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Functions Boundless Seas, Mystical Creatures, and Shifting Rocks: An Ecocritical Study of the Selected Tales from The Book of The Thousand Nights and One Night

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Abstract
The present study aims to investigate the selected tales from the collection of The Book of the Thousand Nights and One Night through an ecocritical lens. These tales are often celebrated for their timeless themes of magic, adventure, morality, and human nature. This collection has captivated literature and popular culture for centuries. This research uncovers an underlying aspect of ecocritical study regarding the depiction of nature from both anthropocentric and ecocentric perspectives found within the narratives. These perspectives shape storytelling. Nature is not just a backdrop; it is often animated, mystical, and closely connected to human experiences. Tales reflect an imaginative perception of nature. It is not an objective setting. It is not a passive resource. They reshape and reimagine nature. These tales turn nature into something symbolic; for example, oceans are a place of transformation, and landscape becomes the site of a power struggle. They mythologize nature and transform it into a space of wonder, danger, and human-nature interaction. This paper challenges the conventional reading of the text when it evaluates how Shaharzad uses the description of nature to enhance joy and imagination. Her tales are filled with lessons about the power of nature that is associated with characters' actions and their fate. With these lessons, she changes the mind of the King, as nature remains a central force in shaping human experiences. It questions how nature is depicted in the selected tales, how characters interact with nature and the narrative, and how representations of nature encompass capitalist ideologies, gender roles, and social identities. This paper contributes to ongoing debates about the role of nature in literature by analyzing the selected tales through an ecocritical framework.

Keywords: The Book of the Thousand Nights and One Night, ecocriticism, nature, anthropocentric.

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1. Introduction

The Book of the Thousand Nights and One Night is a treasure of different tales set in the Golden Age of Islam. Every tale has an element of fascination. Due to its great appeal, it has been translated into many languages. It contains a story within a story. The heart of this collection of tales lies in the tale of King Shahryar and the daughter of Wazir, Shaharzad. Heartbroken by his wife's infidelity, King Shahryar takes a vow: never to trust women ever again. He finds a way to prevent betrayal. He marries a virgin every day. He executes her by dawn. The strategist and intelligent Shaharzad decides to put an end to his tyrannical rule. She marries him. At night, at the insistence of her sister, Dunyazad, she asks permission from a king to tell a fascinating tale. She cleverly leaves the tale unfinished each morning. By the power of her storytelling, she is able to transform the king's tyrannical thinking and views throughout one thousand and one nights. The text of *The Book of the Thousand Nights and One Night* has been investigated through various critical lenses, such as a transcultural lens, feminism, orientalism, intertextual studies, the influence of *The Book of the Thousand Nights and One Night* on other literature, and so on. It has captivated readers with its landscapes, imaginary cities, and the maritime adventures of different characters in different tales. Despite its extensive literary investigation, its ecocritical dimensions have largely gone unnoticed. The present study seeks to fill this gap by examining selected texts through the lens of ecocriticism. It focuses on its representation of nature, gender roles, and social identities. The present study aims to utilize Powys Mathers's English translation, titled *The Book of the Thousand Nights and One Night*, which is reinterpreted into English from the comprehensive French translation by Dr. J.C. Mardrus.

1. Literature Review

Farag (1976) discusses the cultural and historical significance of *The Arabian Nights.* He clarifies that this collection of tales is developed from various stories drawn from around the world, particularly from Persia and India. Galland introduced it to Europe. His translation inspired European literature. This blend of tales illustrates the evolution of Eastern culture and reflects the way in which people in the Orient thought and lived during the Middle Ages. He describes the customs of Baghdadian art of storytelling and the cultural tradition of the Islamic world, such as hospitality and dining, depictions of meals, entertainment, and the presence of female musicians. It discusses the political tension during the time of Caliph al-Mu'tasim and al-Mu'tadid. It notes the culture of marriage contracts and dowries. Thus, the article focuses on the ancient and social dynamics of the medieval Islamic world.

Tuczay (2005) presents a primary survey of seven related motifs in *The Arabian Nights*. It describes the complicated genealogy of this collection and its sources. It discusses the influence of central and South Asian motifs and plots on medieval German folk literature. The author mentions the mutual interactions between *The Arabian Nights* and the Western stories.

Al-Olaqi (2012) discusses how *The Arabian Night*s has inspired English authors, as it has played an important role in shaping the impact on Western writers. It is the first Romantic work of prose fiction that promotes Orientalism. It influenced the 18th-century works of Daniel Defoe, Jonathan Swift, Lady Mary W. Montagu, Sir William Jones, Samuel Taylor Coleridge, and William Thomas Beckford. The author highlights the popularity of this text in the nineteenth century, such as Wordsworth, Byron, Thackeray, Southey, Burton, Tennyson, Landor, Crabbe, Hunt, Browning, Arnold, Thomson, and Dickens. The current paper presents a list of twentieth-century English writers who take inspiration from

this text, such as Kipling, Conrad, Wells, Joyce, Forster, and Said. This collection of tales continues to enrich world culture.

The origin, restrictions, and possible threats of female sexual desire that push the narrative of the main tale and many tales in *The Arabian Night*s are investigated by Shamma (2017). The current offers feminist understandings that see Shahrazad as a feminist prototype who confronts the basics of patriarchal society. Different interpretations see her as basically pacifying the male psyche. Shahrayar learns from different stories narrated by Shahrazad that all women are not the same. The entire social structure is brought down by oversexed revolutionaries. It will undermine men. A complicit woman who internalizes male-controlled codes can be trusted to control her sexuality.

El-Samad (2018) investigates the historical impact and cultural magnitude of *The Arabian Nights* on Western literature before 1700. It surveys the beginning, oral transmission and traditions, cross-cultural interactions facilitated by trade routes, and the tales' impact on European narratives. According to the author, the title of the collection may be derived from Indian or Persian sources. It is a ninth-century work. This collection is a blend of Islamic Arabic and pre-Islamic roots. Due to its impact on European literature, it serves as a bridge between East and West.

Thomann (2020) investigates the significance of the main story of *The Arabian Nights,* the Turkish translation, and compares it with the Arabic version of the ending. The Turkish version focuses on the rejoicing of Shahriyar, his brother, and the city rather than the triumph of Shahrazad. The author focuses on the Turkish version, which is shorter and altered and has stylistic merit.

Randall (2021) offers a valuation of Burton's career and his legacy of *The Arabian Nights*. The author echoes Said's concept of Orientalism, and it is related to the understanding of Burton's engagement with Eastern culture. His translation acts

as a challenge to Victorian social and sexual norms, especially censorship laws and social perception of the East.

Dağoğlu (2023) discusses the construction of the image of the East through writings that have shaped Western perceptions. These writings contrast the dichotomy of Orient and Occident with feminine and masculine. The author notes that the veiled woman is the common stereotype for the place of women in the East. Scheherazade is an inspiration to Eastern women through her stories.

Pourgharib, Talarposhti, & Pourya Asl (2024) discuss the similarities and differences in archetypal characters depicted in two tales of *The Arabian Nights*, which are 'Three Apples' and 'Ali Baba and the Forty Thieves.' Their study focuses on Joseph Campbell's theory of monomyth to analyze the hero's journey in each story. The protagonists Ja'far and Ali Baba possess essential qualities of a hero by the elements of monomyth despite their differences. The concept of the hero is influenced by social and cultural change.

1.1. Theoretical Framework

According to Tyson (2023), "Ecocriticism, which studies literature to see what it can tell us about the way human beings relate to the natural environment, might be called the critical theory of modern environmental movement".

When analyzing the text through the lens of ecocriticism, whether the text is ecocentric or androcentric, an ecocentric text supports nature and its workings in the text. Anthropocentric text sees human beings as the center of all non-human things. When analyzing from the perspective of ecocriticism, one needs to see whether the text favors nature or not. Whether the text is a combination of ecocentric or anthropocentric points of view. It is crucial to investigate how nature is portrayed closely and the role it occupies within the narrative. One should consider whether nature is depicted naturally or unnaturally. Additionally, it is important to explore the implications of this representation: 'Does nature serve

merely as a backdrop, or does it actively shape the characters and plot?' Moreover, we should examine how the depiction of nature reflects broader themes, such as environmental awareness, human interactions with the ecosystem, and the repercussions of ecological degradation. Exploring these elements reveals a more nuanced understanding of the relationship of the text with the natural world and its environmental themes.

Tyson (2023) draws on concepts from eco-Marxism, eco-feminism, and eco-postcolonialism. A thorough analysis of the text requires an examination of how nature is represented within the narrative.

It is important to consider whether nature is commodified or subjected to threats arising from consumerism and competition. Furthermore, one must evaluate whether the analysis advocates for or critiques the capitalist perspective on nature. The absence of nature in these discussions also prompts significant inquiries. It is important to consider the depiction of nature in terms of gender. Nature is represented in the same way as the patriarchal way of treating women. One needs to see whether nature is treated in an exploitative, dominative, or subjugated way in the text. It is important to consider the portrayal of nature in terms of "race, socioeconomic class or national or cultural identity … is nature's benevolence or malevolence associated with a particular race, class or national or cultural identity? … are particular attitudes toward nature associated with a particular race, class, or national or cultural identity? Or does the text show how the destruction of the natural world is especially harmful to racially and/or economically marginalized people" (Tyson, 2023).

Eco-critics deal with the question when analyzing the characters from the ecocritical perspective. Whether their attitude is ecocentric or anthropocentric when they are interacting with nature throughout the narrative. It questions whether the character's indifference towards "nature's plight by portraying the

natural world as either indestructible or unimportant … it is important to note the time at which the text is written to see how our beliefs about nature are often a product of the time in which we live" (Tyson, 2023) and vice versa.

According to Barry (2017), Ecocriticism is fundamentally concerned with the vital relationship between culture and nature. Nature is a self-determining entity. It is beyond social construction and linguistic determinism. Attitudes towards nature differ significantly across cultures. These differences are rooted in cultural contexts and reflect distinct phenomenological perspectives, all of which affirm the reality of these varied attitudes. Nature and culture frequently intersect, with intermediary spaces such as scenic landscapes and rural areas creating a continuum that bridges the gap between pristine wilderness and entirely human-made environments.

Despite this overlap, the distinction between these realms remains significant, much like the difference between rain and drizzle. Ecocriticism highlights the imperative to confront environmental issues, recognizing that even the most untouched wilderness is now subject to human influence. Striking a balance between social justice and ecological sustainability is crucial, as environmental stability serves as the foundation for advancing both human well-being and the health of the planet.

1.2. Materials

The researcher aims to select three tales from Powys Mathers's English translation collection, titled *The Book of the Thousand Nights and One Night*.

The list of the chosen tales is as follows:

1) The Tale of Land Abdallah and Sea Abdallah
2) The Tale of Pomegranate-Flower and Badr
3) The Tale of Ali Baba and the Forty Thieves

2. Research Methodology

The study employs a qualitative, ecocritical methodology to analyze selected tales from *The Book of the Thousand Nights and One Night*. Through textual analysis, it examines the representation of nature and its role in shaping characters, plots, and themes. It highlights the interplay between anthropocentric and ecocentric perspectives within the narratives.

The study proposes to examine these questions to enhance the efficiency of the current article:

1) How is the natural world represented in *The Book of the Thousand Nights and One Night*, and does it convey an ecocentric or anthropocentric perspective?
2) How does nature interact with the characters and the narrative, and do the characters' attitudes toward nature reflect ecocentric or anthropocentric values?
3) To what extent do the selected tales explore capitalist ideologies, gender roles, and social identities through their representation of nature?

3. Discussion and Analysis

3.1. The Tale of Land Abdallah and Sea Abdallah

The story revolves around a fisherman called Abdallah, who is a very poor man with ten children. His wife has just delivered their tenth child. He has no source of income except his net that is used to catch fish and sell them in the market. One day, he goes to the beach and tries his luck, but his tries are all in vain. He was not able to catch a single fish at that time by casting his net twice. When he casts his net again, he finds the net very heavy. He takes the net to the shore and finds a strange creature in it. He sees that the upper body of that creature is similar to a man's, while the lower body is like the tail of a fish. Seeing this creature, Abdallah becomes frightened and starts pleading with it to spare him as he assumes it is a

jinni. That creature calls himself a humanlike being. He is not any kind of supernatural being. He tells Abdallah that he was born in the sea. He calls himself a child of the sea. He and his kind live in the depths of the sea, just as Abdallah and his kind live on earth. He was visiting the upper water, and in the meantime, his net captured him. He offers Abdallah a deal that if he gives him the fruits of the earth, he will give him the fruits of the sea, such as precious gemstones. He finds out his name is also Abdallah. Later, Land Abdallah becomes wealthy. He shares his wealth with a kind baker. When land Abdallah attempts to sell those jewels, he is accused of theft. He is brought before the King. When the king finds out the truth, he is impressed by Abdallah's honesty. He makes him his Vizier and gives him his daughter's hand in marriage. Land Abdallah and Sea Abdallah continue their exchange. Their bond grows with time. Eventually, Sea Abdallah gives an invitation to Land Abdallah to visit his sea world. He gives Land Abdallah a special kind of ointment that allows him to breathe underwater. He explores the wonders of the sea, such as forests of corals, banks of pearls, and the unique society of mermen. However, the sea dwellers and their king mock him at his physical differences, such as his lack of a tail. He returns with a great deal of wealth, especially fortune in gems. After becoming Vizier, he was still in touch with his friend, Sea Abdallah. Nevertheless, the king discourages him from his visits. He warns him regarding potential dangers. Land Abdallah lives in prosperity on the land. Sea Abdallah is left abandoned and eventually disappears from the story.

This tale compares and contrasts nature through two worlds, such as the terrestrial realm of Land Abdallah and the aquatic realm of Sea Abdallah. The sea is portrayed as a treasure of unlimited wealth. Their pact signifies an anthropocentric perspective where nature serves humans by providing access to its treasure. As Shahrazad narrates,

> Land Abdallah repented of having freed him … even as the fisherman was lamenting, the merman appeared through the surface of the waves, holding something above his head, and climbed onto the beach beside him. His two hands were filled with pearls, coral, emeralds, hyacinths, rubies, and other stones (Mathers, 2005, Vol. 3, p. 38).

Sea Abdallah hands over these gems to Land Abdallah, which reflects an anthropocentric point of view. Nature is seen as a resource to change the status of human beings on Earth. Sea dwellers reflect an ecocentric reading as they live in an independent civilization. It operates outside human exploitation, which indicates that nature has its intrinsic value and order. It shows a self-sustaining ecosystem. Sea Abdallah remarks, "We have no need for buying or selling, for life is easy to us and we can catch the fish, which is our food, on our thresholds with our naked hands" (Mathers, 2005, Vol. 3, p. 47).

The friendship between Land Abdallah and Sea Abdallah reflects both ethnocentric and anthropocentric interactions. Land Abdallah treats the sea as a resource. He does not consider it as an entity of its own. It seems to exist only to take him out of his poverty. He benefits from it without harming it. His perception regarding it is transactional. However, the life of the merman reflects the respect for their ecosystem. It suggests an ecocentric contrast to Land Abadallah's view. Sea Abdallah shows a profound connection with his ecosystem, while land Abdallah desires gems. The tale under evaluation shows that different creatures are suited to different ecosystems, which reflects the natural limitations of each species. Land Abdallah says to Sea Abdallah when the latter invites the former for a sea visit,

> 'My brother, you were created in the water, and it is your natural element. That is why you can live beneath the sea without inconvenience. But, before I accept your invitation, please tell me if it would not be fatal for you to live

> upon the land.' 'It would be fatal', agreed Sea Abdallah. 'My body would dry away; the winds of the earth would blow upon me, and I should die.' Then said Land Abdallah: 'It is the same with me. I was created upon the earth, and it is my natural element; the airs of it do not inconvenience me, if I came down into the sea with you, the water would penetrate my body and strangle me, and I should die' (Mathers, 2005, Vol. 3, p. 45).

Indirectly, this tale criticizes capitalist ideologies through the exchange of goods between them. His sudden rise in status after becoming rich is parallel with the commercial fantasy of profit without cost, as he gets wealth without labor exploitation. Hence, nature is commodified. Success is determined by the accumulation of wealth and the acquisition of resources. As Shahrazad narrates,

> Abdallah, who had been a fisherman and was now wazir on the King's right, fulfilled his new functions to the satisfaction of all and never forgot to carry the fruits in season to his friend, Sea Abdallah, in exchange for precious stones and metal (Mathers, 2005, Vol. 3, p. 44).

Nature is feminized in literature, which is reflected in the possession of the resources. The sea women are depicted as passive as they wait for male selection. It reflects the patriarchal norms. The reaction of the sea dwellers to human autonomy, especially Land Abdallah's lack of a tail, reflects a constructed sense of identity. It suggests the societal norms that shape what is normal. Eventually, the King forbade Land Abdallah from visiting Sea Abdallah again. It is reflected that nature is seen as something mysterious, boundless, and dangerous for human beings. King's advice can be seen as a warning against exploitation and respect for the balance of nature. It can also be seen that human beings tend to regulate and control unknown natural spaces, as they do not embrace their independent existence. They extract the resources from nature; however, they do not participate with it. Hence, it shows the superiority of humans over nature and the hierarchical

power within human society. Overall, the tale reflects the acknowledgement and value of nature comes when it serves human interests, as Sea Abdallah is abandoned at the end of the tale. It symbolizes the anthropocentric approaches towards nature, suppressing ecocentric values.

The Tale of Pomegranate-Flower and Badr

It is a story of King Shahriman of Khurasan, who desires an heir. He acquires a beautiful slave girl, who is revealed to be from an underwater kingdom. Her name is Gulnar, Pomegranate-Flower. She gives birth to a son named Badr Basim, who is partly human and partly a sea creature. Prince Salih, who is the brother of Pomegranate-Flower, takes the young boy to the sea. He makes him unaffected by the sea and gives him the capability to breathe underwater. He becomes a strong and wise ruler after the death of his father, when Badr Basim grows up. Eventually, he is caught in a series of enchanted conflicts when his life takes a thrilling turn. He finds himself enamored with Princess Janharah, the daughter of King Samandal, a sea king who fiercely opposes their union. She turns him into a white bird after the combat and treacheries. A bird catcher captures him. He is taken to a king. His queen is a powerful witch who recognizes the true individuality of the bird. She restores him to human form. He returns to his kingdom and finally defeats King Samandal with the help of his allies. King Samandal marries his daughter, Princess Janharah, to Badr Basim.

This tale reflects blends of ecocentric and anthropocentric views. Nature is seen as a dynamic force. The sea is reflected as a living and active world. It is occupied by responsive beings. Pomegranate-Flower is born in the sea. She has a profound connection with the sea and nature. She lives in harmony with nature, and so does her son. Shahrazad narrates,

> Let us follow the fortunes of little Badr Basim. As his mother did not wish to trust him to nurses, she gave him the breast herself until he was four years

> old; with the milk he sucked in all the qualities of the sea. Because of this marine nourishment, the little one became stronger and more beautiful every day... (Mathers, 2005, Vol. 3, p. 82).

Nature impacts the development of human beings. Badr Basim reflects the harmonious relationship with nature as he was nourished by the sea during his childhood by his uncle, Prince Salih. Nature shapes his identity and strength, which reflects ecocentric values because of his connection with aquatic elements. When she gives birth to Badr Basim, her family from the sea takes care of her. They interact with human society. It suggests the transition from an ecocentric world to an anthropocentric world.

However, the interactions between land and sea kingdoms involve an anthropocentric perspective. Pomegranate-Flower leaves the sea to participate in human civilization. Human-centered conflicts and ambitions are dictated and continued by her son's journey. Badr Basim's transformation from human to bird and back again reflects that nature is controlled and manipulated, suggesting an anthropocentric perspective. This tale suggests the sea as a marker of power and ancestry. Pomegranate-Flower is a sea princess who carries inherited status, which grants her authority. She is symbolized as reinforcing gender roles within the patriarchy. The treasure of the sea, such as diamonds, pearls, and other gems, symbolizes an anthropocentric commodification of nature. They are used for human wealth and power. Shahrazad states,

> Prince Salih handed the child back to his mother, who gave him suck; then he drew a sealed bag from his belt and, opening it, turned out the contents upon the carpet. The King saw, blazing before his eyes, diamonds as great as pigeons' eggs, ingots of emerald half a foot long, strings of mighty pearls, rubies of an unknown red, and the thousand fires of marine gems (Mathers, 2005, Vol. 3, p. 81).

Social identities in the tale are reflected by the characters' relationship with the natural world. Societal hierarchies are projected on the natural world because of the struggles for power, whether over a realm or personal fate. Badr Basim is a hybrid character, as his mother states,

> Although our son is half of your blood, he runs no danger in the sea, for he inherits from me the ability to live as easily in the water as on land. I am quite sure that my brother will soon return and the child be none the worse (Mathers, 2005, Vol. 3, p. 81)

This passage reflects the conflict between land-based human control and the wild unpredictability of the sea. It reflects the anthropocentric fear of untamed nature, as his father anticipates. His mother, from the sea, embraces the untamed nature. Badr Basim's hybrid nature is reflected as an ecocritical metaphor for interconnectivity with the environment and the struggle between the domination of humans and the autonomy of nature. When he tries to woo the sea princess, Jahanara, he echoes colonial and imperialist attitudes that want to tame and exploit nature. He does not believe in coexistence. Despite marine inheritance, he continues to rule on land. Overall, this tale is seen as an anthropocentric narrative. The natural world is seen as an extension of human power. It is not portrayed as an independent force.

The Tale of Ali Baba and the Forty Thieves

In this tale, the natural world is primarily portrayed as the backdrop for human activity. It is a resource for survival and wealth accumulation. Ali Baba collects firewood from the forest. For him, it is a means of sustenance and a source of his livelihood. It reflects the setting for the supernatural realm, such as a rock cave that opens magically. It comprises vast treasures. This rock symbolizes the guardian of wealth. It implies an anthropocentric perspective. It reflects nature as either an obstacle or a tool for human prosperity. The sentence "Surely the place

must be guarded by strange spells!" proposes a human-centric mystical perspective of nature, which can be controlled or exploited (Mathers, 2005, Vol. 4, p. 104).

The protagonist's profession as a woodcutter associates him with the environment directly. However, his attitude changes when he discovers wealth. He chooses gold over natural resources. The cave is used as a reservoir for their riches by the thieves. It stresses the idea that nature is used as a storage unit for human exploitation. This sesame cave is metaphorical as it shows anthropocentrism, which is a site of human greed and power dynamics, and ecocentric warning, which is the role of nature in hiding and preserving resources beyond human control. The intelligence of the female slave of Ali Baba, Marjanah, is shown when she shows her awareness of the signs of nature. When she kills all the thieves, and they visit the cave, Shahrazad narrates,

> The girl, who had quick eyes for anything upon the way, noticed that shrubs and tall grasses had overgrown the little path which led up to the rock and that there were no traces before the rock of man or beast. Therefore, she concluded that the place had been abandoned (Mathers, 2005, Vol. 4, p. 104).

This passage reflects her brief acknowledgment of the agency of nature.

This tale reflects the capitalist ideology. Capitalist greed is seen in the thieves' gathering of riches. It shows hoarding and monopolization. Nature acts as a vault for excess wealth. It is a shared resource. Women navigate both social and natural spaces for survival, which is seen in the role of Marjanah. Her observations of the landscape are in contrast with the men's blind greed. One more contrast is seen in the characters of Ali Baba, who is a simple woodcutter, and his brother, Kasim, who is a greedy merchant. It is shown that one's relationship with nature is connected to social class. Ali Baba understands the practical use of nature. Whereas his greedy brother sees it as a path to greater material gain. He pays the

price by giving his life. Overall, the tale is anthropocentric. Nature is seen in serving human ambition: as a source of livelihood, a forest for wood, or a vault for treasure, and the use of caves for gathering gold and other precious gems. On the other hand, subtle moments such as Marjanah's awareness of the overgrown path reflect at an underlying ecocentric wisdom where nature shows change in power and presence.

4. Conclusion

This study has displayed that the selected tales of *The Book of the Thousand Nights and One Night* are not only a storehouse of folktales but also a very significant text for ecocritical investigation. These tales reflect the anthropocentric perspective, explaining that human beings are indeed the center of all non-human things. Nature is portrayed as a means to serve human beings. It is commodified for gaining wealth and status; for example, the sea is seen as a resource of precious gemstones in the case of Land Abdallah. Nature is depicted as a site of exploitation and fascination. It is seen as a life-giving force in the case of Badr Basim's mother, who comes from the sea, and it reflects the conflict between different forces of nature and human governance. Badr Basim is a part of the sea lineage, but he embraces his human kingship on land. So, the sea is not a space for long-term habitation, as it is considered a mystical world that impacts human destiny rather than expresses human destiny. In the case of Ali Baba, shifting rocks with magical words opens the treasure for him, which reveals nature as a gatekeeper of wealth and power. Nature has its agency, and it is approached by characters in a specific way for their own benefits. It represents the anthropocentric worldview where nature is exploited for personal gain. Gender roles are reflected through Marjanah, who directs natural as well as social landscapes skillfully. Social identities are formed by one's relationship with nature. The study is limited by its exclusive focus on *The Book of the Thousand Nights and One Night*, a vast collection of tales

from which only selected stories are analyzed. Furthermore, the study adopts an ecocritical framework. It does not involve other intersecting sociopolitical or philosophical dimensions deeply. It focuses on the ecocritical aspects within the selected tales.

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