

Microfiction Series of *Receipt Parinaaz di Kafe Kroasia*: A Five-Fragment Narrative Transformation in Digital Humanities

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Abstract:

This article examines the transformation of the short story *Receipt Parinaaz di Kafe Kroasia* by Novia Adibatus Shofah into a *microfiction series* as a *five-fragment narrative transformation* within the framework of Digital Humanities. The study aims to transform the short story into five microfiction texts of 50–100 words each, representing the experiential phases of the protagonist, including childhood trauma, the recurrence of memory, the journey to Croatia, solitude in the café, and self-reflection. In this study, a microfiction series is understood as the result of narrative fragmentation and compression, producing interconnected micro-narratives within a unified story world. The research employs a qualitative approach with narrative analysis focusing on the concept of hypertextuality by Gérard Genette and narrative theory of Marie-Laure Ryan. The analytical stages include examining intrinsic narrative elements, segmenting the story into five fragments, and reconstructing the text into five microfiction units. The findings illustrate that the transformation into a microfiction series preserves narrative continuity while restructuring the story into a shorter and more fragmented form. Each microfiction functions as an autonomous script that conveys implicit meanings, while collectively maintaining semantic coherence across the series. The outputs of this study consist of five microfiction scripts and a digital visualization in the form of a flyer, representing a form of digital literary production within Digital Humanities.

Keywords: *microfiction series; narrative fragmentation; narrative compression; digital humanities; narrative transformation*

INTRODUCTION

Digital technological development has changed the way literary works are produced, distributed, read, and interpreted. Literature no longer appears only through print media; it also develops through blogs, personal websites, social media, applications, and technology-based generative forms. Indonesian digital literature has developed as a diverse medium of expression and has produced methodological consequences because each digital form has different material and medium characteristics (Alindah et al., 2025). In addition, the advancement of the internet has encouraged the transformation of literature into various digital spaces, such as blogs, personal websites, social media, and artificial intelligence.

One literary form that has developed in digital spaces is microfiction, or fiksimini. Microfiction is a modern literary work with a limited number of words, yet it is still able to contain complex meanings through symbols and signs (Andi Fakhirah et al., 2025). In that study, microfiction is understood not

only as a short text but also as a medium for representing social, political, cultural, and ideological realities. This shows that word limitation in microfiction does not reduce the depth of meaning; instead, it requires readers to interpret the signs, symbols, and images compressed within the text.

Theoretically, the distinctiveness of microfiction lies not only in its short length but also in the way its narrative operates. Very short stories, especially those below approximately 700 words, are not only quantitatively different from ordinary short stories but also qualitatively different (Nelles, 2012). This difference can be seen through elements of action, character, setting, temporality, intertextuality, and closure. Thus, microfiction is not merely a shortened short story; it is a narrative form that requires strategies of compression, the selection of significant moments, and the strengthening of imagery.

The spatial limitation of microfiction is also related to digital reading and writing culture, which demands conciseness. The use of Twitter in writing instruction can encourage students to think critically and write concisely because character limitations force writers to construct arguments clearly and precisely (Budiarti, 2024). In practice, exercises in writing mini stories or poems within the 280-character limit are considered able to train language effectiveness, summarizing skills, creativity, and stylistic variation. This finding is relevant to microfiction because both rely on linguistic density and the ability to convey ideas briefly.

The object of this study is Microfiction Series of Receipt Parinaaz di Kafe Kroasia: A Five-Fragment Narrative Transformation in Digital Humanities. This object is the result of transforming the short story Receipt Parinaaz di Kafe Kroasia by Novia Adibatus Shofah into five microfiction fragments. The story centers on Parinaaz, a character who attempts to escape the trauma of childhood sexual harassment by going to Croatia, but eventually realizes that traumatic memory was not left behind in Jaipur; it continues to live within herself.

The group worksheet indicates that the main conflict of the story is Parinaaz's attempt to distance herself from her child because the child reminds her of childhood trauma, while the character's significant change lies in her realization that trauma remains alive within herself. The transformation of the short story into five microfiction fragments is worth examining because it reveals the process of narrative compression as well as the fragmentation of traumatic experience. The five fragments include childhood trauma in the Jaipur market, the emergence of memory when seeing her daughter, a random journey to Croatia, solitude in a Zagreb cafe, and self-reflection after being arrested by the police. Each fragment has a dominant emotion and main image, such as a rough hand on the thigh, a pink hair clip, a random flight ticket, an omelet and cashier machine, and a blue-red siren. These images function as serial links that maintain the cohesion of the story even though the narrative has been compressed into

five short parts (Islami & Shofah, 2024).

Previous studies have discussed digital literature as an innovation of form and a methodological challenge (Alindah et al., 2025), microfiction as a semiotic text containing denotative, connotative, and mythical meanings (Andi Fakhirah et al., 2025), and social media as a space for practicing concise writing (Budiarti, 2024). However, studies that specifically discuss the transformation of short stories into microfiction series with a focus on narrative compression, trauma fragmentation, and serial cohesion still need to be developed. Therefore, this research is important in order to explain how Receipt Parinaaz di Kafe Kroasia is compressed into five microfiction fragments, how imagery and emotion are preserved in concise form, and how the five fragments build a unified narrative about trauma, escape, and self-awareness.

METHOD

This study uses a qualitative approach with a narrative analysis method that focuses on the process of transforming a short story into a microfiction series within the framework of Digital Humanities. The material object of this study is the short story Receipt Parinaaz di Kafe Kroasia, while the formal object is the process of narrative fragmentation and compression that produces five microfiction texts. Methodologically, the short story is positioned as the source text, which is then transformed into five microfiction fragments as the transformed text. This is in line with the view of (Alindah et al., 2025), who state that digital literature is not only related to a change of medium but also requires methodological adjustment because each digital form has different material characteristics and modes of reading.

The stages of analysis begin by identifying important elements in the short story, such as the main conflict, the highest emotional point, character transformation, dominant setting, and major symbols or motifs. Based on the group worksheet, the main conflict of the story is Parinaaz's attempt to escape the trauma of childhood sexual harassment by going to Croatia in order to distance herself from her child, who reminds her of that memory. The character's significant change is seen in the realization that traumatic memory was not left behind in Jaipur but continues to live within herself. This identification becomes the basis for determining which parts of the story need to be retained in the transformation process.

After the main elements are identified, the story is segmented into five fragments: childhood trauma in the Jaipur market, the recurrence of memory when seeing her daughter, the journey to Croatia, solitude in a Zagreb cafe, and self-reflection after being arrested by the police. Each fragment is then compressed into a microfiction text of 50-100 words. This process is carried out through selection,

reduction, and narrative reconstruction. Microfiction is not merely a shorter story in terms of word count; it also has a different narrative mechanism through the compression of action, character, setting, temporality, and closure (Nelles, 2012). Therefore, details that do not directly support the main conflict are reduced, while important images such as skin surface, pink hair clip, flight ticket, receipt, omelet, cashier machine, and siren are retained as links of meaning between fragments.

In the process of composing the texts, this study considers the character of microfiction as a short narrative that is still able to contain complex meanings through symbols and signs. (Andi Fakhirah et al., 2025) explain that microfiction can convey social, cultural, and emotional meanings through dense symbols. In addition, the principle of concise writing is also supported by (Budiarti, 2024), who shows that character limitations in digital media can encourage writers to express ideas more briefly, clearly, and effectively. Thus, each fragment is not written as an ordinary summary but as a short narrative focused on one moment, one dominant emotion, and one main image.

To evaluate the transformation results, this study uses a compression test and a serial cohesion test. The compression test is carried out by reviewing the sentences in each fragment to ensure that there is no excessive explanation. Meanwhile, the serial cohesion test is conducted to ensure that the five microfictions still form a unified story. The common thread connecting the five fragments is bodily trauma, escape, alienation, and Parinaaz's self-awareness. In the final stage, the transformation results are arranged into five microfiction scripts, namely "Skin Surface in the Jaipur Market," "Pink Hair Clip," "Ticket to an Unknown Place," "First Receipt in Zagreb," and "Siren Beneath the Skin." These five texts can then be visualized in the form of a digital flyer as a digital literary product within the field of Digital Humanities.

RESULT AND DISCUSSION

1. Narrative Core of Receipt Parinaaz di Kafe Kroasia

The short story Receipt Parinaaz di Kafe Kroasia has a narrative core centered on the traumatic experience of the main character, Parinaaz. The main conflict of the story is Parinaaz's attempt to escape the trauma of childhood sexual harassment by going to Croatia in order to distance herself from her child, who reminds her of that experience. In the group worksheet, this conflict is understood as the main basis of narrative transformation because all events in the story move from trauma, escape, and alienation toward the character's self-awareness.

The story begins with Parinaaz in a cafe in Croatia. In the opening section, the character is described as enjoying a salted egg and truffle mushroom omelet, but this activity is immediately

connected to traumatic memories of the past. This can be seen in the following quotation:

“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 menemukannya dengan garpu berbahan stainless itu. Menu sarapanku sebelum aku mengingat peristiwa menjijikkan yang terjadi padaku puluhan tahun silam.

The quotation shows that traumatic experience in this short story is not only present through memory but also through bodily sensation. The phrase "skin surface" becomes an important symbol because it connects present physical experience with past wounds. The omelet, cafe, and fork are not merely details of setting; they also trigger the emergence of unfinished traumatic memories.

Parinaaz's trauma is explained through a flashback to her childhood in the Jaipur market. At the age of seven and a half, Parinaaz experienced a foreign touch that remained in her body and memory. The event is shown in the following quotation:

Parinaaz merasakan ada kulit ari kasar menyentuh tubuhnya, berbeda dengan sentuhan ibu-bapaknya yang penuh kasih. Kali ini kulit ari yang kasar itu terasa sangat tajam dan lama bertengger di paha Parinaaz. Ia tidak tau asal muasal sentuhan itu.

This quotation becomes the core of the character's psychological conflict. The foreign touch in the Jaipur market forms a trauma that continues to live until Parinaaz becomes an adult. When her daughter reaches the same age, seven and a half years old, the trauma resurfaces. Parinaaz is unable to look at her child without remembering herself in the past. Therefore, Croatia is chosen as a space of escape, not as a meaningful travel destination.

Hal itu membuat Parinaaz saat dewasa, lebih tepatnya saat ia mempunyai seorang anak perempuan berusia tujuh setengah tahun, memutuskan untuk meninggalkan sejenak negaranya dan secara acak memesan tiket pesawat ke Kroasia. Menurutnya, Kroasia bisa menjadi media baru untuknya membuang waktu beberapa bulan hingga anaknya berusia delapan atau sembilan tahun.

The quotation shows that Parinaaz's journey to Croatia is not a tourist trip or work-related travel, but a form of escape from memory. However, the escape does not succeed because the trauma continues to follow her. The climax of the story occurs when Parinaaz meets a little girl on a street in Zagreb. The child reminds her of herself and her daughter. Parinaaz's impulse to touch the child is not based on malicious intent, but on a desire to prove that she is not a "monster" like the figure who once hurt her. However, the action frightens the child and makes her scream.

Tanganku terangkat, ragu-ragu, kemudian menyentuh kulit ari lengannya, begitu ringan, hampir tidak mengenai. Tapi anak itu membeku. Matanya melebar. Dan sebelum aku bisa menarik tanganku, ia

berteriak. "HELP! HELP!!".

This event becomes the highest emotional point in the story. Parinaaz wants to free herself from the shadow of her childhood, but her action instead repeats the pattern of touch that she has always feared. The ending of the story reveals an important transformation in the character: the realization that trauma was not left behind in Jaipur but resides within herself.

Untuk pertama kalinya sejak tiba di Kroasia, aku sadar bahwa tidak ada tempat yang benar-benar bisa membuang memori kulit ari itu. Karena ia tidak tinggal di Jaipur. Ia tinggal di dalam diriku. Dan malam itu, di kursi belakang mobil polisi Kroasia, aku akhirnya berhenti melarikan diri.

This quotation becomes the foundation of the main meaning of the transformation. The short story does not merely discuss a physical journey from Jaipur to Croatia, but also the character's psychological journey from denial toward awareness. Therefore, in the process of transformation into a microfiction series, the selected parts are the events that most strongly shape Parinaaz's inner journey.

2. Five-Fragment Narrative Segmentation

The transformation of the short story into a microfiction series is carried out by dividing the story into five narrative fragments. This segmentation is not based on a general division of beginning, middle, and end, but on changes in emotion, space, event, and main image. In the group worksheet, the five fragments include childhood trauma in the Jaipur market, the recurrence of memory when Parinaaz sees her daughter, the journey to Croatia, solitude in a Zagreb cafe, and self-reflection after being arrested by the police.

The first fragment focuses on Parinaaz's childhood trauma in the Jaipur market. This part becomes the root of the conflict because the foreign touch in childhood shapes all of the character's actions in adulthood. The second fragment focuses on the recurrence of memory when Parinaaz sees her daughter, who is seven and a half years old. The child's age triggers trauma because it is the same age as Parinaaz when the painful event occurred. The third fragment depicts the journey to Croatia as a form of escape. Croatia is chosen randomly as a space to distance herself from home, her child, and memories of the past. The fourth fragment focuses on Parinaaz's solitude in a Zagreb cafe, where she becomes a stranger among the crowd. The fifth fragment becomes the resolution of the story, when Parinaaz is arrested by the police and realizes that trauma cannot be left behind simply by moving to another place.

Fragment	Narrative Focus	Dominant Emotion	Main Image
Fragment 1	Childhood trauma in Jaipur market	Fear, disgust	Rough hand on thigh
Fragment 2	Memory recurrence through	Anxiety, pain	Pink hair clip

	daughter		
Fragment 3	Escape to Croatia	Desperation	Random flight ticket
Fragment 4	Loneliness in Zagreb café	Emptiness, nervousness	Omelet and cashier machine
Fragment 5	Self-reflection in police car	Surrender, awareness	Blue-red siren

This division shows that each fragment has a different function. The first fragment explains the root of trauma, the second shows the impact of trauma on the mother-child relationship, the third presents physical escape, the fourth displays the character's alienation, and the fifth presents final awareness. Thus, this microfiction series does not simply cut the short story into five parts; it reorganizes the story according to the character's emotional development.

Theoretically, this division corresponds to the character of microfiction, which requires the selection of the most important moments. (Nelles, 2012) explains that very short stories are not only quantitatively different from ordinary short stories but also qualitatively different because they emphasize the density of action, character, setting, temporality, intertextuality, and closure. Therefore, the segmentation in this study is directed toward identifying the five strongest moments narratively and emotionally.

3. Narrative Compression and Reconstruction into Microfiction Series

After the story is divided into five fragments, the next stage is narrative compression and reconstruction. Compression is carried out by selecting the most important elements, reducing additional details, and reconstructing the core of the story into microfiction texts of 50-100 words. In this process, each fragment is focused on one moment, one dominant emotion, and one main image. This principle is in line with the view that microfiction can still contain complex meanings despite its limited number of words, especially through dense symbols, signs, and images.

3.1 Fragment 1: Skin Surface in the Jaipur Market

Original Version:

When Parinaaz was the same age as her daughter, seven and a half years old, she often followed her grandmother around the traditional market in Jaipur. When her grandmother stopped at a shop selling men's clothing and was making a transaction, Parinaaz, feeling hot, chose to sit a little away from her grandmother to get a breeze. That was where the incident happened. Parinaaz felt a rough skin surface touch her body, different from the loving touch of her parents.

Microfiction Version:

In the hot Jaipur market, Grandmother was busy bargaining over cloth. Little Parinaaz only wanted a soft breeze, but what came instead was a rough skin surface crawling sharply across her thigh. The touch was long, foreign, and disgusting. From that second on, the memory of the Indian traditional market was no longer about colorful fabrics, but about stiffness and silence frozen beneath her skin.

The first fragment shows the process of compressing Parinaaz's childhood event. In the original short story, the event is explained through a sequence of activities with her grandmother, the market atmosphere, and Parinaaz's position sitting slightly away. In the microfiction version, those details are compressed into one main moment: the foreign touch that damages the character's childhood. The image of the "rough skin surface" is retained because it becomes the main symbol of bodily trauma. Thus, the microfiction version does not merely summarize the story; it sharpens the center of the trauma.

3.2 Fragment 2: Pink Hair Clip

Original Version:

I knew that I was different from the other visitors. My skin was much darker than theirs, my short hair was slightly wavy and somewhat tidied with my daughter's favorite pink hair clip.

Microfiction Version:

My daughter is now seven and a half years old, the same age I was when that "monster" touched me. Every time I see her wavy hair or her favorite pink hair clip, my stomach turns. I am afraid to look at her face, because there I see my stained self. I have to leave, not because I do not love her, but because I cannot continue vomiting my past in front of her.

The second fragment transforms a small detail in the original short story into a new center of meaning. In the original short story, the pink hair clip appears as the daughter's object used to tidy Parinaaz's hair. In the microfiction version, the object becomes a symbol of the relationship between Parinaaz, her daughter, and her past. The pink hair clip does not only indicate the presence of the child; it also becomes a trigger of trauma. Through this symbol, the microfiction version clarifies the psychological reason Parinaaz leaves home: not because she does not love her child, but because she cannot bear to see her past come alive again in her child's body.

3.3 Fragment 3: Ticket to an Unknown Place

Original Version:

This made the adult Parinaaz, precisely when she had a daughter aged seven and a half, decide to leave her country for a while and randomly book a flight ticket to Croatia. For her, Croatia could become a new medium for wasting a few months until her daughter turned eight or nine years old.

Microfiction Version:

Croatia was only a name that appeared on the ticket-booking screen. I flew across continents, hoping the high air pressure could burst the bubble of trauma in my head. I bought time, searching for a new medium to waste several months until my daughter grew older. I ran very far, leaving home, to find a place where the hands of the past could not reach me.

The third fragment shows the change of space as a symbol of escape. In the original short story, Croatia is described as a randomly chosen place to waste time. In the microfiction version, this idea is strengthened through the metaphors of "buying time" and "the hands of the past." The journey to Croatia no longer means only geographical movement; it also means the character's attempt to distance herself from the memory of her own body. However, the diction in the microfiction also shows that the escape is fragile from the beginning because trauma is depicted as something that can still reach the character.

3.4 Fragment 4: First Receipt in Zagreb

Original Version:

The first receipt that morning was for a foreign adult woman with a short posture who ordered a salted egg and truffle mushroom omelet. From the receipt, it was known that the woman came from a distant country across the sea.

Microfiction Version:

This truffle mushroom omelet is my anchor of reality in Zagreb. In this cafe, I am the first foreign receipt, dark-skinned and dressed in long clothing under the morning heat. I would rather hurt the skin around my own finger than return the stares of other visitors. I want to become invisible, to disappear behind the steam of breakfast, before that memory returns to demand attention.

The fourth fragment compresses the atmosphere of the cafe and Parinaaz's position as a foreigner. In the original short story, Parinaaz's identity is known through the cashier's point of view and the receipt. In the microfiction version, the point of view is centered on Parinaaz's inner experience. The receipt is not only proof of transaction but also a symbol of the character's trace of presence as a foreigner. The truffle mushroom omelet also changes function. In the original short story, the food is part of Parinaaz's routine in the cafe. In the microfiction version, the omelet becomes an "anchor of reality" that helps the character survive the attack of memory.

3.5 Fragment 5: Siren Beneath the Skin

Original Version:

Blue-red lights spun. Two police officers pulled both of my hands and handcuffed them. The cafe, lodging, flight ticket, everything felt far away. But the farthest thing was myself. When they pushed me into the police car, I saw the reflection of my face in the window glass. It was dark, tired, and foreign.

Microfiction Version:

The blue-red siren spun, cracking the night in Zagreb. These handcuffs felt cold, but not as cold as the gaze of the little girl I had just touched with a sincere intention that was misread. In the police car window, I saw the reflection of a tired face. Finally, I understood: this escape was useless. The memory did not live in Jaipur; it breathed inside me, permanently settled beneath the surface of my skin.

The fifth fragment becomes both the closing and the point of the character's awareness. In the original short story, this section contains the description of the arrest, siren lights, handcuffs, facial reflection, and final realization. In the microfiction version, the entire sequence is compressed into one reflective moment. The images of the blue-red siren and handcuffs are retained because they mark the end of Parinaaz's escape. The sentence "the memory did not live in Jaipur" becomes the core meaning of the story because it shows that trauma cannot be erased through relocation.

Overall, the compression process in the five fragments is carried out through three strategies. First, selection is conducted by choosing the parts most closely related to trauma and character transformation. Second, reduction is carried out by eliminating details that do not directly support the main conflict, such as lengthy explanations of cafe routines or the cashier's overly broad point of view. Third, reconstruction is conducted by rearranging the core of the story into five short texts that still maintain meaningful connections. This principle of concise writing is also in line with the finding of (Budiarti, 2024), which states that character limitations in digital media can encourage writers to convey ideas briefly, clearly, and effectively.

4. Serial Cohesion and Digital Literary Product

The transformation of *Receipt Parinaaz di Kafe Kroasia* produces five microfiction texts: "Skin Surface in the Jaipur Market," "Pink Hair Clip," "Ticket to an Unknown Place," "First Receipt in Zagreb," and "Siren Beneath the Skin." These five texts can be read as independent texts, but they still form a unified story when read sequentially. Serial cohesion is built through the common thread of bodily trauma, escape, alienation, and Parinaaz's self-awareness.

This cohesion can be seen through the emotional development between fragments. The first fragment presents disgust and fear caused by a foreign touch in childhood. The second fragment shows anxiety when trauma resurfaces through the figure of the child. The third fragment shows desperation in the form of escape to Croatia. The fourth fragment presents the character's emptiness and alienation in a Zagreb café. The fifth fragment closes the story with surrender and the awareness that trauma resides within herself. Thus, the order of the five microfictions follows not only the events but also the character's emotional development.

Aspect	Original Short Story	Microfiction Series
Plot	A mixed plot that moves from a Croatian cafe, a flashback to Jaipur, the climax in Zagreb, and the resolution in a police car.	The plot is divided into five fragments: trauma, memory, escape, alienation, and awareness.
Point of View	Uses the perspectives of Parinaaz and the cashier.	More centered on Parinaaz's inner experience.
Characterization	Parinaaz's character is built through physical description, habits in the cafe, past experience, and response to a little girl.	Characterization is compressed through emotion, bodily imagery, and symbols.
Conflict	The conflict is built gradually through childhood trauma, Parinaaz's child, the escape to Croatia, and the event in Zagreb.	The conflict is focused on bodily trauma and the character's failure to escape memory.
Setting	Jaipur market, Croatian cafe, the streets of Zagreb, and a police car.	The setting is compressed into main images: Jaipur market, Croatia ticket, Zagreb cafe, and police siren.
Symbol	Skin surface, receipt, omelet, pink hair clip, flight ticket, and siren.	The symbols are retained as serial links between fragments.
Effect on Reader	Pembaca memperoleh pemahaman lebih rinci tentang latar belakang dan kondisi psikologis tokoh.	Pembaca memperoleh kesan yang lebih singkat, padat, dan emosional melalui lima momen simbolik.

From the table, it can be seen that the transformation of the short story into a microfiction series does not only shorten the text but also changes the way the story is delivered. The original short story provides wider space to explain the setting, characters, and events gradually. In contrast, the microfiction series presents the story through denser and more symbolic fragments of experience. This change directs readers toward the most important moments in Parinaaz's inner journey.

The strongest element in maintaining serial cohesion is the use of recurring symbols. "Skin surface" becomes a symbol of bodily trauma that appears from the beginning to the end. "Pink hair clip" connects Parinaaz with her daughter. "Flight ticket" becomes a symbol of escape. "Receipt" and "omelet" show the character's alienation in the Zagreb cafe. Meanwhile, the "blue-red siren" becomes a symbol of the end of escape and the emergence of self-awareness. These symbols keep the five microfictions within the same story world.

In addition to being textual, the result of this transformation can also be developed into a digital literary product in the form of a flyer. In the context of Digital Humanities, the flyer functions as a form of narrative visualization that combines short text, images, and visual design. This is in line with the view of (Alindah et al., 2025), which states that digital literature is not only related to the transfer of text into digital space but also involves changes in form, medium, and mode of reading.



MICROFICTION

CERPEN

MICROFICTION 2

Parinaaz di Kafe Kroasia

Penjepit Pink



Konflik singkat terjadi melalui sentuhan fisik yang tidak diinginkan, menciptakan kejutan makna yang kontras antara kasih sayang orang tua dan kekasaran orang asing. Implikasi luasnya menunjukkan bagaimana luka masa kecil dapat mengubah persepsi seseorang terhadap sentuhan fisik seumur hidupnya, menjadikannya sebuah "memori kulit" yang tidak pernah benar-benar sembuh meski telah melintasi batas negara.

Fragmen ini merangkum peristiwa traumatik Parinaaz saat berusia tujuh setengah tahun di pasar Jaipur. Kepadatan narasi berhasil memadahkan suasana pasar yang riuh menjadi momen personal yang mencekam.

CERPEN


MICROFICTION 3

Parinaaz di Kafe Kroasia

Tiket ke Tempat yang Asing

Malam Zagreb menusuk. Di lampu jalan yang kuning, seorang anak perempuan dengan dua keping berdiri di persimpangan, matanya bingung.

Tanganku mengulur, menyentuh lengannya selembut embusan napas. Ia membeku. Lantas menjerit. Sirene menggantikan hening.



Aku mendekat bukan karena niat buruk, tapi karena aku pernah menjadi dirinya: tujuh setengah tahun, diam ketika kulit asing menyentuh paha.

Dan untuk pertama kalinya, aku mengerti: sejarah tak pernah linear, ia melingkar, mempertemukan korban di dua ujung waktu yang berbeda.

CERPEN

MICROFICTION 4

Parinaaz di Kafe Kroasia

Receipt Pertama di Zagreb

Parinaaz bertemu dengan seorang anak yang mengingatkannya pada dirinya di masa lalu. Konflik mencapai puncaknya saat niat baik Parinaaz disalahartikan karena kecemasannya sendiri. Kejutan makna yang tragis terjadi ketika sentuhan yang dimaksudkan untuk menyembuhkan justru memicu teriakan minta tolong.

Terdapat implikasi mendalam mengenai bagaimana seseorang yang terjebak dalam trauma masa lalu dapat kehilangan kemampuan untuk berinteraksi secara sehat dengan realitas, sehingga tindakannya justru memproyeksikan ketakutan yang ingin ia hapus, berujung pada kesalahpahaman fatal di ruang publik.




CERPEN

MICROFICTION 5


Parinaaz di Kafe Kroasia

Sirene di Bawah Kulit



Untuk pertama kalinya sejak tiba di Kroasia, aku memahami sesuatu yang selama ini terus kuhindari. Tidak ada kota yang mampu menyingkirkan memori kulit ari itu. Aku sempat percaya bahwa jarak akan membuatnya pudar perlahan, jika aku pergi cukup jauh, kenangan itu akan tertinggal di sebuah tempat. Namun aku salah. Ia tidak tinggal di Jaipur, tidak juga di pasar tempat masa kecilku pernah retak, tidak juga berada pada kota persembunyianku.

tapi memori itu menetap diam di dalam diriku, menempel pada ingatan yang tak pernah benar-benar pergi. Malam itu, di kursi belakang mobil polisi yang melaju menembus jalan Zagreb, aku akhirnya berhenti mencari pelarian dan mulai menghadapi ingatan yang selama ini terus melekat didalam diriku.



Thus, the transformation results show that a microfiction series is able to preserve the main conflict of *Receipt Parinaaz di Kafe Kroasia* even though it is presented in a shorter and more fragmented form. Compression does not eliminate the main meaning of the story; instead, it highlights the most emotional and symbolic parts. Through these five fragments, Parinaaz's experience of trauma, escape, alienation, and self-awareness can be conveyed more briefly, densely, and in accordance with the reading characteristics of digital literature.

CONCLUSION

Based on the research findings, it can be concluded that the transformation of Receipt Parinaaz di Kafe Kroasia into a microfiction series successfully produces five narrative fragments that are brief, dense, and still preserve the core of the story. The transformation process is carried out through narrative fragmentation and compression, namely by dividing the story into five main parts: childhood trauma in the Jaipur market, the emergence of memory through the figure of the child, the journey to Croatia as a form of escape, solitude in a Zagreb cafe, and self-reflection after being arrested by the police. These five fragments show that story compression does not eliminate the main conflict; instead, it sharpens Parinaaz's traumatic experience through important images such as skin surface, pink hair clip, flight ticket, receipt, omelet, and blue-red siren.

The transformation results show that a microfiction series is not merely a summary of the original short story but a new narrative form that rearranges the character's experience into five emotional moments. Each microfiction can stand alone as a short text, yet it remains interconnected through the continuity of theme, emotion, and symbol. Thus, the story of Parinaaz's trauma, escape, alienation, and self-awareness can still be understood even though it is presented in a shorter and more fragmented form. Within the framework of Digital Humanities, this transformation also shows that literary works can be reproduced into forms more suitable for digital reading patterns, especially through short texts and digital visualization in the form of a flyer. This study opens opportunities for further research to explore readers' reception of microfiction series and their development across various digital literary platforms.

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