

## Narrative Continuation as Hypertextual Transformation of *Receipt Parinaaz di Kafe Kroasia* in Digital Humanities

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### Abstract:

This article examines *narrative continuation* as a form of hypertextual transformation of the short story *Receipt Parinaaz di Kafe Kroasia* within the framework of Digital Humanities. The study aims to transform the short story into a *continuation narrative* that extends the story beyond its ending, particularly at the final plot. In this study, narrative continuation is conceptualized not merely as an extension of the story, but as a transformation from *hypotext* to *hypertext* that reconstructs narrative meaning. This research employs a qualitative approach with narrative analysis used in the concept of hypertextuality by Gérard Genette and the theory of *possible worlds* by Marie-Laure Ryan. The analytical stages include identifying the intrinsic elements of the short story, determining the *continuation node*, and reconstructing the narrative into a new continuation form. The findings show that the resulting continuation narrative preserves the psychological dimensions of the main character while transforming the plot structure and expanding the narrative world, thereby generating new meanings related to trauma and identity. The transformation is materialized in the form of a continuation script and a digital storyboard presented as a flyer, demonstrating a practice of digital literary production within Digital Humanities. Also, this study proposes narrative continuation as a model for the digital transformation of Indonesian literary texts from print into digital forms.

**Keyword:** *narrative continuation; hypertextuality; narrative transformation; digital humanities; possible worlds*

### Abstrak:

Artikel ini mengkaji *narrative continuation* sebagai bentuk transformasi hipertekstual terhadap cerpen *Receipt Parinaaz di Kafe Kroasia* dalam kerangka Digital Humanities. Penelitian ini bertujuan untuk mentransformasikan cerpen tersebut menjadi *continuation narrative* yang berfungsi sebagai kelanjutan cerita dari akhir cerita dalam plot. *Narrative continuation* dipahami sebagai bentuk transformasi dari *hypotext* ke *hypertext* yang merekonstruksi makna naratif. Penelitian ini menggunakan pendekatan kualitatif dengan analisis naratif yang mengacu pada konsep *hypertextuality* Gérard Genette dan teori *possible worlds* Marie-Laure Ryan. Tahapan analisis meliputi identifikasi unsur intrinsik cerpen, penentuan *continuation node*, dan rekonstruksi teks ke dalam narasi lanjutan. Hasil penelitian menunjukkan bahwa *continuation narrative* yang dihasilkan mampu mempertahankan isu-isu psikologis yang melekat pada tokoh utama, mentransformasikan plot, memperluas dunia cerita yang menghasilkan makna baru terkait trauma dan identitas. Hasil transformasi dihadirkan dalam bentuk *continuation script* dan visualisasi digital berupa flyer, yang menunjukkan praktik produksi sastra digital dalam Digital Humanities. Hasil penelitian juga menunjukkan bahwa *narrative continuation* dapat ditawarkan sebagai salah satu model digitalisasi dalam mentransformasi karya sastra Indonesia berbentuk

cetak.

**Kata kunci:** *narrative continuation; hipertekstualitas; transformasi naratif; digital humanities; possible worlds*

## INTRODUCTION

Advances in information technology have brought about significant changes in people's reading habits, shifting from traditional methods to digital formats. Previously, people's reading activities were dominated by print media such as newspapers, magazines, and books. Now, people can access reading material through digital devices such as smartphones, computers, and tablets. Before, to get news or stories, people had to go out and buy the media first; now, with the advancement of technology, people can access content from digital platforms without needing to buy or search for the physical item first, as it can be found easily and quickly.

This shift not only makes information more accessible but also changes the way people interact with text. Digital books are seen as a means to improve access to reading materials, encourage people to read, and support more interactive and flexible learning methods in education and literacy (Aulia Putri et al., 2025). Readers have ultimately shifted their reading habits from traditional books to e-books for greater ease of reading. This shift is also evident in literary texts, which have transitioned from conventional to digital formats; literary works are no longer viewed merely as sequential reading texts but are now accessible as digital texts, enabling readers to have a more interactive, active, and exploratory reading experience.

Over time, however, these changes have not been entirely beneficial. Digital technology has enabled broader access to reading materials and opened up new opportunities for literacy development. On the other hand, unsupervised use of technology can lead to issues such as loss of focus, excessive screen time, and a tendency for children and adolescents to be more drawn to fast-paced, instant digital content. Therefore, the use of digital media in reading activities needs to be guided so that it serves not only as a form of entertainment but also supports the ability to deeply understand, interpret, and appreciate texts.

In this context, digital humanities serve as a bridge between literature and digital technology, utilizing serialized stories as a means of transforming literary texts to align with the characteristics of digital readers. One emerging form is the continuation story a narrative presented in a continuous sequence of short, interconnected segments, allowing readers to follow the plot gradually. This model aligns with the evolution of literature in the digital space, as literary texts are no longer confined to printed books but circulate through various media such as online reading platforms, social media, film, television, and user-generated content. According to Atikurrahman (2025), literature in the digital era has expanded in form through multimodal media and digital convergence, allowing literary texts to be produced, consumed, and reinterpreted by readers across various platforms.

The form of textual transformation is then examined using Genette's theory as presented in his book *Palimpsest: Literature in the Second Degree* (1997). Genette explains that hypertextuality refers to the relationship between a new text (hypertext) and a preceding text (hypotext) as the primary source of transformation. In this theory, the new text can be understood as the result of the absorption, rearrangement, and transformation of another text.

Furthermore, the concept of hypertextuality explains the relationship between a new text (or hypertext) and a preceding text (or hypotext), wherein the new text is built upon the previous one but developed through different forms, perspectives, plots, or meanings. Thus, a continuation story can be understood as a hypertextual form because the new story retains a connection to the original text, yet is reimagined to meet the needs of the reader and the context of the present era.

Subsequently, the researcher also employed the theory of possible worlds developed by Mauri-Laure Ryan. Ryan's view of possible worlds stems from the fact that fiction offers models of life as idealized by the author, while simultaneously containing more possibilities than those found in the real world. This aligns with the view regarding the autonomous position of literary works within the possible world, namely that literary texts establish for readers a "new actual world" as previously mentioned regarding truth from legal, moral, and other perspectives that imposes its own laws upon the surrounding system, and thereby defines its own horizon of possibilities (Ryan, 1992).

Next, the concept of possible worlds is used as an approach to the short story under examination. The framework of possible worlds is based on the story-world introduced by Ryan (2019), which encompasses distance, size, and ontological completeness. The discussion of distance refers to the distance between worlds (AW and PW), while size refers to other texts that form the story-world, and ontological completeness describes the ontological completeness formed by the distance and size of the possible worlds.

One of the short stories, titled "Receipt Parinaaz at Kafe Kroasia," is positioned as the hypotext, while the narrative development resulting from this transformation is understood as hypertext. This concept of hypertextuality marks a field of literary works where the generic essence lies in its relationship to other works (Manqoush, 2024). It is significant because the process of transformation, using a continuation story, is employed to analyze the literary work in the form of a short story.

Next, the short story titled *Receipt Parinaaz at Kafe Kroasia* will be analyzed because it features conflict and develops the plot, characters, and narrative arc. The story begins with the arrest of Parinaaz, the main character, who is named a suspect in a case of child abuse. The source text is transformed into a hypertextual work and realized through a continuation story and a flyer illustration as a form of digital production.

Based on the above discussion, this study aims to transform the short story into a continuation narrative that serves as a sequel to the story's conclusion within the plot, using a Digital Humanities framework to analyze narrative meaning, identify the short story's intrinsic elements, and transform it from hypotext to hypertext. This study is expected to contribute to the development of a narrative transformation model using continuation narratives as an adaptation of Indonesian literary works into digital literature.

## METHOD

This study employs a qualitative method with descriptive analysis to examine the transformation of the text in the short story *Receipt Parinaaz at Kafe Kroasia* by Novia Adibatus Shofah into a narrative continuation. According to Bogdan and Taylor, a qualitative method involves descriptive data consisting of words and observable behaviors of individuals (Bakri, 2018). In this case, the researcher uses the narrative continuation approach as a form of hypertextual transformation into a narrative transformation. The research procedure is used to identify the initial stages, starting from the analysis stage, which covers intrinsic elements such as plot, characters, psychological issues, trauma, and plot structure found in the original source text or hypotext to the hypertext that reconstructs the narrative meaning. Next, a continuation was selected to develop a narrative continuation based on Marie-Laure Ryan's theory of possible worlds, which encompasses the variables of distance, scale, and ontological completeness. The result of this transformation a continuation script was then visualized in the form of a flyer. Data collection was conducted through reading, analyzing literary works, and describing the data. By employing these methods in this study, the research reveals narrative continuation as a hypertextual transformation one of the models of digitization in the evolution of Indonesian literature.

## RESULT AND DISCUSSION

The sequel to *The Fight or Flight of Parinaaz* is available online via the following link:

[The Fight or Flight of Parinaaz](#)

### 1. Identifying Intrinsic Elements and Determining the Continuation of the Story

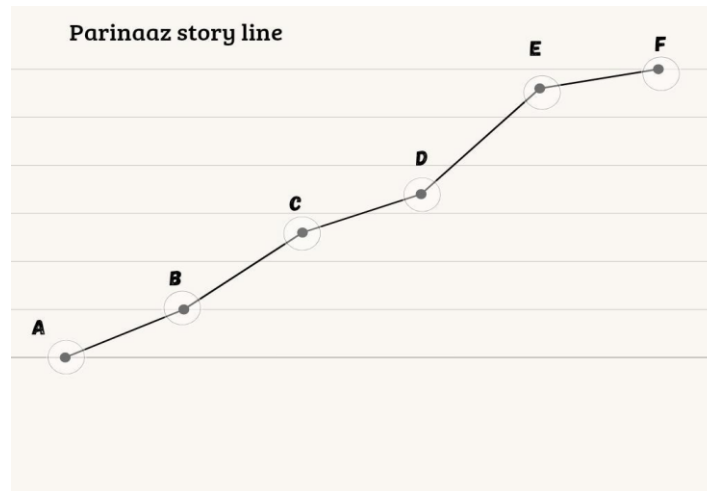
Identifying the intrinsic elements of the original short story, *Receipt Parinaaz at Kafe Kroasia*, is the first step in the narrative process as a hypotext within Genette's (1997) framework of hypertextuality. The narrative is told alternately by three cashiers and the protagonist, Parinaaz herself, so that the short story is constructed with a multi-perspective structure. Each point of view functions as a lens that both narrows and broadens the reader's understanding of the main character's psychological state. The psychological issues Parinaaz faces cause her to feel tense and lead to emotionality; this aligns with the view of Islami & Shofah (2024), who define emotionality as the feelings that arise when a person faces challenges and problems involving reactions other than anger or emotional rage.

The original short story ends with a narrative cliffhanger, in which Parinaaz is led into a police car after an incident involving a child on the street. This ending offers no resolution to the internal or external conflicts that have been built up throughout the story. The internal conflicts left unaddressed in the original short story include Parinaaz's childhood trauma resulting from abuse at the Jaipur market, her uncontrollable urge to prove that she is not the kind of person who would ever hurt anyone, and her inability to make sense of her own body. Meanwhile, her external conflicts include tension with a community that immediately judges her actions and her unclear legal status.

Based on this mapping, the continuation node is identified precisely at the moment after Parinaaz gets into the police car the critical point that Ryan (1992) refers to as a "branching point" in the structure of possible worlds, the point at which the narrative world opens up new possibilities without compromising the consistency of the original world. This point was chosen because the moment of arrest is the event with the greatest potential for development, whether from a legal or

psychological perspective or in terms of the character's identity reconstruction.

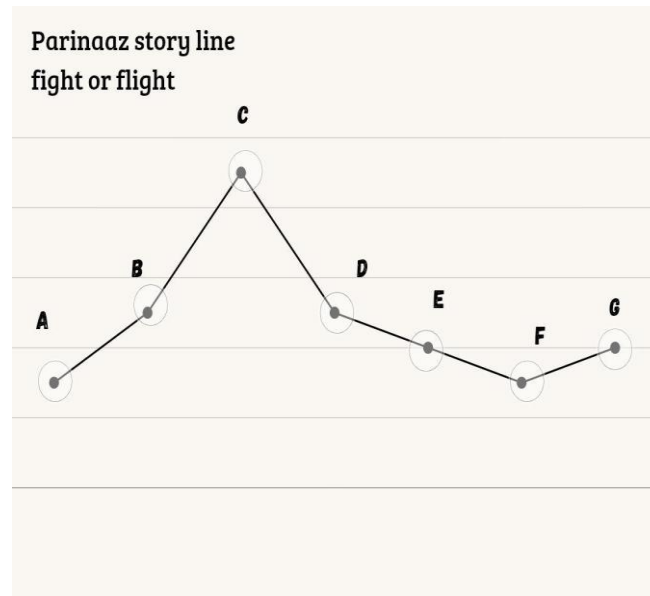
To map out the narrative arcs of the two texts separately and systematically, the group created two storyline charts: one for the original short story (hypotext) and one for the continuation narrative (hypertext). Both charts illustrate the narrative tension curve chronologically based on the intensity of the conflict at each plot point.



*Gambar 1. Alur ketegangan naratif cerpen asli (hypotext)  
Receipt Parinaaz di Kafe Kroasia.*

Chart 1 illustrates the narrative flow of the original short story, which consists of five plot points. Point A represents the opening scene in a Croatian café, where Parinaaz is having breakfast while reflecting on her memories through an internal monologue. This is the starting point with the lowest tension, yet it already contains the seeds of tension through the sensory detail of her skin feeling hot. Point B marks the narrative entry point into Parinaaz's inner world. Point C is a flashback to the Jaipur market that reveals Parinaaz's childhood trauma; the tension begins to rise significantly as the reader, for the first time, understands the root of all of Parinaaz's behavior. Point D marks the encounter with Elena on the street at night, where Parinaaz's psychological drive to prove she is not like her childhood abuser reaches a critical point. Point E becomes the scene of the emerging conflict, where Elena's reaction does not match what Parinaaz expected. Point F is the moment of arrest, where tension rises sharply because Parinaaz now faces not only internal conflict but also legal and social consequences. Point F, which also serves as the ending of the original short story, is a climax left open-ended: Parinaaz gets into the police car without any resolution to the questions raised throughout the story.

This pattern of a curve that continues to rise without resolution is a deliberate aesthetic choice by the author of the original short story; readers are left in a state of uncertainty that mirrors Parinaaz's own uncertainty. This is what Ryan (1992) refers to as the open "textual actual world" (TAW), a world that requires further possibilities to be complete.



Gambar 2. Alur ketegangan naratif continuation narrative (hypertext)  
*The Fight or Flight of Parinaaz.*

Chart 2 illustrates the narrative arc of the continuation story, which consists of seven plot points. Point A represents two events: Cashier 4 finds Parinaaz's crumpled receipt, which serves as a symbolic bridge between the two texts, and the commencement of the trial at the Zagreb court. Tension rises again because Parinaaz is now facing a legal system that lacks the language to understand her trauma. Point B is the one-year prison sentence, which serves as a second climax higher than Point F in the original short story, as the external consequences have now become real and definitive. Point C is the highest peak in the entire narrative, where Parinaaz experiences a dissociative episode in her prison cell when Inmate 1 accidentally touches her shoulder. It is here that Parinaaz's bodily trauma is laid bare most starkly not through internal narration but through an uncontrollable physical reaction.

From point D, the curve begins to decline gradually, marking the first meeting with Dr. Ivana; here, the tension begins to ease because, for the first time, Parinaaz is in a safe relationship. Point E represents the course of routine therapy, with the tension decreasing slowly because recovery does not happen instantly. Point F marks the release from prison, after which the tension drops further as institutional pressure comes to an end. Point G represents the journey home to India, a quiet yet anticipation-filled transitional phase. Then comes the reunion with Kavya, which brings a hesitant yet genuine embrace and serves as an open-ended resolution. It is indeed not a complete healing, but rather a choice to no longer run away. This curve, which declines but does not reach zero, visually represents a narrative choice to end the story with realistic hope rather than a miracle.

When the two charts are viewed side by side, it becomes clear that the continuation narrative serves as a complement to the structure of the original short story; the hypotext ends with an unresolved climax, while the hypertext picks up from that point and builds a new curve that extends beyond the full arc, moving from escalation toward resolution. This aligns with Ryan's principle of "possible worlds," which holds that a continuation must possess its own internal coherence not merely an add-on, but a narrative world that stands logically upon the foundation of its original world.

## **2. The Process of Adding Stories: Hypertextual Dissemination as a Strategy for Transformation**

Operationally, the process of adding stories in "The Fight or Flight of Parinaaz" can be understood through the concept of hypertextual dissemination formulated by Manqoush (2024). Dissemination within the framework of hypertextuality refers to the act of explaining, illustrating, or expanding the hypotext within the hypertext. Thus, it is not merely a repetition but rather a development of the possibilities embedded in the unresolved nature of the original story. In other words, what the original short story leaves unresolved becomes the foundation for the construction of a new narrative world.

First, the plot continuation layer picks up the thread of events that were left unresolved at the end of the original short story namely, Parinaaz getting into the police car and develops it into a new, cohesive sequence of events: interrogation, trial, sentencing, imprisonment, meetings with a psychiatrist, therapy, release, and finally, a reunion with Kavya. Second, the thematic layer drawn from the themes of trauma and the body already present in the original short story is expanded into the social and institutional realms, which then touches on the question of how society and the law respond to invisible wounds. Third, the symbolic layer, drawn from symbols already introduced in the hypotext such as the receipt, the epidermis, and touch is revisited and its meaning developed within a different context, thereby generating an intertextual resonance that strengthens the coherence between the two texts.

This process aligns with Kristeva's view (as cited in Manqoush, 2024) that every text is a permutation of other texts, in which the intertextuality of various utterances from other texts intersects and neutralizes one another within a new textual space. In the context of this continuation story, the original short story is not erased or replaced but rather absorbed and transformed into a broader narrative world.

## **3. Choosing the Next Plot Twist: From Escape to Confrontation**

The choice to continue the story through the stages of interrogation, trial, and imprisonment is based on Genette's logic of transformation, specifically the operations of extension and modification. The original short story takes a more introspective approach by focusing on Parinaaz's inner turmoil. The continuation narrative expands the story's scope into social and institutional dimensions previously only alluded to namely, how the legal system and society respond to someone bearing invisible wounds.

The choice of a courtroom setting is specifically driven by the narrative's need to make room for the moral ambiguity established from the very beginning of the short story. Parinaaz finds herself in a position that is difficult to categorize: she is both a victim of childhood trauma and a defendant who, objectively speaking, touched a stranger's child without permission. The trial becomes the most narratively appropriate arena to bring these two sides together, where the debate between Jakov and Mia as Elena's parents, Ema's testimony as a neutral witness, and the CCTV footage serve as representations of differing perspectives in evaluating the same action. The choice to impose a prison sentence even though Parinaaz was not proven to have committed physical violence is a deliberate narrative decision, as this continuation aims to voice criticism of a system that lacks the tools to understand the hidden trauma behind an action.

Furthermore, the decision to present Cashier 4's perspective as the opening of the continuation serves as a narrative bridge between the hypotext and hypertext worlds. Cashier 4 does not appear as a direct witness to the events, but rather as an observer who reflects on Parinaaz's absence through small objects such as a crumpled receipt bearing the words "salted egg omelet and truffle mushrooms." The choice of details, including the receipt in the original short story, has

functioned as a symbol of Parinaaz's identity at that café. By reusing it at the beginning of the continuation, what Genette refers to as symbolic repression occurs that is, the appropriation of hypotextual elements to build a resonance of meaning within the hypertext.

#### 4. Characterization in Continuation: Characterization as an Extension of Voice

One key aspect that distinguishes a continuation narrative from a mere summary or ordinary sequel is the depth of characterization of the new characters introduced. Within Bakhtin's dialogic framework (in Bakri, 2018), each character carries their own voice that is not entirely under the author's control; thus, each character's consciousness possesses the freedom to speak, even to disagree with the dominant interpretation of themselves. This continuation narrative adopts this polyphonic logic by introducing new characters, each of whom brings a different voice to their understanding of Parinaaz.

Cashier 4 is portrayed as an observant figure with a limited perspective. In the text, he only notices the absence, not the reason behind it. His presence at the beginning of the continuation serves as a voice representing the outside world those who knew Parinaaz from a distance and could only make sense of her departure through the objects she left behind. Prisoner 1 is characterized as a figure without a clinical background who, precisely because of this lack of knowledge, is able to see Parinaaz more honestly than anyone else how he does not interpret Parinaaz's actions as a crime or a symptom of illness, but rather as the body language of someone who has been hurt.

Dr. Ivana is deliberately portrayed as the antithesis of Parinaaz's trauma: she is present without being intrusive, she speaks without claiming to know everything, and she does not force conclusions. This characterization represents a form of relationship that Parinaaz has never had before a safe relationship. Meanwhile, Jakov and Mia, Elena's parents, are portrayed not as conventional antagonists but as parents who are naturally fearful and naturally demanding, even though their fears become a tool to destroy someone who actually needs help. This diversity of characterization produces what Bakhtin (in Bakri, 2018) refers to as "The Self and Others," where each character influences and is influenced by others, and no single voice can fully represent the truth about Parinaaz.

#### *Choosing Narrative Details: Skin, Touch, and the Body as Fields of Meaning*

One of the most important narrative decisions in this continuation is to preserve and expand upon the motifs of touch and skin that form the thematic core of the original short story.

Data 1

Original short story:

*"Lumayan juga ini omelet telur asin dan jamur trufflenya!" Gumamku dalam hati seraya merasakan kulit ari di jemariku yang agak panas lantaran aku lebih memilih menyakitinya ketimbang menusuknya dengan garpu berbahan stainless itu.*

Data 2

Continued short story:

*"Aku menunduk. Jemariku bergetar. Kulit ariku terasa panas seperti saat pertama kali aku disentuh di pasar Jaipur puluhan tahun lalu."*

In the hypertext, the skin is consistently used as a metaphor for traumatic experience not merely as a bodily organ, but as the boundary between the self and the outside world that was once violated without permission. The continuation narrative maintains the continuity of this symbol by

continuing to present the sensation of the skin as a trigger for traumatic memories, for example in the interrogation scene where Parinaaz feels her skin grow hot, just as it did the first time she was touched in Jaipur.

The choice of the scene in the prison cell where another inmate touches Parinaaz's shoulder and triggers a dissociative reaction was deliberately designed to mirror an event in the original short story, namely that Parinaaz's body reacts before her mind has a chance to process it.

Data 3

Sequel short story:

*"Tanganku terangkat dan mendarat lembut di bahunya. Seketika Parinaaz tersentak. Tubuhnya membeku, lalu meledak dalam satu tarikan napas panjang yang seperti tercekik. Ia mendorong tubuhku dengan kekuatan tak terduga, punggungnya membentur dinding sel. Matanya terbuka lebar, tapi bukan menatapku. Ia menatap sesuatu yang tidak ada di sini."*

The details of her body swaying back and forth, her hands pressed against her ears, and her short, shallow breaths serve to illustrate the symptoms of PTSD, designed to make the reader feel that Parinaaz's trauma is something vivid and constantly recurring within her body.

The character of psychologist Dr. Ivana was chosen as a vehicle for thematic transformation. Within Ryan's framework of possible worlds, Dr. Ivana serves as a representative who opens up new narrative paths, becoming a figure who is present without intruding and listens without judgment. Her rhetorical question to Parinaaz "Do monsters ask if they are monsters?" marks a psychological and thematic turning point, as for the first time in the entire narrative, Parinaaz is given space to cry out loud. This choice of detail is not merely to advance the plot, but to signal a shift from a narrative of suffering toward a narrative of potential recovery.

## 5. Selecting Multiple Viewpoints in Continuation

The choice to maintain a multi-perspective structureshifting between Cashier 4, Parinaaz, Inmate 1, the Psychologist, and back to Parinaaz stems from a commitment to the narrative patterns of the hypotext. The original short story builds its meaning precisely through the clash of perspectives: what the cashier sees differs from what Parinaaz feels. Continuation carries on this pattern by introducing new outside perspectives namely, the prisoner and the psychologist each of whom offers a different interpretation of Parinaaz's behavior, though neither possesses a complete picture of her.

Prisoner 1's perspective is specifically presented as the most honest voice in his ignorance, as he has no clinical background, no moral agenda, and ultimately can only conclude that Parinaaz's body remembers something it does not want to remember.

Data 1

Sequel short story:

*"Malam itu, sel menjadi sunyi lagi. Tapi aku tidak bisa tidur. Aku menatap punggung Parinaaz yang membelakangi kami. Dan untuk pertama kalinya aku tidak melihat seorang tahanan. Aku melihat seseorang yang tubuhnya mengingat sesuatu yang tidak ingin diingat."*

The choice of that sentence to conclude the "Prisoner 1" segment was a deliberate narrative decision intended to shift the reader's focus from interpreting behavior to understanding bodily trauma (somatic memory), without the need to explicitly use clinical terminology.

## 6. Ending Choice: A Hesitant Hug as an Open-Ended Resolution

The decision to conclude the narrative with the scene of Parinaaz's reunion with her daughter Kavya was the most deliberate choice and the one most directly tied to the central thematic question: Can Parinaaz free herself from the shadow of her trauma? The answer given is not a definitive yes or no; rather, it portrays something more psychologically honest that she hesitates, takes a half-step back, and then chooses not to retreat any further.

The choice not to end the story with a perfect, unhindered embrace is a narrative decision rooted in a commitment to psychological realism. Trauma isn't healed in a single moment of therapy. An ending that shows Parinaaz successfully hugging Kavya but cautiously, with hesitant hands and tears is a far more powerful narrative choice than one that fully liberates her, because it doesn't betray the complexity built up throughout the entire story.

From the perspective of Ryan's theory of possible worlds, this ending represents the actual world within the story. It is neither the ideal world in which Parinaaz makes a full recovery (the desired world), nor the worst-case scenario in which she remains forever trapped in her trauma. It is a possible world one in which a woman who was once touched inappropriately chooses, with all the courage she has left, to touch her own child in the right way. Kavya's closing line, "Mom, you have an exciting story, don't you?" and Parinaaz's reply, "Many stories, dear. But what matters is that Mom is here now," were chosen as the conclusion because they encapsulate the short story's entire journey of transformation from a body that runs away to a body that chooses to stay.

The entire narrative structure of *The Fight or Flight of Parinaaz* from the continuation node, the trial plot, the details, the point-of-view structure, to the ambiguous ending can be understood as a coherent, unified hypertextual transformation. This transformation does not merely extend the story but reconstructs its meaning shifting Parinaaz from a passive object of the narrative to a subject who is ultimately given space to heal.

## 7. Flyers as a Paratext and the Digital Distribution of Continuation Stories

In addition to the narrative text itself, a two-page flyer was also produced to serve as a paratext for both short stories. Within Genette's (1997) framework, a paratext is an accompanying text that surrounds and frames the main text, influencing how readers approach and interpret it. This flyer explicitly fulfills this paratext function: the first page introduces *Receipt Parinaaz at Kafe Kroasia* with a plot summary and a storyline chart for the original short story, while the second page introduces *The Fight or Flight of Parinaaz* with a plot summary and a continuation storyline chart, complete with annotations for each point (A–G).

The interesting part is the presence of charts within the flyer itself. The original short story chart in the flyer shows a curve that rises steadily from point A to F. Meanwhile, the continuation chart in the flyer shows a curve that rises and falls from A to G, peaking at point C (the peak of the trauma).



## RECEIPT PARINAAZ DI KAFE KROASIA

CERPEN KARYA NOVIA ADIBATUS SHOFAH

alur cerita yang menggambarkan perjalanan psikologis dan emosional seorang perempuan bernama Parinaaz dalam menghadapi trauma masa kecilnya. Cerita ini memperlihatkan bagaimana luka batin dapat memengaruhi tindakan seseorang hingga dewasa, bahkan ketika ia mencoba melarikan diri dari masa lalunya.

Trauma masa lalu dapat memengaruhi kehidupan seseorang hingga dewasa.

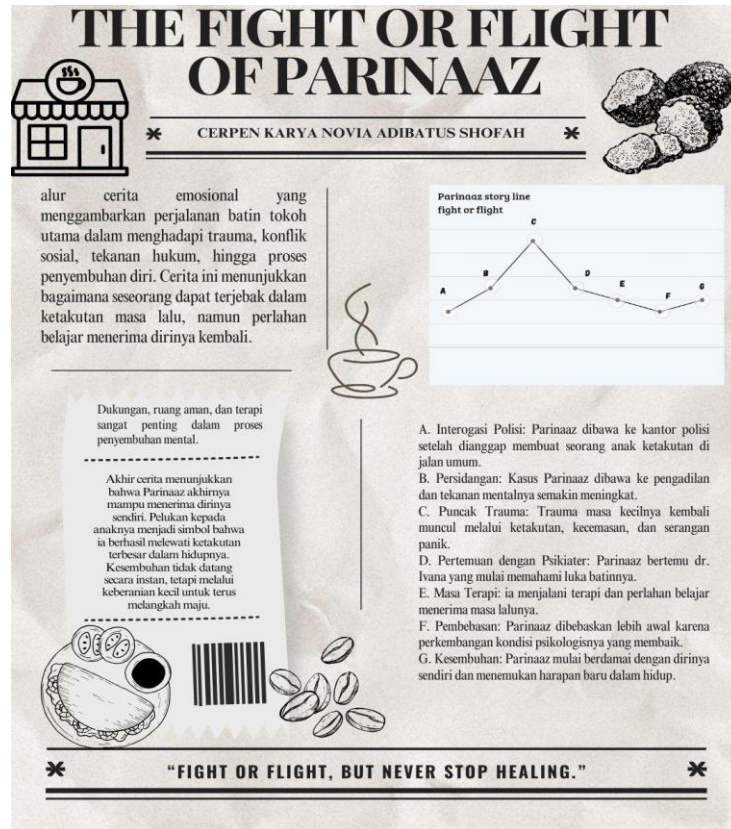
Cerita Parinaaz bukan hanya tentang kesalahpahaman antara seorang perempuan dan seorang anak kecil, tetapi juga tentang perjuangan seseorang menghadapi luka batin yang tersembunyi.

alur cerita yang menggambarkan perjalanan psikologis dan emosional seorang perempuan bernama Parinaaz dalam menghadapi trauma masa kecilnya. Cerita ini memperlihatkan bagaimana luka batin dapat memengaruhi tindakan seseorang hingga dewasa, bahkan ketika ia mencoba melarikan diri dari masa lalunya. Grafik alur cerita Parinaaz dimulai dari kehidupannya di sebuah kafe di Kroasia sebagai tempat pelarian dari trauma masa kecil. Kasir kafe mulai menyadari keanehan dan kesedihan yang tersembunyi dalam diri Parinaaz. Cerita kemudian membawa pembaca pada flashback masa kecilnya di Jaipur, India, saat ia mengalami sentuhan tidak pantas yang meninggalkan luka batin mendalam. Konflik muncul ketika Parinaaz mencoba membantu seorang anak perempuan teresat, tetapi tindakannya disalahpahami oleh warga sekitar. Puncak konflik terjadi saat Parinaaz ditangkap polisi dan menyadari bahwa ia tidak pernah benar-benar bisa melarikan diri dari traumanya sendiri.

**"BEBERAPA LUKA TIDAK HILANG HANYA KARENA KITA BERPINDAH TEMPAT."**

Gambar 3. Flyer Alur cerita cerpen asli (hypotext) perjalanan Parinaaz di kafe Kroasia.

The researcher created a visualization in the form of a flyer to make it easy for readers to access and understand the plot of the original short story (hypotext) titled *Receipt Parinaaz at Kafe Kroasia* by Novia Adibatus Shofah. The flyer serves as a visualization to explain the original short story, which will be transformed into a hypertextual work.



Gambar 4. Flyer transformasi cerpen menjadi continuation narrative (hypertext) *The Fight or Flight of Parinaaz*

The image above illustrates the changes that occurred when the original short story (hypotext) titled *Receipt Parinaaz at Kafe Kroasia* was transformed into a narrative continuation (hypertext) as a new text. The researcher used a visual representation in the form of a flyer to help readers understand the storyline's flow graphically and to explain the continuation of the story, which has evolved into a new text titled "*The Fight or Flight of Parinaaz.*"



Gambar 5. Flyer scan barcode narrative continuation (hypertext)  
*The Fight or Flight of Parinaaz*

Next, the researcher distributed three flyers containing QR codes that directed readers directly to the digital version of the continuation story so they could read it in its entirety.

This practice is a concrete manifestation of what Atikurrahman (2025) refers to as media convergence within Indonesia's digital ecosystem: texts no longer circulate in a single format or space, but are disseminated multimodally through various channels, ranging from printed text and visual flyers to digital links.

The presence of these digital links underscores that *The Fight or Flight of Parinaaz* is not merely a standalone text, but rather part of a broader narrative ecosystem, where flyers, charts, short stories, and digital elements are interconnected to form a unified reading experience that is no longer linear. This aligns with Atikurrahman's (2025) view that literature in the digital age has become a living, dynamic entity that is continually reinterpreted by its readers.

## CONCLUSION

Through Gerard Genette's approach to narrative continuation, as applied to hypertextuality, this study demonstrates that the short story "*Recipt Parinaaz di Kafe Kroasia*" by Novia Adibatus Shofah can be transformed into a narrative continuation. Using narrative continuation in the form of hypertextuality establishes a relationship between the original text (hypotext) and the new or continued text (hypertext), thereby reconstructing the narrative meaning. The original text, derived from a short story, underwent a process of narrative expansion from the story's conclusion into a new plot, resulting in a new text titled *The Fight or Flight of Parinaaz*. This process involved selecting a continuation of the original text's plotline to develop into a sequel through interrogation, trial, and sentencing, while key elements linking the original text to the sequel were retained.

The short story *The Fight or Flight of Parinaaz*, as a form of narrative continuation, demonstrates how psychological, legal, trauma, and identity issues surrounding the main character expand the story's world to generate new meaning. The research findings indicate that narrative continuation is not merely a continuation of the story but an expansion of the plot that imparts new meaning. Therefore, this study demonstrates that the narrative continuation approach can be proposed as a model for the digital adaptation of Indonesian literary works.

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