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Gérard Genette's intertextuality theory in the transformation of the *Layangan Putus* novel and web series

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Abstract: *Literature is an art of language that presents beauty and human experience through aesthetic functions, distinguishing it from everyday communication. To study literary phenomena across cultures and media, comparative literature often employs intertextual approaches. Utilizing Gérard Genette's intertextuality theory, this study examines the media transformation of Mommy ASF's novel Layangan Putus (2020) into its web series adaptation. This qualitative descriptive research aims to describe the specific forms of transformation in character, plot, setting, and conflict between the two media. Through library research, the results indicate that while the web series maintains the central theme of infidelity and a wife's resilience, it undergoes various transformations within its intrinsic elements. These structural and narrative adaptations are carried out to accommodate the dramatic needs of audiovisual media, thereby producing a distinct experience for the web series' viewers compared to the novel's readers.*

Keywords: *intertextuality, comparative literature, adaptation, Layangan Putus, web series.*

INTRODUCTION

In *Theory of Literature* (1949), Wellek states that literature is an art of language. They assert that literary language possesses an aesthetic function that distinguishes it from everyday language. Literature not only conveys information but also presents beauty, imagination, and human experience. Prose, in the literary sense, is also referred to as fiction, narrative text, or narrative discourse. The novel is one form of fiction. Today, the terms novella and novelette carry the same meaning as the Indonesian term *novelet*, which signifies a work of prose fiction of moderate length, neither too long nor too short (Nurgiyantoro, 2015). François Jost (1974), in his book *Introduction to Comparative Literature*, discusses comparative literature through four main fields: influence and analogy, literary movements and trends, literary genres and forms, as well as motifs, types, and themes. This framework indicates that literary works can be examined through their relationships with other works while considering the similarities, differences, and development of literary elements.

There are various types of approaches to literary works, one of which is comparative literature. Comparative literature is a study or examination of a nation's literature that has historical links with the literature of other nations, how a process of mutual influence is interwoven between one another, what a literature has taken, and what it has contributed." (Damono, 2005). Claudio Guillén views comparative literature as the study of literary phenomena universally. He emphasizes the study of themes, genres, forms, and the development of literature across cultures. This comparative literature research utilizes the intertextual approach of Gérard Genette. The study of intertextuality is an approach in comparative literature that examines the relationship

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between one text and another. The novel *Layangan Putus* by Mommy ASF, which was later adapted into the *Layangan Putus* web series, is an example of a literary work that underwent media transformation. This study aims to describe the forms of transformation in character, plot, setting, and conflict between the novel and the *Layangan Putus* web series. Specifically, the objectives of this study are: (1) to describe the form of character transformation between the novel and the *Layangan Putus* web series, (2) to describe the plot, setting, and conflict transformations between the novel and the *Layangan Putus* web series, (3) to describe the setting transformation between the novel and the *Layangan Putus* web series, and (4) to describe the conflict transformation between the novel and the *Layangan Putus* web series.

According to Abrams (1953) in *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, literary criticism theories can be grouped into four orientations: mimetic, pragmatic, expressive, and objective. The mimetic orientation emphasizes the relationship between a literary work and the reality of life; the pragmatic orientation focuses on the work's impact on the reader; the expressive orientation examines the relationship between the work and the author; while the objective orientation focuses on the literary work as a structure that can be analyzed independently. These four orientations provide a framework for determining the research perspective in examining literary works.

LITERATURE REVIEW

According to Teeuw (1988), etymologically, the term literature (*sastra*) relates to the concept of a tool or means for teaching, giving instructions, and conveying knowledge. This understanding is the original meaning of the word literature, not a complete boundary regarding the nature of modern literary works. Terry Eagleton (1983), in his book *Literary Theory: An Introduction*, raises fundamental issues regarding the nature of literature and questions the existence of a fixed and universal definition of literature. From Eagleton's perspective, a text's status as literature is not solely determined by its intrinsic characteristics, but is also related to social judgments, ideology, and the historical and cultural contexts that influence the text's reception. Therefore, literary works can be understood as cultural products related to societal conditions and the values developing within them.

The definition of comparative literature according to Bassnett (1993) indicates that the name originated from a series of French anthologies published in 1816 titled *Cours de Litterature Comparee*. The term in its German version, *Vergleichende Literaturgeschichte*, first appeared in a book by Moriz Carriere in 1854, while in English, it was introduced by Matthew Arnold in 1848. Therefore, comparative literature can be said to be relatively young. Initially, comparative literature studies stemmed from comparative science studies, followed by comparative religion studies, and only then comparative literature emerged (Darma, 2003). According to Bassnett (1993), comparative literature is the study of texts across cultures, characterized as interdisciplinary and concerned with patterns of relationships in literature across time and space. Following Bassnett's view, comparative literature studies must involve at least two literary objects being compared. These two literary objects are literary works

from different cultural backgrounds. These differences in cultural backgrounds inherently entail differences in space and time.

According to Pichois and Rousseau (1967) in the book *La Littérature comparée*, comparative literature is a methodical study that seeks to discover relationships of analogy, kinship, and influence between literary works and other fields of expression or knowledge, as well as between literary texts. This view emphasizes the importance of systematically comparing works to identify the similarities, differences, and relationships existing among the studied works.

Comparative literature is a field of study that compares two or more literary works, whether originating from the same or different cultures, languages, or media. Its purpose is to discover similarities, differences, influences, adaptations, or relationships between works. Meanwhile, intertextuality is a theory explaining that every text has a relationship with other texts. This relationship can take the form of influence, quotation, transformation, adaptation, parody, or the development of a work into a new work. Thus, intertextuality can be used as a theoretical foundation in comparative literature research, particularly if the research focuses on intertextual relationships. Riffaterre (1980), in his discussion on intertextuality, formulates intertextuality as the reader's perception of the relationship between a work and other works that precede or follow it. This formulation is cited in academic studies on intertextuality.

A literary text is not a closed system (Makaryk, 1995). In essence, a text requires other texts to develop it. Luxemburg et al. (1992) interpret intertextuality as: we write and read within an 'intertext', a cultural, social, and literary tradition embodied in texts. Barthes (1977), in *Image-Music-Text*, emphasizes the importance of the reader and the interpretation process in the formation of a text's meaning. This thought can be used to understand that the meaning of a story is not solely determined by written narration, but can also be constructed through visual elements, dialogue, character expressions, music, and presentation techniques in audiovisual media. Therefore, the transformation of the *Layangan Putus* novel into a web series can be examined by paying attention to the changes in how the story is conveyed and how these changes affect the audience's interpretation.Gérard Genette's intertextuality theory was developed more systematically through the concept of transtextuality. Genette views that a text does not stand alone but has relationships with other texts. These relationships can take the form of the presence of one text within another, commentary, genre relationships, paratextual relationships, or the transformation of a text into a new text. In the context of the *Layangan Putus* research, Genette's theory is relevant because the novel and the web series share a transformational relationship. The web series does not merely repeat the contents of the novel but makes various changes as the story moves from the written medium to an audiovisual medium. Thus, the relationship between the *Layangan Putus* novel and the *Layangan Putus* web series can be examined as a hypertextual relationship, which is a relationship where a new text (hypertext) is formed based on or derived from a preceding text (hypotext).

Gérard Genette's Five Forms of Transtextuality

Genette proposes five types of transtextual relationships, namely: a) Intertextuality. Intertextuality is the relationship of the presence of a text within another

text. Its form can be a quotation, reference, allusion, or other forms indicating the presence of a preceding text in a subsequent text. In the *Layangan Putus* research, intertextuality can be seen through the elements of the novel's story that are subsequently present in the web series, for example: main characters; domestic conflict; the issue of infidelity; interpersonal relationships; family themes; specific events; dialogues or ideas related to the novel. However, because the novel is transformed into an audiovisual medium, the presence of these elements does not always take the form of direct quotations. The elements of the novel can be transformed into scenes, dialogues, expressions, visuals, or character actions. b) Paratextuality. Paratextuality is the relationship between the main text and the elements that surround or accompany it. In *Layangan Putus*, paratextuality can be examined through: title; novel cover; synopsis; web series poster; trailer; promotion; cast names; digital promotional materials; episode descriptions. These elements help build the audience's or reader's understanding of the story. c) Metatextuality. Metatextuality is a relationship where a text provides commentary or judgment on another text. In the context of the *Layangan Putus* research, this aspect can be used if texts or statements are found that directly or indirectly comment on previous works. d) Hypertextuality. Hypertextuality is Genette's most relevant concept for researching the transformation of the *Layangan Putus* novel into the *Layangan Putus* web series. Genette distinguishes between: (1) Hypotext: the text that serves as the source or foundation. (2) Hypertext: the new text formed based on or through the transformation of the hypotext. In this research: (a) *Layangan Putus* Novel = hypotext. (b) *Layangan Putus* Web Series = hypertext.

This relationship can be illustrated as follows: *Layangan Putus* Novel → transformation/adaptation process → *Layangan Putus* Web Series.

In Genette's framework, a hypotext functions as the foundational source material, whereas a hypertext is the subsequent work derived through its transformation. Within the context of this study, the *Layangan Putus* novel acts as the hypotext, which undergoes a continuous adaptation process to emerge as the *Layangan Putus* web series (the hypertext). This transformational process manifests in various forms, including the addition and reduction of narrative elements, as well as modifications to the plot, setting, and dialogues. Furthermore, the adaptation involves translating previously narrated events into audiovisual representations, expanding central conflicts to suit dramatic pacing, and adjusting the overall presentation of the characters.

This transformation can take the form of: (1) Addition of story elements. (2) Reduction of story elements. (3) Alteration of characters. (4) Alteration of plot. (5) Alteration of setting. (6) Alteration of dialogue. (7) Visualization of events previously only depicted through narration. (8) Conflict development. (9) Changes in character presentation.

Therefore, the research not only asks what remains the same but also what changes and how these changes occur. e) Architextuality. Architextuality relates to the relationship of a text to the category or type of text that encompasses it, such as genre.

Table 1 The *Layangan Putus* novel and web series have differences in terms of media form:

Novel	Web series
Written Text	Audiovisual text
Narration and description	Images, dialogue, sound, music
Reader Imagination	Visualization to the audience
Plot conveyed through language	Plot conveyed through scenes
Characters built through narration and dialogue	Characters built through acting, dialogue, expression, and visuals

Character is one of the intrinsic elements that play an important role in building a story. Abrams (1999) explains that characters in narrative works or drama can be recognized through their moral qualities, personality tendencies, speech, and actions. Meanwhile, Forster (1927) distinguishes characters into flat characters and round characters based on character complexity and their ability to present convincing surprises. Nurgiyantoro (2015) discusses character and characterization as foundational elements of fiction, including how authors depict a character's traits both directly and indirectly.

Based on this view, character analysis in the research on the transformation of the *Layangan Putus* novel and the *Layangan Putus* web series is directed toward identifying character traits, motivations, actions, dialogues, and character personality development. A comparative analysis is conducted to determine which characterization elements are retained, altered, added, or reduced when the story is transferred from the novel medium to the audiovisual medium. Thus, the theory of character and characterization is used to explain characterization, while the theory of adaptation is used to examine the changes in character depiction between the two media.

METHOD

The method used in the research "Gérard Genette's Intertextuality Theory in the Transformation of the *Layangan Putus* Novel and Web Series" utilizes a descriptive analysis method, which involves solving problems by collecting data, compiling data, classifying data, describing or analyzing data, interpreting data, and reporting the research results as they are in accordance with the data obtained in the study. According to Faruk (2014: 22), the research method aims to test hypotheses that are the result of theoretical deduction requiring empirical data obtained inductively, which must then be analyzed in accordance with theories and hypotheses. Ratna (2012: 49) states that descriptive analysis means an interpretation that pays attention to natural situations, hence the basis of interpretation in the descriptive analysis method pays attention to the message. The data source in this research is the novel *Layangan Putus* by Mommy ASF which was later adapted into the *Layangan Putus* web series.

The data analysis technique in this research uses the data analysis model of Miles, Huberman, and Saldaña (2014), which includes data condensation, data display, and conclusion drawing and verification. Data condensation is carried out by selecting and grouping data relevant to the elements of plot, setting, character, and conflict in the *Layangan Putus* novel and the *Layangan Putus* web series. Furthermore, the data is presented in a comparative table format to identify similarities, differences, and forms of transformation between the two works. The final stage is conclusion drawing and

verification by interpreting the findings based on the data that has been collected and analyzed.

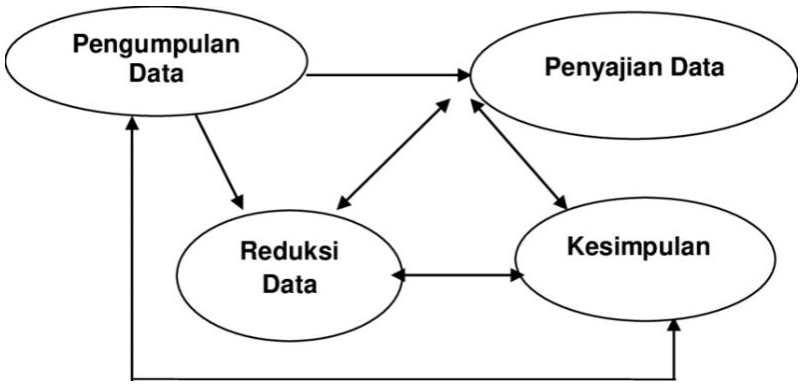


Figure 1 Miles & Huberman Diagram model

RESULTS AND DISCUSSION

Result

The forms of transformation from the *Layangan Putus* novel into the *Layangan Putus* web series include: character transformation, plot transformation, setting transformation, conflict transformation, and theme and message transformation.

Transformation of *Layangan Putus* novel characters into the web series. The research can compare the *Layangan Putus* novel to the *Layangan Putus* web series. Novel: how characters are depicted through the author's narration. Web series: how characters are realized through actors, dialogue, expressions, gestures, costumes, and actions. The research question that can be used: How are the character traits in the novel transformed into visual characters in the web series? Transformation of the *Layangan Putus* novel plot into the web series.

The novel's plot may undergo changes when adapted into a serial from the *Layangan Putus* novel to the *Layangan Putus* web series. For example: Novel → events are conveyed through narration. Web series → events can be developed into several scenes and episodes. The analysis can include: retained events; removed events; added events; altered sequences of events; and developed conflicts. Transformation of the *Layangan Putus* novel setting into the web series. The setting becomes one of the interesting elements to compare from the *Layangan Putus* novel to the *Layangan Putus* web series. In the novel, the setting can be explained through the author's description. In the web series, the setting is realized visually through locations, props, lighting, costumes, and sounds. For example: Novel: the setting is explained through words. Web series: the setting is shown directly through images or scenes. Thus, the research can observe how textual settings are transformed into visual settings.

Transformation of the *Layangan Putus* novel conflict into the web series. Conflicts in the novel may undergo development in the web series to meet the dramatic audiovisual needs from the *Layangan Putus* novel to the *Layangan Putus* web series. Comparisons can be made regarding: types of conflict; causes of conflict; conflict intensity; interpersonal conflicts; and conflict resolution.

Discussion

Genette's Analysis Model "Gérard Genette's Intertextuality Theory in the Transformation of the *Layangan Putus* Novel and Web Series". The analysis model can be structured as follows: Hypotext: *Layangan Putus* Novel → Transformation/Hypertextuality → Hypertext: *Layangan Putus* Web Series. Forms of Transformation include: character, plot, setting, conflict, theme, dialogue, events. Forms of Change include: addition, reduction, alteration, visualization, development. Meaning of transformation.

Table 2 Analytical Framework of research results

Element	Novel as Hypotext	Web Series as Hypertext	Form of Transformation
Character	Depicted through narration	Portrayed by actors	Visualization
Plot	Depicted through narration	Arranged in episodes/scenes	Development/reduction
Setting	Built through narration and dialogue	Displayed visually	Visualization
Conflict	Built through narration and dialogue	Strengthened through acting and audiovisuals	Development
Dialogue	In the form of text	Spoken by actors	Form Conversion
Atmosphere	Explained with language	Built through visuals, music, and sound	Transformation
Theme	Conveyed through the entire story	Conveyed through scenes and conflicts	Strengthening/adjustment

Transformation of Layangan Putus novel Characters into the Layangan Putus web series.

(1) Kinan's Character In the novel, Kinan is the center of the narrative and experiences conflict due to changes in her marital relationship. When the story is transferred to the web series, Kinan's psychological condition is no longer solely conveyed through narration, but through dialogue, facial expressions, intonation, gestures, and the character's actions. According to Genette's concept, this change can be categorized as transmodalization, because the story material is changed from a verbal form in the novel into an audiovisual form. Furthermore, when an event is developed into several scenes, an expansion of the previous text occurs. (2) Aris's Character Aris in the novel functions as the character who triggers the main conflict. In the web series, this character gains visual form through the actor's performance. The change from description and narration to dialogue and action is a form of transmodalization. (3) Lydia's Character Lydia is a character holding an important position in the conflict. In the adaptation process, Lydia's character is not only transferred from the novel to the screen, but is also developed through scenes and interactions with other characters. Thus, there is modification and expansion.

Table 3 Transformation of *Layangan Putus* novel Characters into the web series.

No.	Tokoh	Novel Layangan Putus	Web Series Layangan Putus	Bentuk Transformasi	Analisis Gérard Genette
1.	**Kinan**	Kinan is depicted as a wife and mother who experiences domestic conflict after discovering her husband's infidelity.	Kinan is visualized as the main character who faces changes in her relationship with Aris gradually through various conflict scenes.	**Expansion and modification**	The web series expands on events that are conveyed through narration in the novel. This change indicates the presence of hypertextuality, where the new text processes and transforms the preceding text.
2.	**Aris**	Aris acts as Kinan's husband who becomes the center of conflict due to the issue of infidelity.	Aris's character is developed through dialogue, expressions, actions, and interactions with other characters.	**Expansion**	The character in the hypertext is developed through the audiovisual medium so that characterization is not only through narration but also through dialogue and visuals.
3.	**Lydia**	Lydia becomes an important part in the conflict of Kinan and Aris's relationship.	Lydia receives visual depiction and a broader plot so that her presence becomes an important part in the development of the conflict.	**Modification and expansion**	The web series transforms story elements by expanding the character and her relations. This is a form of relationship between the hypotext and hypertext.
4.	**Kinan dan Aris**	The husband-wife relationship becomes the foundation of the story's main conflict.	Their relationship is displayed through scenes, dialogue, expressions, and interpersonal conflicts.	**Transmodalization**	According to Genette, the change from one form of presentation to another can be examined as transmodalization. The verbal narrative in the novel is converted into an audiovisual representation.
5.	**Kinan dan Lydia**	Their relationship is related to the domestic conflict experienced by Kinan.	Interpersonal conflict can be displayed more concretely through visuals and dialogue.	**Expansion and transmodalization**	The web series does not simply copy the novel but reprocesses the story material according to the characteristics of the audiovisual medium.

Genette's Intertextuality Scheme for Characters can be illustrated as follows: *Layangan Putus* Novel → Hypotext (Source text) → Transformation/Adaptation → *Layangan Putus* Web Series → Hypertext (Transformed text).

Setting Transformation in the *Layangan Putus* Novel and Web Series. Setting transformation includes transformations of place, time, and social setting in the *Layangan Putus* Novel and Web Series. (1) Place setting, in the *Layangan Putus* novel, the house becomes one of the important spaces related to the lives of Kinan and Aris. The house not only functions as a place where events occur but is also related to family life and the conflicts experienced by the characters. In the web series, the house setting is displayed visually. The audience can see the living room, bedroom, and other rooms that serve as places for character interactions. Thus, transmodalization occurs, which is the change in the method of delivery from verbal description in the novel to audiovisual representation in the web series. In Gérard Genette's perspective, the novel can be positioned as the hypotext, while the web series is the hypertext that transforms elements from the preceding text. (2) Time setting in the novel can be conveyed simply through words, "has been going on for two days". As in the quote below: "...It was my first experience giving birth. The dilation process had been going on for two days at the hospital. The false contractions came closer together" (*Layangan Putus*, page...). In the web series, these markers can be realized through lighting, atmosphere, costumes, character activities, and setting. Thus, changes in the time setting indicate transmodalization. Audiovisual texts do not just translate words from the novel but also provide visual interpretation of the story's time and atmosphere. (3) Social setting relates to family life, husband-wife relationships, social circles, and social conditions surrounding the characters. In the web series, the social setting can be shown through direct interactions between characters, dialogue, costumes, behavior, and the social environment. In the novel excerpt below, it indicates that Kinan is a veterinarian. This change shows that the web series is not an identical reproduction of the novel. It is a hypertext that processes the hypotext through a transformation process. As in the following excerpt:

> "...After firmly planning to open a veterinary clinic in Malang with friends, I immediately went to Malang for location scouting. I brought my four children along the overland route, because it coincided with their first-semester break and year-end school holiday" (*Layangan Putus*, page 11).

Genette's Analysis Scheme: *Layangan Putus* Novel → Hypotext → Transformation/adaptation → Place, time, and social settings undergo processing → *Layangan Putus* Web Series → Hypertext.

Conflict Transformation in the Layangan Putus Novel and Web Series.

Conflict transformation in the *Layangan Putus* Novel and Web Series involves several conflicts among the characters. Kinan's inner conflict Kinan's inner conflict is one of the crucial conflicts in *Layangan Putus*. In the novel, inner conflicts can be conveyed through the character's narration, thoughts, and feelings. When the story is transformed into a web series, the conflict cannot be conveyed in the same way. The director uses facial expressions, intonation, gestures, dialogue, music, and scenes to show Kinan's emotional state. This change can be analyzed using Gérard Genette's concept of transmodalization, which is the change in the method of presenting story material from one mode to another. The novel as a hypotext serves as the source for the web series as a hypertext. Infidelity conflict The conflict of infidelity becomes the central conflict driving the story's development. In the novel, this conflict is built through narration and the disclosure of information to the reader. In the web series, the conflict is developed through scenes, dialogues, meetings between characters, expressions, and Kinan's reactions. This change indicates the presence of expansion, because the conflict present in the source text can be developed into several audiovisual scenes. At the same time, modification occurs, because the way the conflict is revealed is adjusted to the characteristics of the web series medium.

Table 4 Conflict Analysis of the *Layangan Putus* Novel and Web Series.

Type of Conflict	Short Excerpt from Novel	Transformation in Web Series	Form of Transformation	Gérard Genette's Analysis
Kinan's inner conflict	"I am confused..."	Kinan is shown experiencing anxiety through facial expressions, silence, crying, and dialogue with those closest to her.	Transmodalization & expansion	Inner conflicts conveyed through narration in the hypotext are transformed into visual expressions and actions in the hypertext.
Kinan's suspicion towards Aris	"Something has changed."	Kinan begins to suspect Aris's behavioral changes and tries to find out what is happening.	Expansion	Events that can be conveyed briefly in the novel are developed into several scenes to build tension.
Husband-wife conflict	"Why did you change?"	Kinan and Aris engage in conversations and arguments regarding the changes in their relationship.	Transmodalization & expansion	Dialogue and conflict in the hypotext are processed into audiovisual scenes so the conflict is more concrete through sound, gestures, and expressions.
Infidelity conflict	"I know everything."	Kinan discovers Aris's relationship with Lydia and confronts Aris directly.	Expansion & modification	Conflict material from the hypotext is rearranged in the hypertext. The revelation of conflict may undergo changes in sequence and intensity for dramatic needs.
Conflict between Kinan and Lydia	"Who is that woman?"	The relationship between Kinan and Lydia is shown through encounters, conversations, and situations related to Aris.	Expansion & transmodalization	Interpersonal relationships that are narrative in the novel become audiovisual interactions in the web series.
Conflict between Aris and Kinan	"I can explain."	Aris tries to provide an explanation when Kinan questions his behavior.	Modification	Dialogue in the novel can be reprocessed to fit the characterization and dramatic structure of the web series.
Family conflict	"The children..."	Domestic issues not only impact Kinan and Aris but are also shown through family life and the children.	Expansion	Family conflicts are expanded through scenes making the impact of the conflict more concrete audiovisually.
Trust conflict	"I trust you."	Kinan's trust in Aris undergoes a change after the emergence of various facts regarding Aris's relationship with Lydia.	Modification & expansion	Changes in the trust relationship indicate a reprocessing of psychological elements from the hypotext to the hypertext.
Conflict of Kinan's decision	"I have to choose."	Kinan faces the consequences of the conflict and determines her stance regarding her domestic life.	Expansion & transmodalization	Inner conflict in the novel is realized through actions, dialogue, and expressions, thus experiencing a medium transformation.
Resolution conflict	"I have to be strong."	Kinan faces the occurring issues and tries to determine her future life.	Modification	The resolution in the web series may undergo adjustments from the source text. This indicates that the hypertext has its own structure and interpretation.

Relationship with Genette's Theory: In the research, the conflict relationship can be depicted: *Layangan Putus* Novel → Hypotext → conflict as story material → transformation → *Layangan Putus* Web Series → Hypertext.

Plot Transformation in the *Layangan Putus* Novel and Web Series. A summary of the plot comparison can be seen in the following table

Table 5 Plot Transformation in the *Layangan Putus* Novel and Web Series

Aspect	Novel	Web series
Form of presentation	Narrative and reflective	Medium/Audiovisual means
Conflict development	More through Kinan's experiences and inner struggles	Visual, dialogical, and dramatic
Plot pacing	Relatively follows the development of the character's experiences	Developed into several episodes so the conflict can be expanded
Climax	Emphasized on Kinan's experience and realization of her fractured marriage	Emphasized through confrontation and the uncovering of the Aris-Lydia relationship
Story focus	Kinan's experience and perspective	Domestic conflict and interpersonal relationships more broadly
Changes due to adaptation	Uses words, narration, and monologues/reflections	Uses images, dialogue, acting, music, setting, and cinematography

The plot of the *Layangan Putus* web series does not simply transfer the novel's plot into an audiovisual form, but undergoes transformation and expansion. The basic plot in the form of Kinan's domestic life, the conflict arising from Aris's disloyalty, the climax of the conflict, and changes in Kinan's life remain retained. However, the web series develops the plot through the addition of scenes, dialogues, characters, and conflicts so that it is more suitable for the characteristics of audiovisual media.

CONCLUSION

Based on Gérard Genette's theory, the transformation of the *Layangan Putus* novel into the *Layangan Putus* web series can be analyzed primarily through the concept of hypertextuality. The novel is positioned as the hypotext, while the web series is the hypertext formed through a transformation process. This transformation is not only in the form of transferring the story from a written medium to an audiovisual medium, but also involves additions, reductions, alterations, and development of narrative elements. Therefore, Genette's theory can be used to uncover the relationship between the two works while explaining how elements of character, plot, setting, conflict, dialogue, theme, and atmosphere undergo changes when moving from the novel to the web series. Thus, the similarities and differences between the novel and the web series are not merely story inequalities, but are part of the transtextual and transformational process from hypotext to hypertext.

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