universal and local significance. As the point of origin of the regenerate human race, the Flood was seen as a crucial moment in history by many Anglo-Saxon authors in a range of contexts. The destruction of the giants
, lead to the end of the Bible's religious authority. For scholars a new question emerged. If the account of Noah's Flood was not a historical recollection passed through the generations to Moses, the supposed author of the earlier books of

Flood as a symbol of Literary Depictions	
Noah's seed	The genealogies <i>Scaef</i> and <i>Wessex</i> Reactions Beowulf and the myth of the Flood Creation to Flood Ancient work of giants Grendel's mere Grendel and the underworld Wulf's field The dragon
Noah the preacher	The Flood and the foolish giants Learning the lesson of the Flood Niall and Noah The Annals of St-Bertin Alcuin and the Vikings Alfred and the Flood Ælfric and
in history	The Church in the world Eschatology Flood , covenant and apocalypse in Old English poetry Genesis A Exodus Andreas The flooding of the city Conclusion
The story of Noah and the Flood	in the book of Genesis is the best known example of many ancient flood myths from a range of cultures. The story of the
gained	led to a reconsideration of the ideological basis of Western culture. Nevertheless, the story of the Flood has not gone away. Much affection remains in Western culture for Noah, centuries old when God tells him to build a ship
on the story in a way which suggests it is still a potent narrative.	The multitude of authors who have used the story of the Flood cannot be counted, but two examples can suffice: Patrick White's <i>The Tree of Man</i> includes (along with the Edenic title)
the historical, political and social background of the ancient Near East.	The discovery of a range of Mesopotamian flood myths, most famously that in the Epic of Gilgamesh, revealed a wide cultural background to the story of the universal
cannot be defined geographically.	Attempts to reconstruct a single real event which could have given rise to all the flood stories around the world have proved fanciful, especially in the face of the reluctance of the geological record to
vitality	in a range of disparate cultures in the course of long historical change. It is no doubt significant that all flood stories are of primeval time, and that the number of motifs in them is few. These shared motifs include: the link to a
The traditional typologies of the Flood story,	centred on baptism and the Church, also complement traditional readings of the mystery of the exodus. The metaphor of the Flood is particularly apt, however, as the Hebrews are about to cross the sea, in which the poet presents God annihilating the pledge-breaking Egyptians in a

Table 04 Concordance Lines of the word Flood in the SC 3

Interpretation of the Data

In Anglo-Saxon mythology, the representation of floods is often tied to the broader themes of divine judgment, natural chaos, and moral lessons. Unlike more structured and widely recognized flood myths such as those found in Hindu mythology, the Epic of Gilgamesh, or sacred scriptures like the Bible, Anglo-Saxon literature and myth do not have a single, dominant flood narrative. Instead, references to floods in Anglo-Saxon mythology and literature can be seen in various forms, reflecting the cultural and religious context of the time.

Divine Judgment and Retribution. Floods in Anglo-Saxon mythology are often depicted as acts of divine retribution, representing punishments for human transgressions or angered deities. These floods symbolize divine judgment and human hubris. The flood is portrayed in various ways, both as a noun and a verb, reflecting its complex role in mythological narratives. In the first line, the flood is shown as a divine response to human arrogance, illustrating its role as a moral symbol of the consequences of defying divine order. The second line describes the flood in the Epic of Gilgamesh as a catastrophic event meant to reset humanity, emphasizing the severity of divine judgment. The third line references the Atramhasis poem, which recounts a similar flood narrative and served as a source for the Gilgamesh epic, highlighting the enduring nature of this myth. The fourth line discusses the aftermath of the flood, where the gods' temples are destroyed and their servants dead, illustrating the physical devastation and the ironic consequences faced by the gods themselves. Overall, these narratives use the flood

as a symbol of divine retribution and human fallibility, reflecting the interplay between divine authority and human weakness.

Natural Chaos and Destruction. The Anglo-Saxon worldview included a strong element of nature's unpredictability and power. Floods were often viewed as natural disasters that could bring about great destruction, symbolizing the uncontrollable and often hostile forces of nature. In the Old English translation of Orosius' *World History*, the fable of Deucalion's regeneration of the world after a flood sent by Jupiter is presented as a distorted version of Noah's survival with his family. This comparison illustrates the flood's role as a mythological archetype, demonstrating themes of survival and renewal across different cultures. The repetition of this motif emphasizes its universal significance, as seen in the contrasting interpretations of the Deluge myth. Additionally, Bede's references to the flood in various contexts—such as history, apocalypse, baptism, and the comparison of Noah and Christ—underscore its multifaceted symbolism. The flood serves as a metaphor for divine judgment, purification, and rebirth, linking natural disaster with theological and eschatological themes. This thematic richness highlights the flood's pervasive influence on cultural and spiritual narratives. From Anglo-Saxon times, a curious ritual involving the Thames in flood suggests the lingering presence of flood myths in local traditions. Described in the unlikely context of a monastic dispute, this ritual underscores the symbolic and practical significance of floods. Seasonal floods that facilitated navigation around disputed monastic lands further illustrate the flood's role in human and religious activities. The flood is also discussed as a narrative archetype representing human experiences of catastrophe. By subordinating natural disasters into mythic narratives, floods encapsulate the universal human response to and understanding of such events.

Christian Influence. With the conversion of the Anglo-Saxons to Christianity, biblical narratives and themes began to influence their mythology and literature. As a result, Christian interpretations of floods, particularly the story of Noah's Ark, became integrated into Anglo-Saxon cultural narratives. These Christianized versions emphasized divine judgment, moral lessons, and the hope of redemption. The analyzed lines explore the Flood as a symbol of Christian influence and its broader cultural implications. They highlight how the biblical narrative of the Flood, prominently featured in Genesis, holds a central place among ancient flood myths from various cultures worldwide. This widespread presence suggests a universal theme of cataclysmic rebirth and divine judgment, resonating deeply across

different religious and cultural contexts. The transformation of the Flood story among the Anglo-Saxons during their Christian conversion underscores its adaptation into a vital religious narrative, shaping their worldview and literary tradition. Moreover, the lines discuss the academic interest in flood myths by ethnographers and mythologists throughout the twentieth century, reflecting a scholarly recognition of the Flood's significance across diverse cultural and religious landscapes. The flood narrative's enduring appeal within biblical stories, particularly its adaptation and interpretation in Christian contexts, underscores its theological importance as a symbol of divine providence and human morality. The publication of Charles Darwin's theories is noted to have challenged the scientific rationalization of the Flood, marking a shift in how the narrative was understood and interpreted in both religious and scientific discourses. Overall, these lines illustrate the Flood's dual role as a religious archetype and a cultural motif, reflecting its profound impact on the collective imagination and scholarly inquiry across centuries.

Literary Depictions. Anglo-Saxon literature, such as "Beowulf," occasionally references floods and deluges, often symbolizing chaos or divine intervention. For instance, in "Beowulf," there are descriptions of the power of the sea and floods as both physical and symbolic elements within the narrative. The analyzed lines delve into the flood narrative as a symbol within literary depictions, spanning from ancient texts to modern literature. The story of Noah and the Flood, prominently featured in Genesis, serves as a quintessential example of flood myths that exist across diverse cultures worldwide. This mythological motif, with its themes of divine judgment, survival, and renewal, resonates deeply within Western culture and beyond, shaping literary and cultural narratives over centuries. The mention of Patrick White's novel "The Tree of Man," which incorporates biblical themes including the Flood, demonstrates how these ancient narratives continue to inspire contemporary literature, reflecting their enduring relevance and symbolic power in exploring human existence and moral dilemmas. Furthermore, the lines discuss the discovery of Mesopotamian flood myths, such as those found in the Epic of Gilgamesh, which reveal a broader cultural background to the universal flood narrative. This cultural richness underscores the flood's role not only as a literary motif but also as a symbol embedded in the collective consciousness of humanity. Attempts to reconcile various flood stories into a single historical event have proven challenging, yet the shared motifs of catastrophe and divine intervention persist across different cultural interpretations. This underscores the flood's versatility as a

literary and symbolic archetype, capable of conveying profound truths about human nature, spirituality, and the enduring struggle between chaos and order in the world's mythological and literary traditions.

Heroism and Survival. Themes of heroism and survival in the face of natural disasters are prominent in flood narratives. Heroes who survive or rescue others during floods are often depicted as symbols of virtue, bravery, and divine favor. The flood is portrayed not only as a catastrophic event but also as a pivotal moment for humanity's regeneration, shaping cultural identity and moral narratives. In works like *Beowulf* and biblical commentaries by the Venerable Bede, the flood represents a crucial event linking divine judgment with the survival of a select few. This theme of survival against odds highlights human resilience and divine providence. Scholarly debates about the historical accuracy of Noah's Flood challenge its traditional interpretation and invite a deeper exploration of its symbolic significance in shaping religious and cultural identity. The flood myth's adaptation across various contexts underscores its universal themes of catastrophe and survival, reflecting humanity's enduring interest in stories of heroism and divine intervention.

In summary, while Anglo-Saxon mythology may not have a singular, iconic flood myth, floods are nevertheless represented as powerful, often divine forces that reflect the broader themes of judgment, chaos, and the struggle for survival. The integration of Christian elements further adds layers of moral and ethical significance to these depictions, making them rich sources for eco-critical analysis.

❖ **Flood in the Sacred Scriptures (Study Corpus 4)**

The flood narratives in the Bible and the Quran are significant religious stories with profound theological, moral, and symbolic meanings. The Flood narratives in the sacred scriptures of both the Bible and the Quran share common themes while presenting distinct theological perspectives. In the Book of Genesis (chapters 6-9), the Biblical account of the Flood depicts God's response to the pervasive wickedness of humanity. Seeing the corruption on earth, God instructs Noah, a righteous man, to construct an ark to preserve his family and pairs of every animal species (Ibita, 2020). After 40 days and nights of rain, the floodwaters cover the earth, eradicating all life outside the ark. Once the waters recede, Noah and his family, along with the animals, disembark to repopulate the cleansed earth (Ibita, 2020). God establishes a

covenant with Noah, symbolized by a rainbow, promising never again to destroy the earth in this manner.

Similarly, in the Quran, the flood narrative is recounted across several Surahs, including Surah Hud (11:25-48), Surah Al-Mu'minun (23:23-30), and Surah Nuh (71:1-28). Here, God responds to the disobedience and rejection of Noah's people, sending Noah as a prophet to warn them of impending divine punishment. Despite Noah's efforts to guide them to repentance, only a small group of believers heed his message. Instructed by God, Noah builds an ark and takes aboard his family and pairs of animals. The floodwaters then descend, cleansing the earth of disbelief while sparing Noah and his followers. This narrative emphasizes themes of divine justice, repentance, and purification, illustrating the Quran's perspective on prophethood and human response to divine guidance.

❖ Word Sketch of the word Flood in the SC 4

In the corpus of sacred scriptures, the term "flood" appears 305 times as a noun and 6 times as a verb. Its occurrences span various syntactic positions, including as a subject, object, and modifier for other nouns. Analyzing the concordance lines where "flood" appears helps uncover recurring themes within these texts. As a noun, it often denotes a significant, transformative event, frequently tied to divine judgment, purification, or renewal. As a verb, although less common, it similarly conveys overwhelming force or transformative change. The thematic exploration of these instances provides insight into how sacred scriptures utilize the concept of a flood to articulate broader spiritual and moral narratives. Table 05 carries the selected concordance lines of the word Flood from the corpus of sacred scriptures.

Flood as a symbol of Divine Judgment and Mercy	
1.	that the people made a flaw in respect for the gods, on which they abandoned their sacrifices and the gods designed the flood. These statements are parallel to the verses of the Torah. Because of this, many mythological and wrong things and the
2.	I mentioned earlier, whether or not the Genesis Flood has any real significance depends on the answers to two important questions: (1) Was the Flood an actual event of history, or simply a myth or legend?, and (2) Was the Flood universal, or merely a local, Mesopotamian flood limited to a small part of the then-known Earth?
3.	His intention to destroy the Earth by water as a result of man's willful rebellion. Approximately a century before the Flood, God chose to reveal to a single human being, Noah, His decision. God then instructed Noah to make the necessary
4.	warned Noah of the coming destruction in plenty of time for him to move to an area that would not have been affected by the Flood, even as Lot was taken out of Sodom before the fire fell from heaven. Not only so, but also the great numbers of animals of
Flood as a symbol of Covenant	
5.	myth, that may have served as the model for the Biblical version of the flood, as will be seen. The prevalence of flood myths in almost every culture in the world, such as the Mesopotamian flood myth in the Epic of Gilgamesh, has led
6.	that the people made a flaw in respect for the gods, on which they abandoned their sacrifices and the gods designed the flood. These statements are parallel to the verses of the Torah. Because of this, many mythological and wrong things and the
7.	is clearly seen in the writing of verses about the flood. Berossus, the priest of the Temple of Belus, who discussed the Flood and lived in the 4th century BC, wrote in his work that the people made a flaw in respect for the gods, on which they
8.	at the time. Regardless, if Noah's sons were the ancestors of all nations, that still does not necessitate a global flood. Allah (Glorified and Exalted be He) knows best. Ibn Kathir mentioned that there were different views as to how many

Flood as a symbol of Renewal and New Beginnings	
9.	upon it... each (creature) two mates" is reminiscent of this meaning. Therefore, those who were on board during the flood have benefited from these animal's foods such as milk and eggs and survived. Or, as Fakhr al-Din al-Razi stressed ³⁵
10.	be taken to the ship, them wife, children, friends. When the flood begins, the ship stays on the water for days. When the flood ends, he tries to find out the general situation by sending the birds. When the birds can't find a place, they come back.
11.	warned Noah of the coming destruction in plenty of time for him to move to an area that would not have been affected by the Flood , even as Lot was taken out of Sodom before the fire fell from heaven. Not only so, but also the great numbers of animals of
12.	of this particular argument" (1961, p. 11). It is easy to understand why. In attempting to support the concept of a local flood , while simultaneously trying to provide a logical solution to why Noah should have been instructed to build an ark in
Flood as a symbol of Prophetic Mission and Divine Judgment	
13.	the term of the Sumerians and was later epicized by the Sumerians and the civilizations of the region. Although the Flood incident has divergent religions such as Judaism, Christianity and Islam as well as its divine religions, in many
14.	descend to a place where Jews would later gain homeland. If this view is preferred, it should be accepted that both the flood and the Noah tribe lived in this region or vicinity. At that time, "Water was drawn, the work was finished, the ship sat
15.	that the people made a flaw in respect for the gods, on which they abandoned their sacrifices and the gods designed the flood . These statements are parallel to the verses of the Torah. Because of this, many mythological and wrong things and the
16.	and contradictory things as they interpret the Qur'an without observing reality. One of them is the comments about the flood and the ark of Noah. The Islamic scholars and commentators who took advantage of the information in the Torah say that
17.	multidimensional perspective, an interreligious composite richness comes into (bi-optic) focus. The ark and the flood From the sacred scriptures of Judaism and Islam, Noah's ark will be examined first. Then the nature and purpose of the
Flood as a symbol of profound Moral and Spiritual Lessons	
18.	They ate, they drank, they married, they were given in marriage, until the day that Noah entered into the ark, and the flood came, and destroyed them all. Likewise even as it came to pass in the days of Lot; they ate, they drank, they bought, they
19.	ship. As a result, The Flood is regional and it is understood that it took place in Mesopotamia. In the perception of the Flood as a universal event, the pagan culture of ancient history and the Torah formed under the influence of this culture
20.	is through prophets and divine messages and it is widely inspired by the myths and legends of nations. In the Sumerian Flood Noah was called as Ziusudra (the Longevity Person) and Babylon Gilgamesh epic as Ut-napistim (Living a Life, Fir) as
21.	The precise terminology of the flood vessel will now be given attention to further the analysis of Noah's ark and the flood in the Hebraic and Islamic traditions. From the study of the flood vessel nomenclature specifically and the flood

Table 05 Concordance Lines of the word Flood in the SC 4

Interpretation of the Data

The flood narratives in both the Bible and the Quran share profound theological themes while presenting distinct emphases and perspectives.

Divine Judgment and Mercy are central to both accounts. In the Bible, the flood represents God's judgment on human sinfulness, yet it also showcases His mercy in saving Noah and his family, emphasizing themes of sin, punishment, and redemption. Similarly, in the Quran, the flood serves as a demonstration of divine judgment, illustrating God's power to punish the wicked while rewarding the righteous. The concordance lines from the corpus of sacred scriptures illustrate the multifaceted symbolism of the flood as a divine instrument of judgment and mercy. In the first line, the flood is depicted as a response to human transgression against divine expectations, echoing themes from the Torah and other mythological narratives. This portrays the flood as a punitive measure designed by the gods, emphasizing divine retribution. The second line raises theological and historical debates regarding the Genesis Flood, questioning its factual basis and extent, thereby highlighting its symbolic importance in scriptural exegesis. The third line

underscores the flood as an act of divine judgment due to humanity's rebellion, with Noah as the chosen recipient of God's revelation and instruction. This illustrates the flood's dual role in enacting judgment while simultaneously offering a path to redemption for the obedient. Lastly, the fourth line likens Noah's forewarning and preparation to that of Lot's rescue from Sodom, suggesting that divine mercy accompanies judgment, providing a means of salvation for the righteous. Collectively, these lines reveal the flood's complex role in sacred texts as a symbol of both divine wrath and benevolence.

Covenant. Covenant is a central theme in both narratives, introducing the idea of divine promises and the importance of obedience to God's will. This theme highlights the moral and spiritual framework of faithfulness and guidance. The flood is depicted as a symbol of this covenant across various cultural and religious contexts. The first line notes the influence of flood myths, such as the Mesopotamian version in the Epic of Gilgamesh, on the Biblical flood narrative, illustrating the flood's role in shaping divine-human relationships. The second and third lines discuss how mythological accounts and the Torah link human misdeeds to divine floods intended to restore order and reassert authority, establishing a covenantal basis for human behavior. The final line refers to the Islamic view, where Noah's sons are seen as ancestors of all nations, suggesting a universal divine covenant. Overall, these narratives depict the flood as a transformative event that reinforces the covenant between the divine and humanity, emphasizing themes of judgment, renewal, and a new moral order.

Renewal and New Beginnings. The flood symbolizes renewal and new beginnings in both scriptures. It represents a pivotal moment of moral and spiritual rebirth, offering humanity a chance to learn from past mistakes and start afresh under divine guidance. The concordance lines highlight the flood's role in this renewal, focusing on the aftermath and survival aspects. The first line notes the practical aspects of survival during the flood, such as relying on animal-provided food, underscoring the preservation of life and species. The second line describes the process of boarding the ship, the flood's duration, and the post-flood efforts to find dry land, symbolizing hope and the search for a fresh start. Overall, the flood is depicted as a transformative event that, despite its destruction, leads to regeneration and the establishment of a new order for humanity and the natural world.

Prophetic Mission and Divine Judgment. In the Quranic narrative, Noah (Nuh) is depicted as a prophet who tirelessly warns his people about the consequences of their actions, emphasizing the themes of prophetic mission and divine judgment. The flood serves as a demonstration of God's judgment, underscoring the importance of faith and obedience. This narrative is mirrored across various religions, including Judaism, Christianity, and Islam, illustrating the flood's universal role as a symbol of divine intervention and moral reckoning. The flood's geographical context, linked to the Jewish homeland, and its depiction in both mythological accounts and Torah verses highlight its role as a divine response to human failings. Islamic interpretations of the flood, influenced by the Torah, further emphasize the flood's significance in prophetic missions. The narrative reveals the flood as a complex symbol of divine judgment, prophetic mission, and interfaith dialogue, reinforcing its importance in conveying moral and spiritual lessons across different religious traditions.

Profound Moral and Spiritual Lessons. Both narratives offer deep moral and spiritual lessons, teaching about faith, perseverance, and the consequences of rejecting divine guidance. They emphasize the rewards of faithful obedience and the repercussions of human actions. The flood symbolizes profound moral and spiritual truths, with concordance lines highlighting its role in conveying ethical messages. The first line parallels the days of Noah and Lot, showing how divine judgment arrives suddenly and serves as a warning against spiritual complacency. The second line locates the flood in Mesopotamia, challenging the universal view and demonstrating the narrative's influence on diverse cultures. The third line notes the similarities between Sumerian and Babylonian flood myths, suggesting shared moral themes and divine messages. The final line examines flood vessel terminology in Hebraic and Islamic traditions, reflecting a detailed analysis of the flood's symbolic significance. Overall, these narratives serve as profound allegories imparting essential lessons on divine judgment, human behavior, and spiritual vigilance.

In summary, while the flood narratives in the Bible and the Quran share fundamental themes such as divine judgment, covenant, renewal, and moral lessons, each scripture provides unique insights and emphases that contribute to their respective theological and moral frameworks.

Discussion and Findings

In representations of floods across Hindu mythology, the myth of Gilgamesh, Anglo-Saxon myth, and sacred scriptures, common themes emerge that underscore profound theological and moral lessons. Each tradition portrays the flood as an act of divine retribution, cleansing the world of human corruption and wickedness. In Hindu mythology, Vishnu orchestrates the flood to purify the cosmos, while in the myth of Gilgamesh, a council of gods led by Enlil decides to punish humanity for its sins through a cataclysmic deluge. Similarly, Anglo-Saxon myths and sacred scriptures depict floods as manifestations of divine judgment or wrath, reflecting universal themes of sin, punishment, and redemption.

Additionally, these narratives emphasize themes of human survival and resilience in the face of catastrophe. In Hindu mythology, Manu constructs a boat under Vishnu's guidance to survive the flood, symbolizing human ingenuity and divine protection. Similarly, Utnapishtim in the myth of Gilgamesh builds an ark to preserve life, highlighting themes of human perseverance amid divine retribution. Anglo-Saxon myths often feature tales of survival through divine intervention or heroic acts, paralleling the Biblical account where Noah obediently builds an ark to safeguard his family and pairs of animals, demonstrating the importance of faith and obedience in times of crisis (Kang & Kim, 2022).

Despite these commonalities, significant differences exist in how each tradition portrays the origin and cause of the flood, the protagonists involved, the nature of divine interaction, and the outcomes and aftermaths. These differences reflect unique cultural and religious perspectives, shaping distinct interpretations of floods as symbols of renewal, moral lessons, and divine interaction across Hindu mythology, the myth of Gilgamesh, Anglo-Saxon myth, and sacred scriptures.

Conclusion

In conclusion, the exploration of flood myths across different cultures—Hindu mythology, the myth of Gilgamesh, Anglo-Saxon myth, and sacred scriptures—reveals common themes of divine retribution, human resilience, divine guidance, renewal, and moral lessons. However, the nuances in each narrative highlight the unique cultural and religious contexts that shape these stories. Eco-criticism offers a valuable lens to understand these myths, emphasizing the significance of

environmental consciousness and the consequences of human actions on nature. These ancient myths serve not only as cultural artifacts but also as timeless lessons on environmental ethics, resilience, and sustainability.

Furthermore, the study's word sketch analysis proved useful in revealing patterns in usage, highlighting thematic elements, and offering deeper insights into the contextual nuances of "flood." Such a structured approach enhances both linguistic and thematic interpretations of the corpus, making it a valuable tool for future research.

Beyond literary and linguistic insights, these findings have broader implications for modern climate adaptation policies. The myths analyzed in this study emphasize the necessity of environmental stewardship and proactive measures against ecological disasters. By recognizing the wisdom embedded in these ancient narratives, contemporary societies can develop more holistic approaches to climate resilience, integrating cultural knowledge with scientific advancements. Future research could further explore how mythological narratives influence modern environmental discourse and policy-making, bridging the past with strategies for a sustainable future.

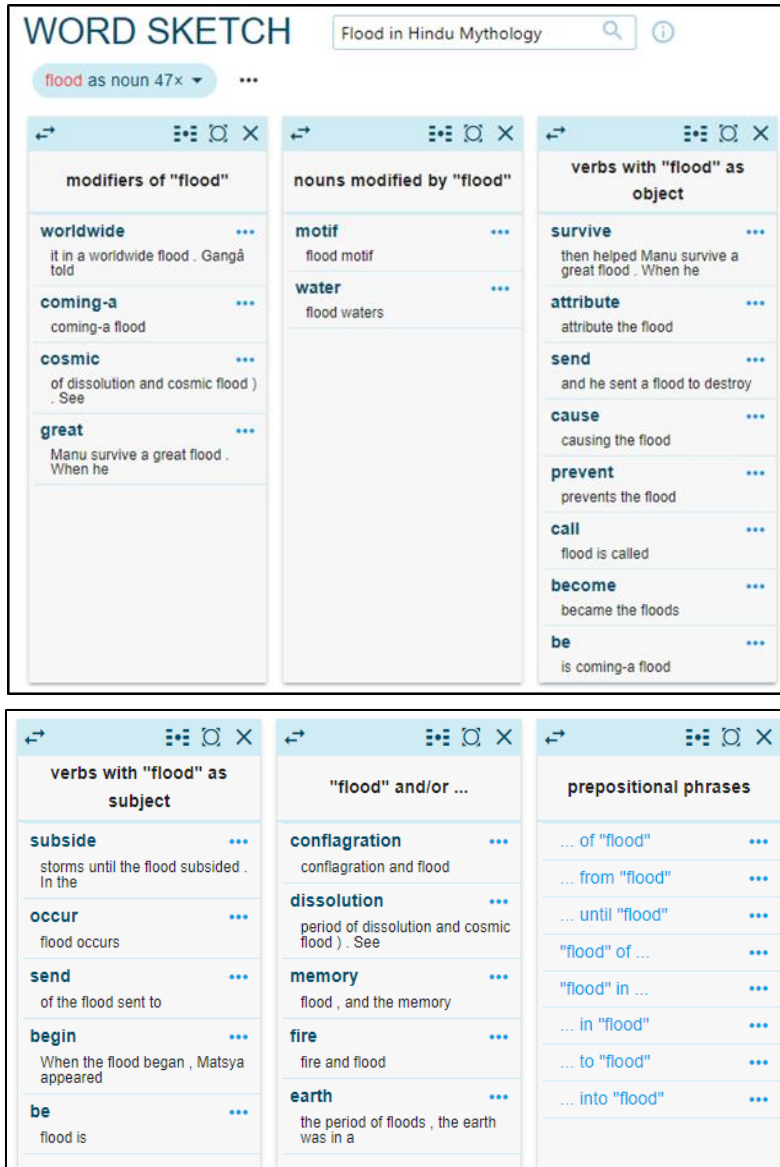
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Annexures:

Figure 1 Word Sketch of the word Flood in SC₁

a. As a Noun



b. As a verb

WORD SKETCH Flood in Hindu Mythology

flood as verb 16x

modifiers of "flood"	objects of "flood"	pronominal subjects of "flood"	usage patterns
<p>totally ...</p> <p>totally flooded</p>	<p>Dvaraka ...</p> <p>Dvaraka was flooded</p> <p>River ...</p> <p>to cross a flooding Kālinḍī River . The goddess</p> <p>Dviraki ...</p> <p>Dviraki is flooded</p> <p>everything ...</p> <p>water , since everything was flooded . So Vishnu</p> <p>ocean ...</p> <p>ocean flooded</p> <p>shrine ...</p> <p>flood the shrine</p>	<p>it ...</p> <p>it came , it flooded Jahnu's hermitage</p> <p>he ...</p> <p>He flooded</p>	<p>in passive ...</p>

WORD SKETCH Flood in Hindu Mythology

flood as noun 47x

modifiers of "flood"	nouns modified by "flood"	verbs with "flood" as object
<p>worldwide ...</p> <p>it in a worldwide flood . Gangā told</p> <p>coming-a ...</p> <p>coming-a flood</p> <p>cosmic ...</p> <p>of dissolution and cosmic flood) . See</p> <p>great ...</p> <p>Manu survive a great flood . When he</p>	<p>motif ...</p> <p>flood motif</p> <p>water ...</p> <p>flood waters</p>	<p>survive ...</p> <p>then helped Manu survive a great flood . When he</p> <p>attribute ...</p> <p>attribute the flood</p> <p>send ...</p> <p>and he sent a flood to destroy</p> <p>cause ...</p> <p>causing the flood</p> <p>prevent ...</p> <p>prevents the flood</p> <p>call ...</p> <p>flood is called</p> <p>become ...</p> <p>became the floods</p> <p>be ...</p> <p>is coming-a flood</p>

Word sketch of the word flood in SC2

a. As a Noun

WORD SKETCH Flood in the Myth of Gilgamesh

flood as noun 6x

modifiers of "flood"	nouns modified by "flood"	verbs with "flood" as subject	"flood" and/or ...
introduction Introduction flood	plain flood plain	abate flood had abated have flood had	mayfly flood , the mayfly rope rope , a flood

b. As a Verb

WORD SKETCH Flood in the Myth of Gilgamesh

flood as verb 4x

objects of "flood"	subjects of "flood"	pronominal subjects of "flood"	usage patterns
terror terror flooded temple temples were flooded	terror terror flooded	it it flooded	in passive

Word sketch of the word flood in SC₃

a. As a Noun

WORD SKETCH Flood in AngloSaxon English

flood as noun 209

modifiers of "flood"	nouns modified by "flood"	verbs with "flood" as object	verbs with "flood" as subject	"flood" and/or ...	prepositional phrases	adjective predicates of "flood"
apocalyptic the apocalyptic flood of fire	myth of the flood myth	send flood sent	cover the flood covers the	covenant Flood, covenant and apocalypse	... of "flood"	dry-shod flood dry-shod
climactic the climactic flood	covenant Flood, covenant and apocalypse	well flew, the flood welled in waves	bring flood brings	Day Day, a great flood	"flood" of ...	dense flood dense
great a great flood	story the flood story	drench the deepest of drenching floods which happened in	purge flood purges	journey journey and a climactic flood	... in "flood"	
spring spring floods	narrative the flood narrative	expect expect an all-consuming flood	drown flood drowns	conflagration conflagration, the flood	... after "flood"	
cataclysmic cataclysmic flood	scene flood scene	come coming flood of fire	overthrow flood has overthrown	cult cults and annual spring floods	"flood" in ...	
all-consuming all-consuming flood	episode the flood episode	describe described the flood	increase flood increased	bushfire flood and apocalyptic bushfire	... to "flood"	
prehistoric prehistoric flood	gate flood gates	steam steaming flood	embrace flood embrace	redemption flood and the redemption	... with "flood"	
seasonal seasonal floods	terror flood terror	summon summons a great flood	overwhelm flood is overwhelming	Mermedonia Mermedonia, and the eschatological flood	... by "flood"	
annual annual spring floods	water flood, water	crash crashing flood	emerge flood emerges	wyrd flood, the wyrd	"flood" with ...	
Doomsday Doomsday flood	God flood God	damn flood are dammed	follow flood follows	chieftain floods, the glorious chieftain	... for "flood"	
frequent frequent floods	fire flood, fire	end ends the flood	recall flood recalls	link flood, a structural link	... before "flood"	
imminent	tradition	cause	become	fact	... from "flood"	

Activate Windows
Go to Settings to activate Windows.

miraculous ... miraculous flood		floods survived
present ... present flood		evoke ... evokes the apocalyptic flood
deep ... deep flood		bring ... brought a flood
symbolic ... symbolic flood		anticipate ... anticipating the cataclysmic flood
heavenly ... heavenly flood		destroy ... destroying flood
allegorical ... allegorical flood		represent ... representing spring floods
fiery ... fiery flood		associate ... floods are closely associated
future ... future floods		be ... be seasonal floods
second ... second flood		see ... seeing the frequent floods
eschatological ... eschatological flood		
typological ... typological flood		
such ... Such floods		
same ... same flood		
other ... other flood		
ancient ... ancient flood		

← ↻ ⋮ 🔍 ×	← ↻ ⋮ 🔍 ×	← ↻ ⋮ 🔍 ×	← ↻ ⋮ 🔍 ×	← ↻ ⋮ 🔍 ×
"flood" is a ...	flood's ...	possessors of "flood"	pronominal possessors of "flood"	... is a "flood"
embrace ... flood's embrace	possession ... flood's possession	Deucalion ... Deucalion's flood	its ... its accompanying flood	water ... waters are simultaneously an apocalyptic flood
surge ... flood's surge	grip ... flood's grip	Noah ... Noah's flood		
bosom ... flood's bosom	attack ... flood's sudden attack			
sign ... flood is a sign				

a. As a Verb

WORD SKETCH

Flood in AngloSaxon England 🔍

flood as verb 4x ▾ ...

objects of "flood"

river ...
the flooded river

Thames ...
flooded Thames

earth ...
earth is flooded

prepositional phrases

"flood" after

Word sketch of the word flood in SC4

a. As a Noun

WORD SKETCH Flood in Sacred Scripture 🔍 ⓘ ⚠️

flood as noun 305x ▾ ...

modifiers of "flood"	nouns modified by "flood"	verbs with "flood" as object	verbs with "flood" as subject	"flood" and/or ...
<p>global ...</p> <p>a global flood</p>	<p>vessel ...</p> <p>the flood vessel</p>	<p>survive ...</p> <p>help their ship survive the flood and give them</p>	<p>occur ...</p> <p>that the flood occurred</p>	<p>ark ...</p> <p>the flood and the ark</p>
<p>local ...</p> <p>a local flood</p>	<p>event ...</p> <p>and the flood events</p>	<p>send ...</p> <p>sent the flood</p>	<p>destroy ...</p> <p>flood destroyed</p>	<p>Noah ...</p> <p>the story of Noah and the flood</p>
<p>universal ...</p> <p>of a universal flood</p>	<p>theory ...</p> <p>of the local flood theory</p>	<p>necessitate ...</p> <p>does not necessitate a global flood</p>	<p>affect ...</p> <p>prove that the flood affected the entire world</p>	<p>storm ...</p> <p>storms , floods</p>
<p>worldwide ...</p> <p>was a worldwide flood</p>	<p>water ...</p> <p>the flood waters</p>	<p>suggest ...</p> <p>suggest a global flood</p>	<p>end ...</p> <p>flood ends</p>	<p>flood ...</p> <p>events preceding the flood , the flood itself , and</p>
<p>primeval ...</p> <p>the primeval flood</p>	<p>myth ...</p> <p>of flood myths</p>	<p>describe ...</p> <p>describing the flood</p>	<p>cover ...</p> <p>that the flood covered the</p>	
<p>localized ...</p> <p>a localized flood</p>	<p>story ...</p> <p>flood story in</p>	<p>limit ...</p> <p>flood was limited</p>	<p>seem ...</p> <p>A local flood seems favored by the</p>	
<p>huge ...</p> <p>huge flood</p>	<p>advocate ...</p> <p>local flood advocates</p>	<p>escape ...</p> <p>escape a local flood</p>	<p>take ...</p> <p>that the flood took place</p>	
	<p>legend ...</p> <p>look at the flood legends : the destruction</p>	<p>mention ...</p> <p>mention a flood</p>	<p>begin ...</p> <p>flood begins</p>	
	<p>tradition ...</p> <p>flood traditions</p>	<p>bring ...</p> <p>bring the flood</p>	<p>come ...</p> <p>the flood came and</p>	
	<p>account ...</p> <p>flood accounts</p>	<p>know ...</p> <p>flood were known</p>	<p>be ...</p> <p>that the flood was</p>	
		<p>be ...</p> <p>was a worldwide flood</p>	<p>have ...</p> <p>the flood has</p>	

The image shows three panels from a word sketch tool, each with a title and a list of related terms and examples:

- Panel 1: "flood" and/or ...**
 - ark** ... the flood and the ark
 - Noah** ... the story of Noah and the flood
 - storm** ... storms , floods
 - flood** ... events preceding the flood , the flood itself , and
- Panel 2: prepositional phrases**
 - ... of "flood" ...
 - ... for "flood" ...
 - "flood" in ...
 - ... during "flood" ...
 - "flood" of ...
 - ... after "flood" ...
 - ... by "flood" ...
 - ... in "flood" ...
 - ... about "flood" ...
 - "flood" to ...
 - ... to "flood" ...
 - ... from "flood" ...
- Panel 3: adjective predicates of "flood"**
 - global** ... that the flood was global
 - local** ... flood local

b. As a Verb

The image shows a screenshot of a Word Sketch tool interface. At the top, it says "WORD SKETCH" and "Flood in Sacred Scripture". Below that, it shows "flood as verb 5x". There are three panels displaying results:

- Panel 1: objects of "flood"**
 - land** ... flooded the 12 land
 - world** ... world is flooded
- Panel 2: subjects of "flood"**
 - Earth** ... Earth flooded
- Panel 3: prepositional phrases**
 - "flood" with ...

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