

## Branching Narrative Transformation of *Receipt Parinaaz di Kafe Kroasia* (A Digital Humanities Approach)

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### Abstract:

This article examines the transformation of the *Receipt Parinaaz di Kafe Kroasia* short story by Novia Adibatus Shofah into a *branching narrative* within the framework of Digital Humanities. The study aims to reconstruct a linear narrative text into two alternative storylines that diverge from a single central conflict, namely the moment of Parinaaz's arrest. This transformation is materialized through digital text production in the form of a *branching script* and a flyer-based *digital storyboard*. The research employs a qualitative approach with narrative analysis, drawing on the concept of *hypertextuality* by Gérard Genette and digital narrative theory by Marie-Laure Ryan. The analytical procedures include identifying the narrative elements (character, trauma, and conflict), determining the branching point, and reconstructing the text from a *hypotext* into two *hypertexts* as a form of creative digital text production. The findings reveal the emergence of two distinct narrative constructions, which are presented through a *branching script* and a *digital storyboard*. This finding demonstrates that narrative transformation constitutes a practice within Digital Humanities, particularly in adapting literary texts into branching and exploratory digital narrative forms. Furthermore, the study contributes to the development of a branching narrative, based transformation model as a strategy for adapting Indonesian literary works into digital literature.

**Keywords:** branching narrative; transformasi naratif; digital humanities; hypertextuality

### Abstrak:

Artikel ini mengkaji transformasi cerpen *Receipt Parinaaz di Kafe Kroasia* karya Novia Adibatus Shofah ke dalam bentuk *branching narrative* melalui pendekatan digital humanities. Studi ini bertujuan untuk merekonstruksi teks naratif linear menjadi dua jalur cerita bercabang yang berangkat dari satu titik konflik utama, yakni peristiwa penangkapan Parinaaz. Transformasi ini diwujudkan dalam bentuk produksi teks digital berupa *branching script* dan *digital storyboard* berbasis flyer. Penelitian menggunakan pendekatan kualitatif dengan analisis naratif yang mengacu pada konsep *hypertextuality* perspektif Gérard Genette dan teori narasi digital perspektif Marie-Laure Ryan. Tahapan analisis meliputi identifikasi inti narasi cerpen (tokoh, trauma, dan konflik), penentuan titik percabangan, serta rekonstruksi teks dari *hypotext* ke dalam dua *hypertext* sebagai bentuk *creative digital text production*. Hasil studi menunjukkan dua konstruksi naratif berbeda dan disajikan dalam bentuk *branching script* dan *digital storyboard*. Penelitian ini menunjukkan bahwa transformasi naratif menjadi salah satu praktik konkret dalam ruang lingkup digital humanities, lebih tepatnya dalam mengadaptasi teks sastra cetak menjadi bentuk naratif digital bercabang dan eksploratif. Penelitian ini diharapkan dapat memberikan kontribusi pada pengembangan metode transformasi naratif berbasis *branching narrative* sebagai strategi adaptasi karya sastra Indonesia ke dalam sastra digital.

**Kata kunci:** naratif bercabang; transformasi naratif digital; *digital humanities*; hipertekstualitas

## INTRODUCTION

Changes in the contemporary era are occurring rapidly and significantly, requiring society to adapt accordingly. One of the most significant transformations affecting people's lifestyles is the advancement of digital technology, which has altered the way individuals access, read, and understand texts. Previously, reading activities were primarily conducted through printed media such as books, magazines, and newspapers. Today, digital devices such as computers, smartphones, and tablets have become the primary means of accessing various forms of information, including literary works. This transformation does not merely transfer texts from print to digital screens; it also changes reading practices into more dynamic, selective, and non-linear experiences. In this context, literary works are no longer viewed solely as texts to be read sequentially, but can also be presented as digital texts that offer more active, exploratory, and interactive reading experiences. Digital Humanities is understood as an approach to understanding, analyzing, and representing literary texts through digital tools and methods (Puspitasari et al., 2025).

In digital literature, this shift in medium is accompanied by a transformation in narrative structure. One prominent form is the branching narrative, a narrative structure that allows a story to develop into multiple paths based on specific decision points. In this form, the story no longer progresses along a single linear plot, but instead opens up various narrative possibilities. Fenici & Mosca, (2024) highlight that gamebooks and branching narratives are forms of interactive literature that enable readers to participate in the story through decisions that influence its outcome. Similarly, Dimitra Petousi et al (2022) define interactive storytelling as a branching narrative that allows users to experience different plotlines and alternative endings depending on the choices made at narrative decision points.

Within the framework of Digital Humanities, the transformation of literary works into digital formats involves more than a change of medium; it includes the reconstruction of textual structure, the reconfiguration of reading experiences, and the creation of new narrative forms. This is important because literary works that originally appear in a linear form can be reimagined as digital texts that are branching and exploratory. In the context of Indonesian literature, Atikurrahman (2025) emphasizes that digital convergence has transformed the circulation, adaptation, and cultural value of literary works through new media. In addition, Bellini (2022) in her study of interactive digital narratives, underlines that digital narrative artifacts possess their own expressive complexity, as meaning is constructed through the combination of systems, choices, sequencing, and user engagement. This supports the view that digital narrative transformation is not merely a transfer of form, but a fundamental change in how stories are constructed and experienced.

Theoretically, this study is grounded in the concept of hypertextuality proposed by Genette (1997) in *Palimpsests: Literature in the Second Degree*. Genette explains that hypertextuality refers to the relationship between a new text (hypertext) and a preceding text (hypotext) that serves as the basis for its transformation. Within this framework, a new text does not emerge independently, but is

developed through processes of expansion, modification, and reconstruction based on an existing text. The short story *Receipt Parinaaz di Kafe Kroasia* by Novia Adibatus Shofah is positioned as the hypotext, while the two reconstructed narrative paths are understood as hypertexts. Therefore, the concept of hypertextuality provides an essential foundation for explaining that the transformation of a linear short story into a branching narrative constitutes a legitimate and productive textual relationship within the domain of digital literature.

In addition to hypertextuality, this study employs Genette's concept of narrative levels, particularly the distinction between extradiegetic and intradiegetic narration. In *Narrative Discourse: An Essay in Method*, Genette (1980) asserts that the act of narration at the primary narrative level is extradiegetic, meaning that the story is narrated from outside the main story world. In contrast, intradiegetic (or diegetic) refers to events and acts of narration that occur within the primary story world. In the context of this research, the concepts of extradiegetic and intradiegetic narration help explain how the narrative position, story world, and central conflict in the source text serve as the basis for reconstructing the story into branching pathways.

In addition to Genette, the theory of digital narrative developed by Marie-Laure Ryan is highly relevant. Ryan (2001) explains that digital media introduce new possibilities for narrative through the relationship between immersion and interactivity. Digital narratives are not always structured as fixed linear sequences; rather, they can be organized as spaces of possibility that allow readers or users to navigate, make choices, and experience the story in different ways. From this perspective, branching narrative can be understood as a concrete form of digital narrative because it presents the story as a branching, open-ended structure containing multiple possible developments. Other studies also indicate that issues related to this research have been examined from various perspectives. Mazlan et al. (2025) argue that the multi-path structure of hypertext fiction influences how readers navigate, interpret, and engage with the text.

The object of this study, the short story *Receipt Parinaaz di Kafe Kroasia* by Novia Adibatus Shofah, is particularly relevant for analysis because it contains a strong central conflict and offers the potential for the development of multiple narrative paths. Previous literary research has shown that psychological conflict in short stories can be used to understand the inner tension and traumatic experience of female characters. Amaliah et al. (2022) explain that psychological symptoms in short fiction may emerge from anxiety rooted in a character's past and may be interpreted through cathartic processes. This perspective is relevant to the present study because Parinaaz's trauma functions as the psychological foundation of the branching point and shapes the development of the alternative narrative paths. Beginning from a single major branching point the arrest of Parinaaz the text is reconstructed into two alternative storylines. This transformation is realized in the form of a branching script and a digital storyboard presented in flyer-based visualizations as a form of digital text production.

Based on this background, this study aims to examine the transformation of the short story *Receipt Parinaaz di Kafe Kroasia* by Novia Adibatus Shofah into a branching narrative through a Digital Humanities approach by analyzing the main narrative elements, identifying the branching point, and

reconstructing the text from hypotext into two hypertexts. This research is expected to contribute to the development of a branching narrative-based transformation model as a strategy for adapting Indonesian literary works into digital literature.

## RESEARCH METHOD

This study employs a qualitative research design using narrative analysis, as it aims to understand in depth the process of transforming a linear short story into a branching narrative. In line with Sugiyono (2021), qualitative methods are used to gain a comprehensive understanding of complex social situations or phenomena. The research procedure begins with a deconstruction stage to identify the core narrative elements, such as character, trauma, and the main conflict contained in the source text or hypotext. Narrative analysis at this stage refers to Genette (1980) concept of narrative levels to distinguish between extradiegetic and intradiegetic dimensions, allowing the position of narration and the original story world to be accurately mapped before being reconstructed into new narrative branches. The primary focus of this analysis is to examine how the narrative logic of the original text can be maintained even though the plot is expanded into a more complex structure.

The next stage involves determining the branching point and reconstructing the text into two digital hypertexts in the form of a branching script and a digital storyboard. The branching point is identified in the event of Parinaaz's arrest, which is analyzed as the central conflict that enables the emergence of new narrative possibilities. This transformation is examined using Ryan (2001) theory of digital narrative, which emphasizes the relationship between immersion and interactivity, where stories are no longer static but become open and exploratory structures. Through the integration of Genette (1997) concept of hypertextuality, this narrative analysis functions as a tool to validate that each alternative storyline produced still maintains a legitimate textual relationship with the original literary work.

## DISCUSSION

### A. Identification of the Hypotext Narrative Structure

The transformation of literature into digital media demonstrates that literary works are no longer understood merely as linear texts read sequentially, but also as narrative spaces that can be developed interactively and through branching structures. In the context of Digital Humanities, this transformation does not merely involve the transfer of medium from print to digital, but also includes changes in narrative structure, reading experience, and patterns of reader engagement with the text. The short story *Receipt Parinaaz at the Croatian Café* in this study serves as an example of how a linear literary work can be reconstructed into a branching narrative that opens possibilities for multiple developments of the story.

The initial stage in the narrative transformation process was conducted by identifying the narrative structure of the short story written by Novia Adibatus Shofah as the source text. This identification aims to understand the fundamental elements of the story that later become the basis for the reconstruction process into a branching narrative form. The analysis was conducted on intrinsic elements, including plot, character and characterization, setting, conflict, and point of view.

From the aspect of plot, the story develops progressively through a clear cause-and-effect pattern. The narrative begins with the exposition stage through the introduction of the character Parinaaz in a particular situation that becomes the basis for the development of the story. This can be seen in the quotation: *"This salted egg and truffle mushroom omelet is quite delicious,"* I murmured inwardly while feeling the thin layer of skin on my fingertips burning slightly because I preferred hurting it rather than piercing it with the stainless-steel fork. It was my breakfast before I remembered the disgusting event that had happened to me decades ago. This quotation shows Parinaaz's position as the center of the narrative while simultaneously establishing the initial context of the story.

Furthermore, the story develops toward the main conflict that gradually intensifies the tension within the plot. The conflict reaches its climax in the arrest experienced by the main character. This event is illustrated in the following quotation: *"When they pushed me into the police car, I saw the reflection of my face in the window. It looked dark, exhausted, and unfamiliar. The little girl was still crying in someone's arms in the distance. I wanted to explain. I wanted to say that I did not mean to touch her the way I had once been touched. I wanted to scream that I only wanted to prove... that I was not the shadow of my childhood."* This quotation indicates that the arrest becomes a turning point in the story because it changes the direction of the character's journey and opens possibilities for further narrative development.

From the aspect of characterization, Parinaaz appears as the main character who possesses the strongest dominance in the narrative development. The presence of this character becomes the center of the story's movement because most events, conflicts, and plot developments are directly related to her experiences. In the early part of the story, Parinaaz's position as the center of the narrative is visible when the character is first introduced and becomes involved in situations that shape the story.

Parinaaz's characterization is constructed through several techniques, such as dialogue, actions, and emotional responses shown while facing various situations. Through the dialogues delivered, readers can understand the character's way of thinking, attitudes, and perspectives toward the surrounding environment. For example, when Parinaaz expresses opinions, rejects circumstances, or responds to certain pressures. In addition to dialogue, the character's traits are also revealed through the actions performed throughout the story. These actions reflect her personality, courage, hesitation, and inner conflicts. This is visible in scenes where Parinaaz makes decisions or reacts to the story's main conflict, as shown in the following quotation: *"For the first time since arriving in Croatia, I realized that there was no place that could truly erase the memory embedded in that layer of skin. Because it did not remain in Jaipur. It remained inside me. And that night, in the back seat of the Croatian police car, I finally stopped running away."*

The emotional aspect also becomes an important element in shaping Parinaaz's character. Emotional responses that emerge, whether in the form of fear, anxiety, anger, or determination, demonstrate the psychological complexity of the character. These emotional expressions appear when the character faces crucial situations, such as conflicts or pressure from the surrounding environment. Meanwhile, supporting characters function as elements that strengthen the conflict while also building the dynamics of relationships between characters. Their presence does not merely serve as complements, but also as triggers for Parinaaz's character development through interaction, confrontation, or support. Interactions between Parinaaz and supporting characters can be seen in scenes of conversation or specific conflicts.

For example, Cashier Two and Cashier Three in the text function as explanatory figures who provide details about Parinaaz's background. *"Oh... that woman's name is Parinaaz. She comes here almost every day,"* and *"It has been three months since Parinaaz first came here, and now I find myself looking for her again..."* indicate that these supporting characters help provide contextual information regarding Parinaaz's presence and routine within the story world.

From the aspect of setting, the story presents a specific social space, namely a café in Croatia, which becomes one of the important elements in constructing the story world. The setting does not merely function as the location where events occur, but also plays a role in establishing the social, cultural, and psychological context surrounding the characters. The café as a space for interaction between characters is visible from the beginning of the narrative when the atmosphere of the place is described in detail by the author. The depiction of the setting also contributes to the construction of the story's atmosphere. Details of space, surrounding situations, and activities occurring within it help readers understand the conditions faced by the characters. Descriptions of the café atmosphere, crowds, silence, or social interactions become important markers in building the mood of the story.

In addition to the setting of place, the situational setting also strengthens the development of conflict. As the plot moves toward the main conflict, the atmosphere changes from relatively stable conditions into situations full of tension. This shift in atmosphere demonstrates the author's ability to build readers' anticipation toward the events that will occur. The tension begins to appear through changes in the characters' expressions, increasingly intense dialogue, or environmental situations that shift before the main conflict. This can be seen in the narrative: *"At the corner leading to the inn, I saw a little girl standing alone,"* which later develops into *"Her eyes widened. Before I could pull my hand away, she screamed, 'HELP! HELP!!' The scream shattered the night."* The setting in the story therefore functions not only as a narrative complement but also as a structural device supporting atmosphere construction, conflict reinforcement, and the deepening of the characters' experiences.

From the aspect of conflict, the story demonstrates a gradual development of conflict, beginning from internal conflict or psychological tension experienced by the main character and later developing into external conflict involving situations outside herself. In the early stage, psychological conflict can be seen through Parinaaz's inner struggle in facing certain circumstances, showing emotional pressure, hesitation, and anxiety regarding the situation she encounters. This inner conflict is reflected through narration describing her thoughts, feelings, and emotional responses toward her surroundings.

As the plot develops, the internal conflict transforms into a more visible external conflict through the character's interactions with the social environment and the events surrounding her. The intensity of the conflict increases when Parinaaz faces pressure from other people, unexpected situations, or threats that alter the course of the story. This escalation of conflict can be seen through dialogue, actions, or situations that reveal direct confrontation.

The climax of the conflict occurs in the event of Parinaaz's arrest, which becomes both the climax and the turning point within the narrative structure of the story. This event is crucial because it significantly changes the course of the story and creates uncertainty regarding the fate of the main character. The arrest scene is explicitly depicted in the narrative as an event that shifts the direction of the story's development, as shown in the following quotation: *"Someone grabbed my arm roughly. Another person pushed me against the wall. A siren rang shortly afterward, shattering the space inside my mind. 'What... what do you think... I only...' my voice faltered, and no one listened."*

In the context of narrative transformation, the conflict surrounding Parinaaz's arrest was selected as the main branching point because it possesses the potential for the story to develop into multiple possible plotlines. From this single event, the narrative can be directed toward more than one form of resolution, whether leading to the character's safety, more complex consequences, or further conflicts. Therefore, the arrest event functions not only as the climax of the story but also as the foundation for the formation of a branching narrative structure in the adaptation process.

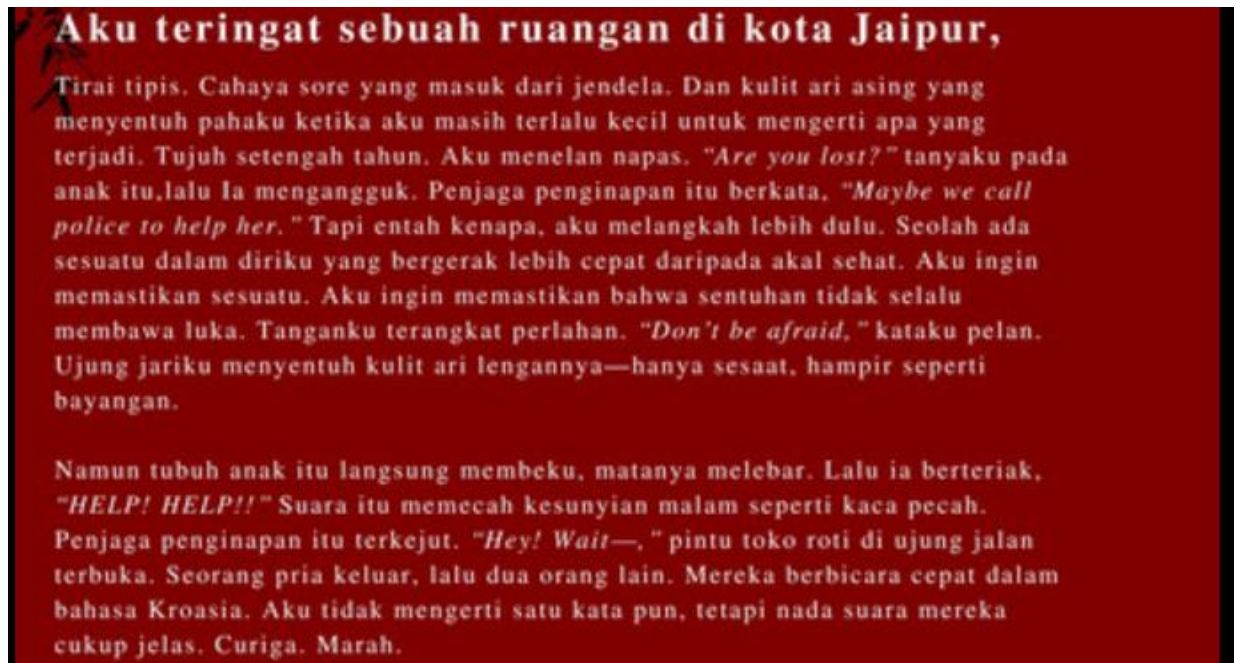
The identification of the short story's narrative structure becomes an important stage in determining which parts of the story possess the potential to be transformed into a branching narrative format. Through the analysis of plot, characters, setting, and conflict, crucial moments that can be developed into various narrative directions without eliminating the essence of the original narrative can be identified. Sections containing tension, decision-making, and turning points become the primary elements in the transformation process because they are capable of presenting narrative choices that influence plot development. Consequently, the adaptation process does not merely transfer the story from a conventional form into an interactive medium, but also preserves the essence, characters, and messages contained in the original short story while simultaneously opening exploratory possibilities for more dynamic story development.

## **B. Branching Narrative Transformation**

The transformation of the short story *Receipt Parinaaz di Kafe Kroasia* into a branching narrative results in narrative changes that not only alter the direction of the plot but also affect the psychological development of the characters, the form of conflict, and the orientation of the story's resolution. In the original short story, the plot progresses linearly toward a single resolution through the conflict surrounding Parinaaz's arrest. In the branching version, however, the narrative develops into several alternative pathways that emerge from the same central conflict, namely Parinaaz's encounter with a young girl on the streets of Zagreb. This transformation demonstrates that branching narratives allow a single narrative core to evolve in different directions without severing its connection to the hypotext as

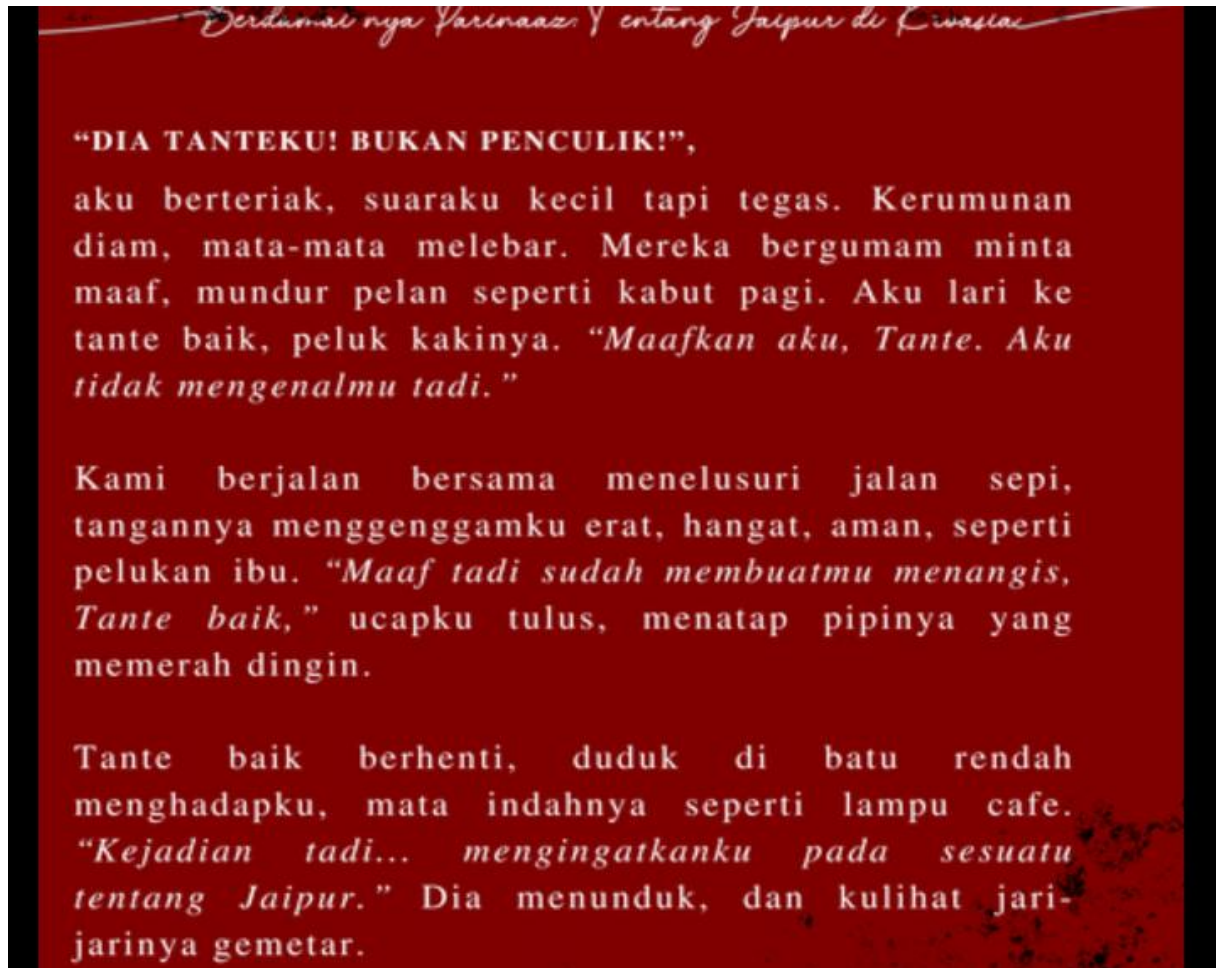
the source text. In this form of branching narrative, the story no longer moves toward a single ending; instead, it opens up new possibilities that expand the development of events, the characters' emotional experiences, and the overall meaning of the story.

The first narrative transformation is evident in the development of an alternative plot following the interaction between Parinaaz and the young girl. In the source text, the conflict develops into a tragic situation when the girl screams, "HELP! HELP!!" after Parinaaz touches her arm, causing bystanders to become suspicious and prompting the police to arrive and arrest Parinaaz.



This storyline subsequently develops into the ending "Jejak yang Tak Pernah Pergi" (The Traces That Never Fade), which preserves the traumatic atmosphere and psychological pressure experienced by the main character. In this ending, Parinaaz realizes that "a journey of thousands of kilometers can never truly distance someone from their past." This statement illustrates that the conflict rooted in past trauma remains deeply embedded and continues to shape the development of the story. In this pathway, trauma is represented as a psychological wound that persists within the character, so that even traveling to a foreign city is unable to separate Parinaaz from the memories of her past. The plot develops toward a repressive and reflective atmosphere that reveals the protagonist's emotional alienation after experiencing social misunderstanding and arrest by the police.

However, the branching narrative also presents a contrasting alternative pathway through the ending "Berdamainya Parinaaz: Tentang Jaipur di Kroasia" (Parinaaz's Reconciliation: About Jaipur in Croatia). In this pathway, the conflict develops in a more reflective direction when the young girl eventually recognizes Parinaaz as a "kind aunt" and explains to the surrounding people that Parinaaz is not a kidnapper. This change in the plot leads to a different resolution, as the conflict no longer ends in social misunderstanding but instead in the protagonist's process of reconciliation with her traumatic experiences. This moment is illustrated when the girl says, "She is my aunt! Not a kidnapper!"



As a result, the tension that had previously arisen gradually subsides, and the surrounding people slowly step back while offering their apologies. The second pathway presents a warmer emotional atmosphere than the first, as the conflict develops toward social acceptance and a closer emotional connection between Parinaaz and the young girl. Therefore, the branching narrative shifts the orientation of the story from a traumatic tone toward a more peaceful emotional reconciliation.

In addition to altering the plot, the branching structure also affects the characterization of Parinaaz. In the first pathway, Parinaaz is portrayed as a character who remains deeply bound to her past trauma. This is evident when she recalls her childhood experience of “the unfamiliar skin that touched my thigh when I was still too young to understand what was happening.” This trauma subsequently influences her interaction with the young girl in Zagreb when she says, “Don’t be afraid,” while touching the girl’s arm.

**"DON'T BE AFRAID",**

Katanya pelan, suaranya bergetar seperti daun di angin. *"Di mana ayah dan ibumu?"* Matanya memohon, tangannya terangkat ragu, tak menyentuh.

*"No... please! No..."* aku memohon, air mata mengalir deras. Aku bukan pencuri. Tangisanku pecah, membangunkan malam. Orang-orang berkerumun dari pintu-pintu redup, pria dari toko, wanita dengan syal tebal. Mereka menatap wanita itu curiga, memisahkanku darinya dengan tangan kasar. *"Penculik! Penculik anak!"* teriak mereka dalam bahasa Kroasia yang menggelegar, seperti guntur di pegunungan.

In this pathway, Parinaaz's characterization develops toward psychological distress and a sense of guilt, as she feels that she is still haunted by her past experiences. This is reinforced by her statement that she "only wanted to prove something to myself. That I am not a shadow of my childhood." This quotation reveals that Parinaaz's actions toward the young girl are, in fact, an attempt to confront the fear and trauma that have long persisted within her. The characterization in the first pathway portrays Parinaaz as an individual who is still struggling to escape the shadow of her traumatic childhood experiences.

In contrast, in the second alternative pathway, Parinaaz's characterization develops into a more reflective and empathetic figure. She is no longer portrayed solely as a victim of trauma, but also as an individual who seeks to understand and reinterpret her past experiences. This transformation becomes evident when Parinaaz advises the young girl to be cautious of strangers, saying that "those who appear kind may, in fact, be the shadow of Azwa's monster."

Dia angkat wajah, tersenyum tipis tapi rapuh. *"Dengarkan baik-baik, ya. Jika ada orang asing yang kamu tak kenal, jangan bicara padanya. Apalagi kalau ditawari permen coklat atau kue manis. Langsung lari cari ibu ayahmu, oke? karena yang kelihatan baik, bisa jadi bayangan monster Azwa."*

*"Iya, Tante baik. Tapi Tante orang asing yang baik, apa aku nggak boleh bicara sama Tante?"*

Dia geleng pelan, usap rambutku ringan. *"Tante belajar jadi baik setelah bertemu monster dulu. Sepertimu, waktu kecil."*

*"Azwa? Parinaaz?"* Teriak ibu dan ayah dari lorong gelap, suara mereka retak lega. Mereka lari, peluk aku dan menciumi pipiku yang memerah. Mereka cium pipiku berkali-kali, hangat sekali, seperti selimut di malam dingin. *"Kau dari mana saja, Nak?"*

This dialogue indicates that Parinaaz's past trauma still exists, but has transformed into a form of self-awareness and reflection. In another scene, Parinaaz appears warmer as she walks with the young girl while holding her hand "tightly, warmly, safely, like a mother's embrace." This depiction illustrates Parinaaz's character development from someone trapped in trauma into someone capable of providing a sense of safety to others. This demonstrates that the branching narrative not only produces changes in the plot, but also expands the possibilities for the psychological development of the main character.

Narrative transformation is also evident in the different forms of conflict and resolution generated by each branching pathway. In the first pathway, the conflict develops into a repressive situation when Parinaaz is arrested and subjected to social misunderstanding as a result of her interaction with the young girl. The resolution in this pathway is tragic and reflective, as Parinaaz comes to realize that past trauma cannot be easily erased simply by relocating or distancing oneself from one's former environment. This realization is expressed when she understands that "memory does not reside in a city. It resides within our own skin."

Lampu-lampu kota Zagreb bergerak mundur seperti potongan film yang diputar terlalu cepat. Di kaca jendela, aku melihat pantulan wajahku sendiri. Wajah itu tampak lelah, gelap. Dan entah kenapa terasa seperti milik orang lain. Aku ingin menjelaskan. Aku ingin mengatakan bahwa aku tidak bermaksud menyentuh anak itu seperti dulu aku pernah disentuh. Aku hanya ingin membuktikan sesuatu kepada diriku sendiri. Bahwa aku bukan bayangan dari masa kecilku. Mobil polisi terus melaju menuju kantor polisi. Dan untuk pertama kalinya sejak tiba di Kroasia, aku sadar bahwa perjalanan sejauh ribuan kilometer tidak pernah benar-benar menjauhkan seseorang dari masa lalunya. Karena memori itu tidak tinggal di kota. Ia tinggal di dalam kulit ari kita sendiri.

In contrast, in the second pathway, the conflict develops toward emotional reconciliation as Parinaaz is accepted once again by the people around her and succeeds in building a warmer relationship with the young girl. The atmosphere of conflict resolution is reflected when the girl's mother says, "Thank you so much, Parinaaz. We were worried sick."

**MAAFKAN AKU, AYAH IBU!**

*"Tadi keluar sendiri, lupa jalan. Untung ada Tante baik!"  
jelasku, menunjuk tante baik yang berdiri malu-malu.*

*Ibu peluk dia juga. "Terima kasih banyak, Parinaaz. Kami  
khawatir setengah mati."*

This pathway offers a more peaceful resolution because the trauma no longer culminates in guilt and alienation, but instead leads to acceptance and more positive emotional relationships. The contrast between these resolutions demonstrates that a branching narrative allows a single central conflict to generate different orientations of meaning, even when they originate from the same branching point.

Through alternative plot developments, evolving characterizations, and variations in conflict and resolution, the results of the narrative branching in this study show that branching narrative is capable of expanding the interpretive possibilities of the source text. The story no longer moves toward a single fixed ending, but instead develops into a narrative space that remains open to multiple possible outcomes. Therefore, the transformation of the short story *Receipt Parinaaz di Kafe Kroasia* into a branching narrative demonstrates that a single hypotext can generate multiple hypertexts while preserving the central conflict and narrative identity of the original story.

Link to the Flyer: <https://public-yellow-hyerwfcvef.edgeone.app/>

### C. Digital Branching Narrative Visualization

The transformation process in this study began with the development of a branching script that mapped a single central conflict into several possible story developments. The central conflict in the short story revolves around Parinaaz's childhood trauma, which resurfaces when she encounters a young girl in Zagreb.

**(Parinaaz)**

**Keluar dari kafe Kroasia, udara malam yang lembap menempel di kulitku. Jalan berbatu yang gelap hanya diterangi lampu kuning redup, membuat bayangan tubuhku tampak lebih panjang, seperti menyusul langkahku dari belakang. Aku menarik napas panjang.**

This trauma serves as both the psychological core of the story and the primary driving force of the narrative. In the transformation process, this central conflict was used as the branching point, which subsequently generated two alternative storylines with different developmental directions. The branching process was carried out without eliminating the key elements that define the identity of the original story. Therefore, the transformed version preserves the main character, the conflict of childhood trauma, the emotional atmosphere of the story, and the setting of Zagreb as the core narrative elements, even though the plot is developed into a branching structure that produces new variations of meaning.

At the intradiegetic level, the transformation produces significant changes within the story world, particularly in the plot structure and the development of conflict. Gérard Genette, in *Narrative Discourse: An Essay in Method*, explains that the intradiegetic level refers to all events, characters, actions, and relationships that occur within the story world. In this study, the short story, which originally follows a single linear plot, is reconstructed into two alternative endings that offer different interpretive possibilities regarding the protagonist's life experiences. The first ending, *Jejak yang Tak Pernah Pergi: Keluar dari Kafe Kroasia* (*The Traces That Never Fade: Leaving the Croatian Café*),



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preserves a tragic and melancholic atmosphere by emphasizing that Parinaaz's trauma remains deeply embedded within her. The trauma is not truly resolved; instead, it continues to exist as a psychological shadow that follows the course of her life. In this ending, Parinaaz is portrayed as leaving the café with a sense of unease and an inability to fully reconcile with her past.

Meanwhile, the second ending, Kami Berbelok di Sebuah Tikungan Sempit (We Turned at a Narrow Bend), presents a more reflective and contemplative resolution.



In this storyline, Parinaaz begins to reexamine her traumatic experiences in a more mature and self-aware manner. She is not entirely free from the wounds of the past, but she begins to develop the courage to reinterpret those experiences as part of her life journey. Thus, both endings preserve Parinaaz as the central character, the setting of Zagreb, and the conflict of childhood trauma as the core identity of the story, while generating different orientations of meaning. The first pathway emphasizes Parinaaz's continued attachment to her psychological wounds, whereas the second highlights the possibility of reflection and self-acceptance.

Intradiegetic changes are also evident in the development of the protagonist's characterization. In the first pathway, Parinaaz is portrayed as still deeply bound by fear, anxiety, and the traumatic memories of her childhood. Her emotional response to the encounter with the young girl in Zagreb indicates that the past continues to exert a powerful influence over her. She appears to struggle to separate her present reality from the shadow of the traumatic experiences she once endured. In contrast, in the second pathway, Parinaaz demonstrates a deeper process of reflection. She begins to view her traumatic experiences from a different perspective and attempts to understand that the wounds of the past do not necessarily have to determine the entire course of one's life. As shown in the flyer link: <https://public-yellow-hyerwfcvef.edgeone.app/>. Therefore, the characterization of the protagonist is not

fundamentally altered; rather, it is expanded through two distinct possibilities of psychological development. This demonstrates that branching narrative is capable of enriching the character's psychological dimension without eliminating the identity of the original character.

In addition to the protagonist, the function of the setting is also expanded in the transformed narrative. The city of Zagreb is retained as the primary setting of the story because of its strong connection to the emotional atmosphere and psychological experiences of the protagonist. However, in each narrative pathway, the setting acquires a different symbolic function. In the first ending, Zagreb becomes a space that reinforces the protagonist's sense of alienation and trauma.

Lampu-lampu kota Zagreb bergerak mundur seperti potongan film yang diputar terlalu cepat. Di kaca jendela, aku melihat pantulan wajahku sendiri. Wajah itu tampak lelah, gelap. Dan entah kenapa terasa seperti milik orang lain. Aku ingin menjelaskan. Aku ingin mengatakan bahwa aku tidak bermaksud menyentuh anak itu seperti dulu aku pernah disentuh. Aku hanya ingin membuktikan sesuatu kepada diriku sendiri. Bahwa aku bukan bayangan dari masa kecilku. Mobil polisi terus melaju menuju kantor polisi. Dan untuk pertama kalinya sejak tiba di Kroasia, aku sadar bahwa perjalanan sejauh ribuan kilometer tidak pernah benar-benar menjauhkan seseorang dari masa lalunya. Karena memori itu tidak tinggal di kota. Ia tinggal di dalam kulit ari kita sendiri.

The city is portrayed as if it preserves traces of memory that continue to haunt Parinaaz, causing the setting to function as a symbol of her attachment to the past. In contrast, in the second ending, Zagreb is transformed into a contemplative space that allows Parinaaz to reflect on her life. The city no longer serves merely as the site where trauma resurfaces, but also as a space that opens up new possibilities for understanding her life experiences.

Extradiegetic changes are also evident in the reading experience produced by the digital medium. In the printed short story, readers follow the plot sequentially from beginning to end according to the structure determined by the author. They have no influence over the development of the plot other than accepting the sequence of events as presented. In the digital transformation, however, readers first encounter the initial situation of the story and are then presented with two alternative pathways that can be explored separately. This structure creates a more active reading experience, as readers become not only recipients of the story but also interpreters who compare the possible meanings generated by each narrative path. Therefore, in a branching narrative, readers no longer simply receive the story in a linear manner; instead, they understand it as an open narrative space containing multiple possible developments and interpretations.

Furthermore, the branching narrative form demonstrates that digital media enable literary works to offer an aesthetic experience that differs from that of print media. In digital media, branching plotlines generate curiosity, emotional engagement, and a desire to explore alternative story possibilities that are not available in linear narratives. Readers can observe how a single decision or a single experience can lead to different life trajectories for the protagonist. This shows that the transformation of medium does not diminish the literary value of the short story; rather, it expands the ways in which readers understand the complexity of the conflict, the protagonist's psychology, and the multiple meanings embedded within the story.

Overall, the findings of this study indicate that the transformation of the short story *Receipt Parinaaz di Kafe Kroasia* into a branching narrative produces changes at both the intradiegetic and extradiegetic levels. At the intradiegetic level, these changes are evident in the development of the plot,

the characterization of the protagonist, the evolution of conflict, and the expansion of the symbolic function of the setting. At the extradiegetic level, the changes are reflected in the mode of presentation, the narrative structure, and the reading experience, which becomes more active and interactive.

Link to the Flayer : <https://public-yellow-hyerwfcvef.edgeone.app/>

## CONCLUSION

This study demonstrates that the short story *Receipt Parinaaz di Kafe Kroasia* by Novia Adibatus Shofah can be transformed from a linear narrative into a branching narrative through a Digital Humanities approach. This transformation does not merely transfer the story into digital media, but also changes the way the narrative is constructed and experienced by readers. The main branching point is located in the event of Parinaaz's encounter with a little girl in Zagreb, which subsequently generates two possible story endings. The first path portrays Parinaaz as still strongly bound to the trauma of her past, while the second path presents the possibility for Parinaaz to begin reconciling with her trauma through acceptance and warmer emotional relationships.

Through these two narrative paths, this study proves that branching narrative is capable of expanding the meaning of a story without eliminating the core essence of the original short story. The character of Parinaaz, the trauma conflict, the Zagreb setting, and the emotional atmosphere are all maintained while being developed into different narrative directions. Intradiegetically, the transformation can be seen in the changes to plot, conflict, characterization, and the function of setting, whereas extradiegetically the transformation appears in the reading experience, which becomes more active and interactive. Therefore, branching narrative based narrative transformation can serve as a creative strategy for adapting Indonesian literary works into more exploratory forms of digital literature that align with contemporary technological developments.

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