

## THEOGONICAL SEMANTICS OF THE IMAGE OF PROPHET NOAH IN AZERBAIJAN FOLKLORE

<sup>a</sup>AYNUR AYDIN KIZI FARAJOVA

*Azerbaijan Technical University, 25, H.Javid Ave., AZ 1073,  
Baku, Azerbaijan  
email: <sup>a</sup>aynurferecova@aztu.edu.az*

**Abstract:** Azerbaijani legends about the prophet Noah are very similar to the "Quran". But there are also differences. When the image of Noah became folkloric in religious texts, it was mixed with the theogonic-mythological views of the Oghuz-Turkish deity belief system, and this ensured its entry into the theogonic-mythological genealogy. In the Azerbaijani folklore texts about Noah, he is presented more as a mythical first ancestor and cultural hero than as a prophet, which shows that this image is mixed with the theogonic ideas of Oghuz divinity, for the first ancestor is directly related to the "Son of God" archetype. The image of the prophet Noah in Azerbaijani folklore is in many ways reminiscent of the image of the Oghuz kagan (khan) in the Oghuz epic-mythological tradition. These two figures seem to be very close in many ways. The prophet Noah is a religious figure, but when he became folkloric he acquired many new epic-mythological features. In this respect, it is legitimate for him to adopt the characteristic features of the Oghuz Khagan (Khan), who embodied the Oghuz theogonic-mythological encounters. The practical-visual features of the Noah-Oghuz union are detailed at the levels of 'first ancestor', 'prophet', 'first hero-saviour', mythical 'cultural hero' archetypes and 'family internal opposition'.

**Keywords:** Azerbaijani folklore; theogonic images; folklorization; Noah; prophet; son of God; Oghuz; first ancestor; cultural hero.

### 1 Introduction

Azerbaijani folklore contains theogonic images related to revelation religions, such as Judaism, Christianity, and Islam. According to the belief, Almighty God sent books like the Torah, Bible, and Quran to Earth through His prophets (Musa Kalimullah, Isa Ruhullah, and Muhammad salawatullah). These books contain stories about various prophets, which have been passed down through generations and they have become part of folklore, myth, and epic.

There are numerous legends about prophets, including Adam, Noah, Solomon, Moses, Abraham, Jacob, Jesus, Corcius, and others in Azerbaijani folklore. All prophets were messengers of God on Earth, directly related to Allah/God. Therefore, images of prophets and other saints in folklore that have any connection with God can be viewed as theogonic images. However, this matter is not straightforward as it is connected to mythical-theogonic images. Consequently, religious prophets of revelation cannot be viewed as direct theogonic images. The key distinction lies in the contrast between the depictions of prophets in revealed religions and their portrayal in folklore. While the former presents them as actual historical figures, the latter blends them with mythological elements, reshaping them through the lens of poetic creativity and transforming them into theogonic-mythological constructs. At times, the prophet images in folklore have no connection to the real prophet images, except for their names. As a result, when the images of prophets in the religions of revelation became part of folklore, they mainly took on the characteristics of mythological heroes, such as the first father, first ancestor, cultural hero, and saviour. Therefore, the images of prophets in the religions of revelation, when they became part of folklore, also acquired mythological and theogonic features. For instance, the image of Prophet Noah in folklore and the image of Oghuz Kagan in Turkish mythology appear to be associated with each other at certain points. Azerbaijani folklore contains many epic texts about messengers or prophets, including saints. Each of these images exhibits theogonic characteristics to some extent. However, discussing the theogonic semantics of all of them in detail is not feasible in frames of one article. Therefore, this study will examine the theogonic semantics of the image of Prophet Noah in Azerbaijani folklore.

The importance of researching the theogonic semantics of the image of Prophet Noah in Azerbaijani folklore is due to the abundance of legends and narratives related to this image. Noah is a common figure in Azerbaijani folklore, with folklore texts about him found in every regional folklore environment that makes up the folklore area of Azerbaijan. There is a need to

include Azerbaijani folklore tradition regarding Noah in international scientific publication. Additionally, investigating the relationship between traditional thought and folklore creativity in the Nakhchivan region of Azerbaijan and the tradition of Prophet Noah is necessary. The folkloric environment of Nakhchivan is rich in legends and narratives about Prophet Noah. This image has influenced the folklore life of the region, including toponymy, traditions, and collective memory. The tradition of Prophet Noah in Azerbaijani folklore combines religious and mythological traditions in an interesting way. This combination enables the study of how myth and religion converge in the image of Noah, forming a single meaning model in folkloric environments closely related to religious traditions.

### 2 Method

Historical-comparative, comparative-descriptive, and descriptive-typological approach methods were mainly used in the article. The historical-comparative approach to the problem is based on the dynamic nature of the theogonic images and images of Prophet Noah in folklore. Therefore, studying the image of Noah involves analyzing its development in a historical-diachronic context and comparing different levels of development and transformation.

To approach the problem in a comparative and descriptive manner, it is necessary to provide a semantic description of Noah's character, including both internal developmental levels.

On the other hand, the descriptive-typological approach is determined by the non-uniformity of Noah's image from an ideocultural perspective, as well as the transformation of various religious and mythological ideologies into Azerbaijani folklore. This requires describing the image of Noah and defining his typological characteristics.

In the article, the materials used are mainly divided into three groups: 1) Azerbaijani folklore texts about Prophet Noah (mainly legends and stories); 2) Materials presenting the heavenly-religious tradition about Prophet Noah; 3) Current research on Prophet Noah.

### 3 Results and Discussion

The image of Prophet Noah is widely recognized in both heavenly and non-heavenly religions, as well as in folklore and mythology around the world. According to S.S. Averintsev, Noah is portrayed as the hero of the stories about the world flood in Jewish and Christian narratives. He is depicted as a believer who survived the flood and built the ark for salvation, and as the savior of the world's animals and birds. Averintsev argues that Noah is also the first ancestor of the post-flood human generation, as exemplified by his sons [3, p. 224].

This religious-mythological image of Noah highlights three important details: Noah is portrayed as 1) God's messenger or prophet; 2) he is depicted as the saviour of the living generation from the world flood; and 3) his image emphasises the establishment of a new human race after the flood.

According to C.C. Frazer's work "Folklore in the Old Testament", flood legends exist in almost all cultures, including those living in remote jungles without contact with modern civilization [15, p. 63-147].

V.N. Toporov also shows that the fairy-tale folklore of various traditions widely reflects the flood theme. Among them, there are more typical plots such as Noah's ark, the rescue of different pairs of animals, sending of birds in search of land, stopping on the mountain, Noah's wife, and the devil [25, p. 326].

The Quran contains an extensive narration about Prophet Noah, with Surah "Hud" (verses 25-49) and Surah "Nuh" discussing

the flooding of the world. Surah Hud recounts the story of Noah, who was chosen by God as a prophet to spread the religion of monotheism to his people. Despite his efforts, Noah was largely ignored and considered a liar. He warned the people of the impending calamity sent by God and built an ark to save himself, his followers, and a pair of each animal. However, Noah's son Canaan did not believe and perished in the flood along with those who rejected Noah's message. After drawing the water, the ship stops at Mount Judi. The new generation of people and animals begins again with the creatures on the ship [7, p.18].

The world flood is mentioned in the "Oguzname" epic. Fazlullah Rashideddin's "Oghuzname" (14th century) is the genealogical history of the Oghuz people, beginning with Prophet Noah. In that genealogy, Oguz Khan follows Yafet, Dib Yavku Khan, and Gara Khan [20, p. 25]. In Abulgazi's "Oghuzname" genealogy, Prophet Adam is first, followed by Prophet Noah in the 10th place, Turk in the 12th place, and Oghuz Khan in the 19th place [12, p. 47-51].

S. Rzasoy states that in these chronicles, Turk and Oghuz Khan, the great-grandfathers of Azerbaijanis, are directly linked to Prophet Noah. This approach forms the basis of incorporating Prophet Noah as an integral structural element of the Oghuz-Turkish mythological-epic tradition [24, p. 4]. The text explains how religious images related to revelation religions, including the image of the prophet Noah, were included in the theogonic-mythological tradition. The genealogy of the Oghuz generation by 14th century historian Fazlullah Rashiduddin and 17th century historian Abulgazi Bahadir Khan is apparently combined with the genealogy of the revealed religions. The genealogy of Oguz Khan is a theogonic genealogy that begins with God. The combination of this genealogy with the genealogy of the prophet Noah, of religious origin, shows the inclusion of prophets in the theogonic-mythological genealogy in the folklore tradition. In other words, the religious image of Noah was transformed into folklore and included in the system of theogonic images.

Azerbaijani legends regarding the Prophet Noah bear a striking resemblance to the Quran, although there are some differences between them. According to Aynur Babek, information about Noah's flood can be found in the Quran and in earlier holy books. However, it is noteworthy that the flood in Noah's story is not depicted as a creative element in religious texts. Conversely, in folk legends, water is associated with creation [4, p. 55].

The author highlighted a significant concern with this viewpoint. The role of water as a living entity is linked to mythological traditions. In religious texts, the portrayal of Noah was blended with mythical traditions from folklore, which secured his place in the theogonic-mythological lineage.

F.Bayat examines the story of Noah's Flood in the context of mythological memory and the stories of the Quran and Torah. Bayat shows that Noah's Flood, which is widespread in Azerbaijani folklore, has evolved over time and led to the creation of legends and tales with new motifs that do not correspond to the holy book [6, p. 95].

The text discusses the transformation of the image of the prophet Noah in folklore, leading to the emergence of new texts related to him. It is important to note that these transformations resulted in the acquisition of mythological and theogonic features.

Legends about prophet Noah are widespread in Azerbaijan, particularly in the Nakhchivan region. Noah's name is well-known in Nakhchivan folk art, with many toponyms in the region, including mountain names, being related to his name. The legends of Noah in Nakhchivan often associate the creation of the land and region with his name. Maharram Jafarli even referred to Nakhchivan folklore as "Nakhchivan folklore that started with Noah and the myth" [8, p. 7].

S. Rzasoy has identified the following motifs in the plot line of related Azerbaijani legend texts about Noah:

- 1) News about the flood;
- 2) Making the ship;
- 3) Forgetting the wife;
- 4) Adventures on board;
- 5) Land search;
- 6) Nakhchivan mountains named by Noah;
- 7) The beginning of a new life [24, p. 21-36].

The image of Noah in Azerbaijani epic texts has two significant aspects. Firstly, Noah is considered as a prophet of God in all folklore texts. Secondly, in those texts, Noah has already become a hero of an old myth, in addition to being a prophet of God. Rather than a prophet, he acts more like a "primitive ancestor - cultural hero" in mythic thought. This shows that he was transformed into an epic-mythological ancestor, patron-savior, and son of God as a prophet. In other words, the religious image has already turned into a mythological-theogonic image.

The legends about Noah follow the "cosmos-chaos-cosmos" scheme of creation found in mythological texts. This involves a transition from space to chaos, resulting in the destruction of the world, followed by a transition from chaos to space, resulting in the re-creation of the world. In the science of mythology, the creation of the world is referred to as "cosmogony", while its destruction is referred to as "eschatology".

The poetics of the epic texts about the prophet Noah are related to eschatological myths. According to V.K. Afanasyeva, eschatological myths refer to myths that discuss the end of the world and its destruction. These myths, along with cosmogony, make up the primary content of archaic mythology [2, p. 670-671].

It should be noted that cosmogony and eschatology are closely related, as creation and destruction are constantly replacing each other in a chain process of space and chaos, birth and death. This is exemplified in the legends about Noah, which describe the destruction of the old world by floods, storms, and stones, and the subsequent creation of a new world. In these legends, Noah is portrayed as a theogonic figure. "It is said that the prophet Noah knew that a storm would occur and water would cover the world. So he decided to build a big ship" [14, p. 66; 9, p. 63].

One important aspect of these texts is that the news of the flooding of the earth was conveyed to Noah in the form of mythological news, rather than being presented exactly as it is in religious texts. In the Quran, Prophet Noah warns the non-believers that they will be punished, but the texts do not provide any information about God. Therefore, religious information has been transformed into mythological information. Noah is portrayed more as a mythical ancestor of God's genealogy than as a prophet of God. This is further supported by the image of the Hungry wrestler in the texts collected from Nakhchivan. The text says that wood was needed to build the ship. The trees in the forest were very tall. A wrestler named Adj lived in the forest. He was very strong. He ate a bull every time. Noah convinces wrestler by named Adj to cut wood from the forest in exchange for giving him enough food [14, p. 66].

The story of Noah and a wrestler named Adj is not found in religious books. In terms of content, it resembles the heroism of the first ancestor. In myths, the first man always becomes a famous hero by defeating his strongest opponent. Noah's subjugation of Adj wrestler reminds us of the plot of those myths. Therefore, in legends, Noah is more like a mythical first ancestor. The first ancestor is typically considered to be the son of God.

Since the legends about Nih have their roots in religious books, particularly the Quran, it is inevitable that this image retains some religious features. Therefore, other legendary texts explain the reasons for the storm-flood in the same way as the Quran.

The text describes Noah as a man who warned people about the flood in order to prevent them from straying from the right path. He constantly warned people about the flood in order to prevent them from the bad path: "When the time comes, let the water

flood this earth" [22, p. 48].

"God saw that mankind became unry... God told Prophet Noah that it was necessary to build an ark" [22, p. 49].

"Allah-tala instructs Noah that the earth will be covered with water, you go and build an ark" [26, p. 38].

However, it is noteworthy that there is a reason for God's anger towards people in these texts, which is not found in religious books. They defiled Noah's ark by using it as a toilet, and as a result, God inflicted wounds on their bodies. Surprisingly, their own excrement was the only medicine for those wounds. It is important to note that people did not leave excrement on the ship; instead, they cleaned it and used it for medicinal purposes [22, p. 48-49; 21, p. 34].

Therefore, it is evident that in Azerbaijani folklore, texts about Noah is mixed with the prophet of God with theogonic-mythological meetings of the Oghuz deity, incorporating him into the system of Azerbaijani theogonic images.

The image of Prophet Noah in Azerbaijani folklore embodies the mythical archetype of the "first ancestor - cultural hero". It is important to note that the images of "first ancestor" and "cultural hero" in mythology serve different functions despite being represented by a single image. According to Y.M. Meletinsky, the first ancestors are regarded as the initial parents of tribes and communities, serving as a model for the social group. On the other hand, cultural heroes are mythological figures who create or obtain various items such as fire, cultivated plants, and tools for the benefit of people. They also teach people the rules of hunting, agriculture, crafts, and art. Social and religious rules, ceremonies, holidays, and marriage rules determine their way of life [17, p. 638]. It is evident from this concept that the initial progenitor represents different stages of development of a cultural hero (the first person). The myth hero is referred to as the first ancestor because all other individuals are his descendants. This is the primary role of the mythical hero. The first ancestor then establishes the guidelines for the life of the people he creates, including the rules, the first objects, the first hunting tools, and so on. This is the cultural building activity of the first ancestor. Due to this activity of the first ancestor, he is already referred to as a cultural hero [13, p. 26-27].

The theogonic system includes the first ancestor, who is represented as 'the son of God' in the genealogy of God. According to Y.M. Meletinsky, the cultural hero, like the first ancestor, can evolve into the image of the god-creator or the epic hero [17, p. 638].

In folklore texts, Noah is portrayed as a first ancestor and a cultural hero. The events on the ship and the aftermath of the storm involve the re-creation of the world and its elements. For instance, in one of the texts, the swallow becomes a "snake" after biting the bee's tongue, then a "crossed tongue" after biting the snake's tongue, and finally, the snake tries to catch the swallow's tail, which becomes a "crossed tail" [1, p. 200-201]. In another legend, the White Raven bites and tears out the tongue of the Swallow that scolded Noah for not fulfilling his task [18, p. 34-35]. According to the legend, three craftsmen built an ark for Noah in exchange for his daughter's hand in marriage. Noah had only one daughter. When the work was completed, the donkey and dog belonging to Noah also transformed into females and were married to the craftsmen. The descendants of Noah's donkey and dog are said to have inherited their respective animal characteristics [16, p. 3].

According to one legend, on the ark Noah transformed the snake into a reptile due to its troublesome behaviour, and the chicken - into a flightless bird because it was deceitful [9, p. 49].

The legend collected from Masalli region explains the origin of different languages. According to the legend, the people on the ship became impure and defiled it. As a result, God inflicted wounds on their bodies. The people's excrements were used as medicine to heal the wounds. After the people disembarked from

the ship, they were unable to understand each other's languages, resulting in the birth of 72 nations speaking different languages [5, p. 76-77].

One text reports that Noah was informed of the events of Karbala and the martyrdom of Imam Hussein [10, p. 50].

Legends collected from Nakhchivan associate the creation of lands and mountains with Noah. In one of the texts, it is mentioned that 'ark arrived at the location of Nakhchivan. The place where Noah arrived is now known as Nakhchivan [23, p. 49].

According to Nakhchivan legends, the name Nuhdaban originated from Noah's heel hitting the ground when he disembarked from the ark [7, p. 71]. The legends also associate the names of the mountains Kemki and Balka with Noah: "Noah's ark is still in trouble a long way from where it passed. Noah says:

This mountain is no less than that mountain.

The mountain was named "Kamki" [11, p. 36].

During their journey with Noah's ark, they came across this mountain. Noah remarked, "Perhaps this is the same mountain we approached before". - "Maybe it is the mountain. From that day on, the name of this mountain became "Balki dagi". This mountain is in Ordubad district" [11, p. 36].

These texts reveal Noah's creative function as a first ancestor and cultural hero. He accomplished this by giving names to places and transforming them into new inhabited areas. Additionally, the transformation of animals in Noah's ark and the creation of different nations and languages demonstrate Noah's creative function as the first ancestor. In mythology, the first ancestor or cultural hero is believed to possess divine powers due to being the son of God and included in the theogonic genealogy. The image of the prophet Noah in the religions of revelation has become folklore and entered the system of theogonic images, acquiring features of the first ancestor or cultural hero archetype.

The depiction of Prophet Noah in Azerbaijani folklore bears striking similarities to the portrayal of the Oghuz kagan (khan) in the Oghuz epic-mythological tradition. These two characters appear to share many similarities. It is believed that these similarities are legitimate and have a basis.

Prophet Noah is a religious figure who has also become a part of folklore. As a result, he has acquired many new epic-mythological features. It is therefore reasonable for him to adopt the characteristic features of the Oghuz khagan (khan), who embodies the Oghuz theogonic-mythological meetings. Azerbaijani folklore is based on Oghuz folklore, which in turn is based on the myth of the Oghuz khagan/khan. This forms the core of the mythology of the Oghuz Turks, who are considered the great-grandfathers of the Azerbaijani people. The Oghuz myth was transformed into Oghuz folklore, then evolved into Azerbaijani folklore. In this regard, when the image of Prophet Noah in religion became folklore, he naturally adopted the traits of Oghuz Khan. Noah became a theogonic image by accepting the traits of "first ancestor - cultural hero" as his "son of God" since Oghuz Kagan was considered the "son of God".

These are the theoretical aspects of the matter. The practical-visual features of the Noah-Oghuz confluence are mainly evident in the following details:

1. The "First Ancestor" archetype. The Oghuz khagan is considered the first ancestor and father of the Oghuzs in both the mythical version of the epic "Oghuzname" (in the Uyghur "Oghuzname") and in the Muslim versions. In the Uyghur "Oghuzname", Oghuz is generally the first person. Prior to this time, there were no inhabitants on Earth. The individual in question arrives on Earth as a "son of God". While the name of his father is not specified, his mother is identified as Ay Khagan. In folklore, Prophet Noah is often compared to Oghuz Khan in Muslim versions as they both represent the "first ancestor"

archetype. While there were people before Oghuz Khan in these versions, they were considered unbelievers as they did not believe in God alone. The lineage of Oghuz, who were believers in God and Muslim, begins with his family. Similarly, there were people before Noah, but they perished in the flood as they did not believe in God and were considered infidels. The current generation can trace its origins back to those who were saved in Noah's ark or descended from Noah's family.

2. The "Prophet" archetype. Just as Prophet Noah preached his religion among people by God's command, Oghuz Khan preaches Islam in the Muslim versions of "Oghuzname". He is born as a Muslim, he does not suckle his mother for three days. Every night, entering his mother's dream, he invites her to become a Muslim. He does not suck until his mother accepts the invitation. "Allah!" he says. Here myth and religion are combined. In other words, Oghuz Khan actually acts as a prophet. This connects Noah and Oghuz in a single theogonic line.

3. "Opposition within the family" motive. The initial opposition to the invitations to religion by both Noah and Oghuz Khan arises from within their families. While Noah's family accepts God, his son Canaan does not and perishes in the flood without entering the ark. Similarly, Oghuz's two cousins, whom he married in turn, are the first to oppose him. After his marriage, Oghuz offers his elder cousin the opportunity to convert to Islam. She declines the offer and he does not have a family life with her. It is revealed that he marry his second cousin, and the same incident is repeated. Eventually, the third cousin accepts the offer and becomes Oghuz's true family. During this time, Oghuz's older cousins inform their father that he is spreading Islam. As a result, his father and uncles fight him, but Oghuz emerges victorious. It appears that Noah and Oghuz are united in this theogonic line.

4. The "first hero-savior" archetype. One of the motifs present in all heroic epics is the "first heroic" plot. This act is a crucial condition for being a hero. In the "Dada Gorgud" epics, a man in Oghuz society could not name himself by simply "cutting off head and shedding blood"; he could not become a hero or a brave man. This archetype is also observed in the imagery of Oghuz and Noah. Oghuz Kagan rescues the forest creatures by defeating the one-horned creature, Kiyat, which had been destroying the animals and birds in the forest. This archetype is also found in the folkloric image of the Prophet Noah. According to the legend collected from Nakhchivan, Noah received news that the world would be flooded and decided to build an ark. However, the trees in the forest were too tall for people to cut down. A wrestler by named Adj lived in the forest. Noah subdued the wrestler, who was said to be able to eat an entire ox in a day, and convinced him to work as a lumberjack in the forest [14, p. 66-67].

The story of Noah and Adj wrestler is not found in religious texts. Upon careful examination, it becomes clear that Adj wrestler, whom Noah subdued, and the Kiyat, defeated by Oghuz, are equally malevolent forces. Kiyat, who resided in the forest, ruthlessly consumed the animals and birds there. "The job of Adj wrestler was to harm the wealth and prosperity of the people" [14, p. 66].

5. Mythical "cultural hero" archetype. As the image of the prophet Noah became folkloric, it acquired the characteristics of the "cultural hero" archetype of Oghuz Kagan. The naming of different places and mountains by Noah and the naming of different tribes, peoples, and places by Oghuz Kagan 'repeat' each other.

It appears that while the image of Noah in religion became folkloric, Oghuz Kagan also adopted the theogonic-mythological features of the "first hero-savior" archetype. The distinction lies in the fact that Noah, being a prophet of God, overcomes Aj wrestler with a miracle, whereas Oghuz overpowers Kiat with his physical strength.

S.Rzasoy concludes that in the ancient Oghuz epic-mythological genealogies, Prophet Noah holds a significant place in the

Oghuz-Turkish national ethnic thought as part of the universal scheme of divine creation of humanity. According to these schemes, Prophet Noah marks the beginning of post-flood history. In Oghuz genealogies, Turk and Oghuz Khan, the great-grandfathers of Azerbaijanis, are directly linked to Prophet Noah. This approach forms the foundation for the integration of Prophet Noah as an organic structural element within the Oghuz-Turkish mythological-epic tradition. While Azerbaijani legends contain various depictions of Noah that draw from the imagery and motifs found in the Quran and other divine texts, it is important to note that these texts are not mere folkloric adaptations of Quranic narratives. In terms of structure, these legends synthesize ancient Turkish cosmogonic and eschatological concepts with religious information about Noah. They combine archaic mythological ideas and religious ideas into a single poetic form. Azerbaijani legends about Noah form a complex image-plot that combines the new history of mankind, which began with Noah, with the mythological history of the Turkish ethnoses [24, p. 36]. In addition to accepting this author's opinion, we would like to add that Noah, who came from a religious background, adopted theogonic semantics in the process of folklorising the story and image. Noah, a prophet and the first father of a new generation of humanity, has been transformed into an epic hero in folklore, based on the archetype of the "first ancestor - cultural hero". At the heart of the "first ancestor - cultural hero" archetype in Azerbaijani folklore, there is the image of Oghuz Kagan/Khan, the Son of God. The reason for the parallels between the image of Prophet Noah and the image of Oghuz Khan is related to this: although Noah retains his name in folklore texts, in many cases he was transformed into the image of the son of God, Oghuz Kagan/Khan.

#### 4 Conclusions

There are theogonic images related to revelation religions in Azerbaijani folklore. According to the belief, books such as the Torah, Bible, and Quran were sent by Almighty God to the earth through his prophets. These books contain stories related to various prophets, which have been spreading among the people for centuries and have been subjected to folklore, mythification, and epicification. Some numerous legends about prophets such as Adam, Noah, Solomon, Moses, Abraham, Jacob, Jesus, and Corcius are in Azerbaijani folklore.

Azerbaijani legends about the Prophet Noah are very similar to the "Quran". But there are also differences between them. When the image of Noah in religious texts became folkloric, it was mixed with the theogonic-mythological views of the Oghuz-Turkish deity belief system, and this ensured its entry into the theogonic-mythological genealogy.

In Azerbaijani folklore texts about Noah, he is portrayed more as a mythical first ancestor and cultural hero than a prophet. This suggests that his image is intertwined with the theogonic ideas of the Oghuz belief in divinity. This is because the first ancestor is directly linked to the "son of god" archetype.

The depiction of Prophet Noah in Azerbaijani folklore has striking similarities to the portrayal of the Oghuz kagan (khan) in the Oghuz epic-mythological tradition. Despite their religious and mythological differences, these two characters share many common traits. As a religious figure, Prophet Noah has acquired numerous epic-mythological attributes in folklore. In this regard, it is acceptable for him to adopt the defining traits of the Oghuz khagan (khan), who embodied the Oghuz theogonic-mythological gatherings.

The practical and visual features of the Noah-Oghuz union are evident in the details of the "first ancestor", "Prophet", "first hero-savior", mythical "cultural hero" archetypes, and "family internal opposition".

#### Literature:

1. Abbaslı, İ. (Ed.). (2000). Azərbaycan folkloru antologiyası. V kitab. Qarabağ folkloru. Bakı: Səda.

2. Afanasyeva, V.K. (1980). *Essay on "Eschatological myths". Myths of the peoples of the world. In 2 volumes. Vol. 1. Soviet Encyclopedia*, pp. 670-671.
3. Averintsev, S.S. (1980). *Essay "Noah". Myths of the peoples of the world. In 2 volumes. Vol. 2. Soviet Encyclopedia*, pp. 224-226.
4. Babək, A. (2011). *Azərbaycan folklorunda su əl bağlı inanclar*. Bakı: Nurlan.
5. Bayat, F. (2013). (Ed.). *Masallı folkloru örnəkləri. I kitab. Toplayıb tərtib*. Bakı: Elm və təhsil.
6. Bayat, F. (2021). *Qissədən əfsanəyə, yazıdan sözə. Folklorlaşan ulul-əzm peyğəmbərlər (Dini folklor – I)*. Bakı: Elm və təhsil.
7. Bünyadov, Z.M., & Məmmədəliyev, V.M. (Eds.). (2004). *Qurani-Kərim*. Bakı: Çıraq.
8. Caferli, M. (2007). *Folklor ve Etnik-Milli Şuur (Türkiye Türkçesine Tercime Eden A.Altaylı)*. Ankara: Kültür Ajansı Yayınları.
9. Cəfərli, M., & Babayev, R. (Eds.). (2010). *Azərbaycan folkloru antologiyası. Naxçıvan folkloru [3 cild]*. Naxçıvan: Əcəmi, I cild.
10. Cəfərli, M., & Babayev, R. (Eds.). *Azərbaycan folkloru antologiyası. Naxçıvan folkloru [3 cild]*. Naxçıvan: Əcəmi, III cild.
11. Cəfərli, M., Səfərov, Y., & Babayev, R. (Eds.). (2010). *Azərbaycan folkloru antologiyası. Naxçıvan folkloru [3 cild]*. Naxçıvan: Əcəmi, II cild.
12. Əbülqazi Bahadır xan. *Şəcərə-i-Tərkimə (Türkmənlərin soy kitabı)*. Rus dilinə tərcümə edən, ön söz və göstəricilərin müəllifi və bibliografiyanın tərtibçisi İ.M.Osmanlı. Abülqazi Bahadır xan. Bakı: Azərbaycan Milli Ensiklopediyası N-PB, 2002.
13. Fərəcova, A. (2018). *"Kitabi-Dədə Qorqud" da əhrəman və cəmiyyət*. Bakı: Elm və təhsil.
14. Fərzəliyev, T., & Qasımlı, M. (Eds.). (1994). *Azərbaycan folkloru antologiyası. I cild. Naxçıvan folklore*. Bakı: Sabah.
15. Fraser, J.J. (1986). *Folklore in the Old Testament*. Publishing House of Political Literature.
16. İsmayilov, H., & Ələkbərli, Ə. (Eds.). (2004). *Azərbaycan folkloru antologiyası. X cild. İrəvan çıxuru folklore*. Bakı: Səda.
17. Meletinsky, E.M. (Ed.). (1990). *General concept of myth and mythology. Mythological dictionary. Soviet encyclopedia*, pp. 634-640.
18. Mirzəyev, H., İsmayilov, H., & Ələkbərli, Ə. (Eds.). *Azərbaycan folkloru antologiyası. XV kitab. Dərələyəz folklore*. Bakı: Səda.
19. Qəniyev, S. (2005). *Azərbaycan folkloru antologiyası. XI cild. Şirvan folkloru*. Bakı: Səda.
20. Rashid ad-Din, F. (1987). *Oguzname*. Translation from Persian, commentary, notes and indicators by R.M. Shukurova. Bakı: Elm.
21. Rüstəmzadə, İ. (Ed.). (2012). *Qarabağ: folklor da bir tarixdir. III kitab*. Bakı: Elm və təhsil.
22. Rüstəmzadə, İ. (Ed.). (2006). *Azərbaycan folkloru antologiyası. XVI kitab. Ağdaş folklore*. Bakı: Səda.
23. Rüstəmzadə, İ., & Fərhadov, Z. (Eds.). (2012). *Qarabağ: folklor da bir tarixdir. I kitab*. Bakı: Elm və təhsil.
24. Rzasoy, S. (2012). Nuh peyğəmbər haqqında Azərbaycan əfsanələri. Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqatlar, XXXIX kitab. Bakı: Elm və təhsil, pp. 19-36.
25. Toporov, V.N. (1982). *Essay "The Flood". Myths of the peoples of the world. In 2 volumes. Vol. 2. Soviet Encyclopedia*, pp. 324-326.
26. Xalq yaddaşının izi (2005). Toplayan və tərtib edən M.İsmayil. Bakı: Elm.

**Primary Paper Section: A**

**Secondary Paper Section: AI, AJ**