

The Transformation Study of “Mawar Hitam” Short Story by Candra Malik Into Drama Texts: Approach to Literary Eco-Critical

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Abstract

This research is about transforming a short story into a drama script entitled "A Study of the Transformation of a Short Story 'Mawar Hitam' into a Dramatic Manuscript: An Eco-critic Approach." Selection of short stories based on themes related to environmental conservation. The method used is descriptive qualitative; the researcher reads the short story thoroughly, collects data, sorts, analyzes, interprets, and concludes the analysis of the transformation of the short story 'Mawar Hitam' by Candra Malik. The results of the analysis of changes and additions in transforming short stories into drama scripts. Changes and additions to dialogue, characters, and settings. Meanwhile, the eco-critical analysis is that there is a prohibition on taking Edelweis flowers based on law number 5 of 1990 and protecting the environment while climbing the mountain. The existence of eco-critical research through literary works can educate the public about the importance of protecting the environment.

Keywords: transformation; short story; drama script; eco-critical approach

Introduction

The short tale “*Mawar Hitam*” (Black Rose) is one of the numerous short stories included in the book “*Mawar Hitam*” by an Indonesian author named Candra Malik. This short narrative represents life through the use of beautiful words that have significance, pique the reader's curiosity and keep them guessing about the storyline it conveys. The author also includes a tale of love and disappointment in this short novel, but the reader is free to interpret it in various ways. *Mawar Hitam*'s short narrative conveys distinct social values through indirect communication. Because the author indirectly obtained the divine word, each reader will ultimately receive a distinct interpretation.

The researcher chose this short narrative to transform because it was engaging to examine and transform into a theater screenplay. The author incorporates Indonesia's natural resources into this short story through Mahameru's backstory. Another aspect that draws us in is the

association of flower names with their philosophical counterparts, such as the edelweiss. Indirectly, this short narrative also informs and reminds us that collecting edelweiss blossoms is prohibited during climbing activities and sends a message about environmental protection. Additionally, the brief stories are not overly intricate and remain simple to follow, allowing us to reenact them later in their residences using existing properties.

The short story "*Mawar Hitam*" employs a literary eco-critical analysis in this study. According to Greg (2003), eco-critical is the study of the interaction of the physical (natural) environment, which includes population growth, the rapid extinction of species, soil contamination on earth, contamination of water and air, and the loss of wild forests, and literary works concerned with literary studies. Eco-critical is derived from the English word eco-critical, which combines ecology and criticism. Ecology can be defined as the scientific examination of the relationships between humans, animals, plants, and their environment. Criticism can be seen as a method and expression of judgment on something's quality. Eco-critical, then, might be defined as environmentally responsible criticism. (Harsono, 2008).

The relationship between literary ecology and the short story "*Mawar Hitam*" reflects the environment in literary works. The short story *Mawar Hitam* features a setting in the form of Mount Mahameru and emphasizes the prohibition against picking Edelweiss flowers or taking anything from the mountain.

Literature Review

The researcher will examine the discrepancies in the outcomes of past studies or studies on the subject being studied. The researcher utilizes various past studies pertinent to the research to be reviewed in this section. Among them is prior research published in her journal by Een Nurhasanah titled "*Kajian Alih Wahana Cerita Pendek "Dewi Amor" Karya Eka Kurniawan Ke Dalam Naskah Drama Pendekatan Psikologi Sastra*" (Nurhasanah, 2019). The parallels with examining the translation of short tales into theater play using an approach are striking. The researcher's research differed from prior research undertaken by Nurhasanah in that the researcher transformed the short tale "*Mawar Hitam*" into a drama script and studied it via a literary eco-critical lens. In comparison, Nurhasanah's research explored the change of Eka Kurniawan's short story "Dewi Amor" through a Literary Psychology lens. Additionally, inside Nurhasanah's research describes the process of transforming the short story "*Kajian Alih Wahana Cerita Pendek "Dewi Amor" Karya Eka Kurniawan Ke Dalam Naskah Drama Pendekatan Psikologi Sastra.*" In contrast, the researcher wishes to describe the process of transforming the short story "*Mawar Hitam*" into a dramatic script and to explain how eco-critical approach the short story "*Mawar Hitam.*"

Additionally, Rena Maya Dwi Cahyati discusses the structure of Seno Gumira Ajidarma's short story "*Dilarang Menyanyi Di Kamar Mandi*": A Study of Transformation in her research entitled "*Persoalan Privasi Dalam Cerpen Dilarang Menyanyi Di Kamar Mandi: Kajian Transformasi*" (Cahyati, 2020), describes the differences that arise, suggests a method of adaptation, and describes the privacy issues that arise as a result of the transformation. The difference between the research that the researcher wishes to conduct and the research that the researcher wishes to conduct is that the researcher wishes to adapt the short story into a

theatre script. In comparison, a prior researcher investigated the transmission of short stories to FTV.

Then, Mursih, Misbah, and Priagung Nursalim (2019) did a previous study on the transformation, titled “*Transformasi Novel Ke Film The Perfect Husband Karya Indah Riyana.*” This study examines how the novel's plot, setting, and characters are reduced, added, and varied in the film. Assume the purpose of Misbah and his pals' research is to convert a novel into a film. In this situation, the researcher's research is the subject of the study, which takes the shape of short tales transformed into theatre scripts through the use of a literary eco-critical technique.

Research Background

Transformation is a change from one type of art to another. Literary works can not only be translated, that is, transferred from one language to another, but also translated, that is, transformed into other types of art. Activities in this field will make us aware that literature can move here and there, changing its elements to suit its new vehicle. (Damono, 2005:96)

According to Eneste (1991:61-66), the changes that occur in the ekranasi are additions, subtractions, and changes in variation. The theory from an expert named Eneste that this transformation process is called ekranasi. Ekranation is a voyage of whitening or transference or the adoption of a novel into a film (1991:60-61)

Eco-criticalism is the study of combining the physical (natural) environment, which includes population growth, the rapid disappearance of species, contamination of soil on earth, contamination of water and air, and the loss of wild forests, with literary works concerning literary studies (Greg, 2003).

Methods

This study used a paraphrasing technique. The paraphrastic approach is a strategy for comprehending the meaning contained in a literary work by re-expressing the author's ideas using words or sentences that are different from the author's own, intending to simplify the author's use of words or sentences so that readers can more easily comprehend the content of meaning contained in a literary work (Aminuddin, 2015: 41).

The research approach employed is qualitative, that is, research that aims to comprehend the phenomenon of what the research subject experiences, such as behavior, perception, motivation, and action, holistically and through the use of words and language, one at a time: natural settings and a variety of natural ways (Moleong, 2014).

Ratna (2015: 47) states that qualitative approaches are concerned with scientific facts, namely those about the context of their existence. Scientific approaches that promote qualitative methods are called multi-methods, as research entails a wide variety of significant social phenomena. In literary analysis, for example, the author, the social milieu in which the author lives, and components of culture, in general, will be considered.

According to Sugiyono (2017: 8), qualitative research methods are founded on postpositivism. They are used to study the state of natural things, with the researcher or human instrument serving as the research instrument. This research aims to examine and transform the short narrative into a script for a drama.

Qualitative data is meticulously described and examined in this investigation. The description entails documenting, studying, collating, and classifying Candra Malik's short story "Mawar Hitam" in terms of its inherent structure and the process of changing short stories into drama scripts.

According to Sugiyono (2017: 39), the object of study is an attribute, nature, or value of people, objects, or activities researched and conclusions reached. Based on this conclusion, the research object is the desired outcome, namely, transforming the short story into drama scripts.

In qualitative research, the researcher is the instrument or tool. As a human instrument, the researcher collects data, analyzes, interprets, and closes, converting short stories into drama scripts. Qualitative research with human instruments includes applying the research focus, selecting informants as data sources, collecting data, evaluating the research focus's quality, determining how to interpret the data, and drawing conclusions on everything (Sugiyono, 2016: 222).

The steps of this study are as follows:

- 1) Carefully read Candra Malik's short story "Mawar Hitam" and instantly capture data by searching for and noting short story fragments.
- 2) Analyzing and interpreting data by keywords established on a theoretical foundation.
- 3) Analyzing and analyzing the process through which short stories are transformed into dramatic scripts.
- 4) Concluding the examination of the results of the short story translation into drama scripts.

The following processes are taken to convert the vehicle into a drama script:

- 1) Read the complete short story "Mawar Hitam" and highlight the sections adapted into drama scripts.
- 2) Arrange the storyline following the short story's material (prologue, dialogue, epilogue).'
- 3) Establish the storyline.
- 4) Analyze the figures and characters concerning the short story's subject.
- 5) In the drama script, sequence the struggle to the conclusion.

The data analysis technique utilized is descriptive qualitative analysis, intending to assess and describe the issues under consideration. According to Bongdan and Biklen (in Syamsudin, 2015: 110), data analysis is the systematic recording and organization of field notes and other materials collected in order to improve understanding of additional materials in order to

improve the performance of understanding these materials so that they can be presented to other people.

This methodology is employed since the data for this research cannot be gathered using statistical techniques or other quantitative (measurement) methods, as the data to be researched is qualitative and requires explanation and description. This research identifies or defines the issue and then evaluates the available data. The short story “Mawar Hitam” by Candra Malik served as the basis for the content analysis method employed in this study.

Results

Transformation text

The drama “*Mawar Hitam*” was modified from Candra Malik's short story of the same name. This transformation results in a variety of modifications, including additions and reductions. The following are the findings from the study of Candra Malik's short story “*Mawar Hitam*” as transformed:

1. Dialog

Typically, a drama contains dialogue or interaction between two or more characters. Concerning the short story “*Mawar Hitam*,” the researcher converts the narrative writing to dialogue and then marks it by including the character's name, a colon, quotation marks, and conversation. Additionally, we included specific phrases not included in the narration to help clarify the story's progression in the play script. The following passages from short stories and drama play demonstrate these changes:

Table 1. Dialog variation changes

Short story	Drama script
Engkau adalah kata yang hendak diucapkan pensil yang, meski telah kuruncingkan, ternyata tak segera berani memilih aksara pertama. Namamulah yang pada mulanya akan kutulis, namun kita belum saling mengenal. Kau diam di sana, duduk dengan selembut kertas kosong dan sebatang pensil pula. Aku di sini. Dan, kita bernasib sama.	Siang hari di depan toko Oxy terlihat seorang wanita cantik yang membuat laki-laki bernama Taksaka menjadi terpesona hingga mengikutinya sampai ke sebuah kafe. Ia pun nampak memperhatikan wanita tersebut, sembari duduk memegang selembut kertas kosong dan sebatang pensil. “Kira-kira siapa ya nama wanita itu? Ingin rasanya aku menulis namanya di kertas ini, namun sayangnya kita belum saling mengenal.” (lamunan Taksaka sambil memegang dagunya).
Akhirnya kugambar saja ruas senyum yang kaubenamkan di antara bibir indahmu yang cemberut. Layak kuduga kau menunggu seseorang. Seseorang yang sangat dekat,	Putri : “Hei, Taksaka ya? Apa kabar kamu?” (Sambil menepuk pundak). Taksaka: “Eh, Putri. Baik, mari sini duduk.”

<p>yang sanggup membuatmu gagal menulis menu. Kau menantinya pasti untuk bertanya, "Jadi, kita pesan apa?" Aku memesan secangkir kopi saja. Tanpa gula. Aku memang tak terlalu suka pemanis untuk hal-hal yang memang dikodratkan pahit.</p>	<p>Merekapun duduk di meja yang sama. Putri: "kita mau pesan apa?"</p>
<p>Jika tak meninggalkan serangkum bunga mawar beraneka warna di toko, demi mengikuti langkahmu ke sini, aku takkan pernah bisa secermat ini mengarsir lekuk pipimu. Alis tebal seperti itu hanya dimiliki bidadari, apalagi dengan kelopak mata yang terlihat berjodoh dengan tatapanmu yang gelisah. Kau begitu lama rela waktumu terbuang percuma untuk seseorang yang tak kunjung datang.</p>	<p>Taksaka : "Lihatlah perempuan yang duduk di sana. Sepertinya, dia sedang menunggu seseorang yang sangat istimewa, tidak seperti aku yang tidak punya nyali untuk mendekatinya." Putri : "Harusnya kau sampaikan saja perasaanmu kepada perempuan itu." (Sambil menoleh melihat wanita tersebut).</p>
<p>"Kheylya. Tolong kirim ke Kafe Ambrosia, Jalan Boulevard Blok F9 No. 20 itu."</p>	<p>Adam : "Hallo, apakah pesenan bunga saya sudah dikirim?"</p>
<p>Kafe Ambrosia? Saya pernah ke sana. Baik. Dengan siapa saya bicara, mohon maaf, jika boleh tahu? Apakah dengan Nona Kheylya sendiri?"</p>	<p>Adam : "Oh bukan, saya Adam."</p>
<p>Ya. Kheylya, pacar saya, pemilik kafe ini. Kheylya pamit mendaki gunung lagi. Dia sangat ingin membawa edelweissMahameru untuk dipajang di ruang kerjanya: dapur kue. Cinta kami tumbuh di dapur kafe ini. Tapi, Khey ternyata tak pernah kembali. Ia terakhir mengirim pesan bahwa ia bermalam di Kalimati."</p>	<p>Adam : "Ya. Kheylya, pacar saya, pemilik kafe ini. Kheylya pamit mendaki gunung lagi. Dia sangat ingin membawa edelweiss Mahameru untuk dipajang di ruang kerjanya: dapur kue. Cinta kami tumbuh di dapur kafe ini. Tapi, Khey ternyata tak pernah kembali. Ia terakhir mengirim pesan bahwa ia bermalam di Kalimati."</p>

2. Character

The short story "*Mawar Hitam*" features three characters: Taksaka, Kheylya, and Larasati. While the play script includes a new character, Putri Taksaka's acquaintance, the addition of this character simplifies the staging of the drama, as Taksaka's character has numerous monologues in the short narrative. Additionally, in the short tale, Kheylya's partner is named Larasati. The gender is female; however, in the drama screenplay, the name is changed to

Adam, and the previously female gender is changed to male. This clarifies the play script, as Larasati's previously uncertain character.

The drama screenplay "Black Rose" features the following characters:

1) Takasaka

A young man, Oxy flower shop owner, with an insufficiently brave disposition, spends more time fantasizing than attempting to express his sentiments. He does, however, possess an attitude that is adamant about getting to know the lady he admires. He pursues him to a cafe, where he attempts to depict the woman as accurately as possible.

2) Kheyliya

A woman may have a frigid demeanor, but she will not give up easily in order to obtain what she desires. Kheyliya, who desired edelweiss flowers and desired to exhibit them in her study but was unable to obtain them from Oxy's flower shop, eventually resolved to climb Mount Mahameru in order to obtain these flowers.

3) Larasati assumed the identity of Adam.

Kheyliya's boyfriend has a devoted personality. Even though Kheyliya has been gone for three years, he recalls a thousand days of her passing.

Taksaka is the main character of the Oxy flower shop owner who is attracted to a woman named Kheyliya. Kheyliya is a woman that Taksaka admires. Adam's girlfriend subsequently dies while climbing the mountain to harvest edelweiss flowers; Adam is Kheyliya's lover, who ordered flowers to be delivered to Taksaka on the 1000th day since her death.

3. Plot

The plot of Candra Malik's short novella "*Mawar Hitam*" is a muddled one. The events of this short story begin with the climax, when the Taksaka character abandons a bouquet of roses that should be handed to the buyer, only to be pursued by an unknown woman. Then the events of the past are described, namely when Kheyliya contacts Taksaka, the owner of the Oxy shop, to order edelweiss flowers, but she is unable to fulfill her request because she is aware that she is unable to pick flowers that signify eternal love. Following that, to the point of sorrow, when Kheyliya was unable to obtain the edelweiss flower she desired, she resolved to travel to Mount Mahameru in order to obtain the flower. However, fate intervened once Taksaka learned the woman's name; it turned out that she had been proclaimed dead as a result of her disappearance and subsequent disappearance.

4. Theme

The short story "*Mawar Hitam*" contains the following themes: disappointment. When Taksaka discovers the name of the woman he has always admired, Kheyliya, he discovers she has been proclaimed dead. Because Kheyliya never returned from her climb of Mount Mahameru in search of edelweiss flowers, and according to the last message known, Kheyliya spent the night in Kalimati.

5. Point of View

The short story “*Mawar Hitam*” is told from the first person perspective of the protagonist. The short story “*Mawar Hitam*” features the word “I” as the protagonist, who recounts his own life. The following quote demonstrates this:

“Aku di sini. Dan, kita bernasib yang sama.”

6. Language style

The short story “*Mawar Hitam*” is written in the following style:

1) Recurrence

The following remark demonstrates this:

“Ia pasti istimewa, pasti”

The quote above is an example of a repetition style, as certain phrases, notably “*pasti*” are used to stress.

2) Exaggeration

The following remark demonstrates this:

“Kau tamparkan kertas dariku tadi ke angin, tetapi kerasnya sampai ke jantungku”.

There is an exaggeration, notably that “*kerasnya sampai ke jantungku*” is too strong a term to describe the paper's firm slap, but not hard to the heart.

7. Message

The message that can be taken from the short story “*Mawar Hitam*” is that we have to protect and preserve nature because not everything that looks beautiful can be owned. Just like women do look attractive but not necessarily can be owned.

8. Background

a. Place Background

The short narrative “*Mawar Hitam*” is set in four locations: Oxy flower shop, Ambrosia cafe, Kalimati, and Mount Mahameru. The narrative that follows demonstrates this.

1) Oxy Florist

He has witnessed Taksaka's collection of roses in various colors in his business. He then abandoned the bouquet of roses to follow in the footsteps of an unknown woman.

2) Cafe Ambrosia (Jalan Boulevard block F9. No 20)

It was evident when Kheyliya called Oxy's flower shop to place an order for edelweiss flowers, but the flower shop could not accommodate her request. She ordered roses and instructed the merchant to deliver them to Ambrosia Café, Jalan Boulevard, block F9.

- 3) Kalimati Kalimati is referenced in a message written by Kheyliya to her lover while climbing Mount Mahameru.
- 4) Mahameru

When Kheyliya was unable to obtain the edelweiss flower for exhibition in her study, she resolved to climb Mount Mahameru to obtain the flower representing eternal love.

However, we did not alter the scenario of our group theatre script because there is a cafe and flower shop in the short story.

b. Environment background

The short narrative "*Mawar Hitam*" begins with a cheerful, sorrowful, and dissatisfied tone, followed by anger. This is demonstrated in the following short story quote:

"Nah, ini isyarat yang kumaksud: pertanda semesta yang menyalakan lampu hijau sehingga aku bisa bergerak memasuki kehidupanmu. Mungkin ini saat yang tepat untuk bertanya nama."

The playscript maintains the same tone as the short story because the pleasant environment was initially employed. Then, in the following sample from short fiction.

"Kheyliya. Ternyata itu namamu. Dan, aku baru tahu sekarang. Dari serangkum mawar hitam"

The drama script maintains a depressing and disillusioned mood to ensure that nothing changes. Then on to the following excerpt from short fiction.

"Mana bunga saya! Sudah dua jam saya menunggu, dan Anda ternyata hanya berleha-leha di sini! Nih, saya tidak butuh gambar ini! Saya memesan bunga! Bukan potret diri! Dan ini tidak lebih bagus dari coretan seniman-seniman di sepanjang Boulevard!"

There is no alteration because the drama script matches the scenario presented in the short story.

c. Time background

The short narrative "*Mawar Hitam*" takes place during the day. The following remark demonstrates this:

"Maaf, siang itu, ketika kau menelepon, ah ternyata kau yang menelepon itu, tak bisa kupenuhi permintaanmu."

The remark captured the day's mood when Kheyliya called Taksaka, the proprietor of the Oxy flower store, to place an order for edelweiss flowers. However, in our group drama script, we continue to use the time established during the day.

9. Variation change

Kheyliya is described in the short story script as a tomboy with her hair unbound, but in the drama script, she is transformed into a tomboy woman wearing a headscarf. The following excerpt illustrates these changes:

Table 2. Variation changes

Short story	Drama script
<p><i>Sudahlah, tinggalkan saja dia. Masih banyak laki-laki baik yang lebih cocok untukmu. Yang bisa menemanimu memilih sepatu boots, celana jeans butut, dan baju gunung. Aku masih takjub, bagaimana bisa segala simbol kejantanan itu menempel di tubuhmu dan kau justru semakin jelita. Kau biarkan saja derai-derai rambut memilih keasyikannya sendiri. Ada yang berdiam di pundakmu, ada pula yang terurai ke belakang. Ah, jenjang leher itu. Pensilku perlu menempuh perjalanan panjang untuk memahami keindahannya.</i></p>	<p>Taksaka: <i>“Kalo aku jadi dia, mungkin sudah kutinggalkan saja, karena banyak laki-laki di luar sana yang lebih cocok bahkan mungkin bisa menemaninya memilih sepatu boots, celana jeans butut, dan baju gunung. Aku bahkan benar-benar kagum melihat gayanya yang tomboi namun dia terlihat semakin cantik dengan balutan jilbab dan membuat pensilku lama untuk menggambarkan detail dirinya.”</i></p>

Discussion

Eco-critical analysis text

The author of *Mawar Hitam*'s short story portrays the character as having a positive and energetic attitude toward the environment through preserving nature. Thus, the researcher employs an eco-critical approach to investigate the ecological aspects of literary works. According to (Glotfelty 1996:xix), literary eco-critical is the study of comprehending the relationship between literature and the physical environment. Thus, eco-critical is inextricably linked to literary works and the environment. Meanwhile, according to (Greg 2003), eco-critical is the study of integrating the physical (natural) environment, which includes population growth, rapid species extinction, soil contamination on earth, contamination of water and air, and loss of wild forests, with literary works concerned with literary studies. A passage from the short story is as follows:

Aku tak menyediakan edelweiss. Sewaktu remaja, sebelum membenamkan diri pada bunga-bunga, aku juga pernah mendaki gunung. Aku tahu tak boleh memetik bunga lambang keabadian cinta itu.

”Tak boleh meninggalkan sesuatu selain jejak kaki. Tak boleh membawa sesuatu kecuali kenangan. Jadi, maaf Nona, saya tidak bisa mengantarkan bunga edelweiss.”(Paragraf 38-39)

From this quotation, the researcher can deduce that the author educates the reader through the main character so that they do not pick flowers arbitrarily while climbing the mountain. The author encourages climbers to continue preserving nature, emphasizing the need to preserve the edelweiss bloom. Meanwhile, the prohibition on collecting Edelweiss flowers is entrenched in Article 33 paragraphs 1 and 2 of Law No. 5 of 1990 on ecosystem biological Resources Conservation. Additionally, the Minister of Environment and Forestry of the Republic of Indonesia has issued Regulation P.20/Menlhk/Setjen/Kum.1/6/2018 on Protected Plants and Animals. Therefore, the individual who harvests the Edelweiss flower breaches Law 41 of 1999, which has a possible sentence of one year in prison and a maximum fine of Rp. 50 million.

Taksaka's character in the short story "*Mawar Hitam*" works to protect the environment from the community's damage. The character demonstrates a good and energetic attitude toward the environment by practicing conservation. Then, in the following sample from a short story:

Oh, maaf. Tapi, benar ya mawar hitam? Apakah memang sedang ada yang berduka?"

"Terimakasih telah bertanya. Ya, kami sangat berduka, terutama saya. Khey sudah pergi meninggalkan kami."

"Khey?"

"Ya. Kheyliya, pacar saya, pemilik kafe ini. Kheyliya pamit mendaki gunung lagi. Dia sangat ingin membawa edelweiss Mahameru untuk dipajang di ruang kerjanya: dapur kue. Cinta kami tumbuh di dapur kafe ini. Tapi, Khey ternyata tak pernah kembali. Ia terakhir mengirim pesan bahwa ia bermalam di Kalimati."(Paragraf 51-54).

The remark implies that the protagonist recognizes that a climber should avoid carrying anything, particularly edelweiss flowers, despite their beauty and immortality symbolism.

Conclusion

On the evidence of the analysis results given thus far, it can be inferred that metamorphosis is the process of transitioning from one type of art to another. Not only may literary works be translated or transmitted from one language to another, but they can also be converted into other art forms. Eco-critical, by contrast, is defined as the study of integrating the physical (natural) environment, such as population increase, rapid extinction of species, soil contamination on earth, contamination of water and air, and loss of wild forests with literary works about literary studies.

The transformation is accomplished by examining the intrinsic structure and an extrinsic element approach. Characters and characterizations, setting, plot, theme, point of view, linguistic style, and mandate are evaluated. *Mawar Hitam's* short story also demonstrates environmental sustainability through the character's mentality, which represents a promising and dynamic attitude toward the environment through preserving nature. The drama script "*Mawar Hitam*" is based on the same name by Candra Malik. The transfer results in various

modifications, both additions and reductions. Changes were made to dialogue, characters, and variations in forms.

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