



Dramatic Structure in Digital Short Dramas: A Narrative Analysis of TikTok @BangBerex

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ARTICLE INFO	ABSTRACT
Received: 13 May 2026	The transformation of digital literature has shifted storytelling from written text to interactive audiovisual formats on social media, where platforms like TikTok serve as a new stage for dramas with dense micro-narrative aesthetics. The @BangBerex account represents this shift by condensing the structure of classical drama into short videos through narrative economic mechanisms, suggesting that traditional theories such as Gustav Freytag's Pyramid remain relevant. This study aims to examine how plot structures in short plays @BangBerex reconfigure elements behind the scenes, including hidden intentions, identities, and social tensions, into structured performances. methods are applied through a systematic framework consisting of identification, data collection, analysis, and synthesis. Video samples were collected from TikTok and analyzed using narrative coding by mapping dialogue and audiovisual elements to the Freytag Pyramid, followed by data reduction and visualization to identify recurring patterns. The findings show that dramas consistently start with simple and realistic situations while hiding important information as a backstage element. These hidden aspects are gradually revealed through dialogue and the development of conflict, leading to a climax in which the underlying meaning becomes fully visible. The resolution then sets the outcome and highlights the consequences of the characters' actions, creating a coherent narrative flow. The study concludes that short dramas @BangBerex successfully transform informal and hidden realities into structured and meaningful performances, confirming that classical drama theory can still be applied to analyze contemporary digital storytelling while reflecting the shift in audience consumption from reading to watching.
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1. Introduction

The rapid advancement of digital technology has fundamentally transformed the landscape of contemporary literature, shifting media forms from static written texts to dynamic and interactive audiovisual formats (see Hossain, 2025; Moussa et al., 2025; Riyanto & Ain, 2026; Schirrmacher, 2025). This transition has facilitated the emergence of cyber literature, in which platforms such as TikTok, Instagram, and Facebook function not only as social networking tools but also as contemporary performance spaces that redefine the boundaries of traditional drama (El Sayed & Hotait, 2024; Idrees et al., 2025; Purnama & Asdlori, 2023). This transformation has given rise to a new aesthetic characterized by condensed narratives that convey moral messages within extremely short durations. However, a significant challenge has emerged, as these digital short dramas often struggle to maintain emotional depth and dramatic tension within the constraints of micro-narrative formats. This study is motivated by the urgent need to bridge the gap between low-level social media entertainment and the complex literary creative processes embedded in content such as the works of @BangBerex. By investigating how drama has shifted from physical stages to smartphone screens, this research seeks to provide a deeper understanding of the continuity of classical literary values in an era of digital transformation. Ultimately, this study argues that although the medium has changed, the need for a solid dramatic framework remains a major challenge for creators navigating the narrative economy of the modern attention span.

When watching content created by @BangBerex, viewers often gain the impression that they are witnessing unscripted moments. However, beneath this appearance of spontaneity lies a carefully crafted structural design. It is at the intersection of the raw and the refined that an intriguing transformation emerges: the conversion of the backstage into a structured performance space.

In traditional theatre, the backstage is a hidden and often chaotic area reserved for preparation. In this context, however, those seemingly disordered and everyday elements are deliberately brought into the spotlight to create an intensified sense of authenticity. This phenomenon suggests that performance no longer depends on a physical stage with clearly defined boundaries; rather, it relies on a specific narrative framework that transforms ordinary domestic interactions into high-stakes conflicts.

By examining this spatial transformation, it becomes evident that the content creator invites audiences into a simulated private sphere that simultaneously functions as a public stage. This exploration investigates the mechanisms underlying such a transformation, seeking to understand how the ordinary is strategically curated and presented to capture and sustain audience attention.

To unravel how @BangBerex transforms a seemingly unscripted backstage environment into a structured dramatic performance, this study employs narratological analysis as a systematic problem-solving framework. This approach is essential for isolating the specific artistic arrangements embedded within the videos, thereby enabling a deeper understanding of how seemingly casual domestic moments are, in fact, carefully constructed narrative units. By deconstructing these micro-narratives into their constituent elements, the analysis reveals how the creator utilizes narrative economy to signal the beginning of a performance through subtle visual cues rather than physical curtains or conventional stage markers. The methodology systematically maps spatial transitions, demonstrating that what appears to be a disordered private setting is actually governed by the rigorous logic of dramatic rhythm and character development. Through this perspective, specific structural points that sustain audience engagement can be identified, transforming bedrooms or street corners into fully

realized theatrical stages. Furthermore, narratological analysis helps bridge the gap between spontaneous digital expression and formal literary theory by categorizing aesthetic choices as deliberate rhetorical devices. Ultimately, this systematic examination provides a clear answer to the research problem by demonstrating that the backstage is not the absence of a stage; rather, it represents a new and highly authentic form of staging.

The construction of literary works in digital formats continues to be grounded in classical structural foundations, where the adoption of traditional performance elements, such as *wayang* (shadow puppetry), still influences the uniqueness of plot structures and characterization techniques in modern fiction. This narrative structure has subsequently evolved through the categories of heroism and nationalism, which serve as the primary framework for plot development (Badio et al., 2019). Alongside media transformation, the design of learning structures has also shifted toward more adaptive audiovisual forms (Suryaman et al., 2021). This transition has encouraged the emergence of short-film formats that maintain formal production structures through the stages of pre-production, production, and post-production to ensure effective message delivery (Suhendra & Ahmad, 2023). Rapid technological advancement has further influenced the presentation of dramatic text structures on social media platforms such as TikTok, where emphasis is increasingly placed on interactive dialogue and the intensity of conflicts among characters (Utami, 2024). This structural aesthetic is further reinforced on platforms such as Fizzo, which employ algorithmic strategies through the division of narratives into short chapters and the use of cliffhangers to sustain readers' engagement and reading rhythm (Putri et al., 2025). These changes are particularly significant for Generation Z, who structurally demonstrate a stronger preference for fast-paced and interactive visual content (Mardi et al., 2025). Furthermore, the phenomenon of micro-dramas strengthens this trend through concise narrative formats that adapt to the attention economy of contemporary users (Setiawan & Aeni, 2026). In the creative process, the adaptation of short stories into short dramas involves structural transformation through techniques of reduction, addition, and variation to achieve specific dramatic objectives (Setyawati & Wulandari, 2026). Even within the informational domain, the analysis of short-video narratives now employs systematic framing frameworks to construct problem elements and adaptive solution recommendations (Rohmatuszakiah et al., 2026).

Drawing upon recent developments in this field, the distinctiveness of the present study lies in its specific synthesis of classical narratology within the context of short-form digital media. While previous studies have generally focused on digital aesthetics, this research specifically examines how @BangBerex transforms personal backstage realities into highly structured public performances through a precise narrative economy. By analyzing the compression of Freytag's Pyramid into micro-duration storytelling, this study reveals a new form of digital performativity that blurs the boundaries between authentic life and deliberately crafted drama. Consequently, this work offers a novel theoretical framework for understanding how social media creators transform everyday activities into sophisticated and performative narrative productions.

2. Method

This study employs a descriptive qualitative approach by utilizing digital narratology as its primary analytical framework to examine the complex relationship between short-video aesthetics and classical dramatic structures (Ryan, 2004; Sołodki, 2026). Focusing on the TikTok content of @BangBerex, the study treats each video as a digital text in which audiovisual cues function as modern substitutes for the stage directions commonly found in

traditional drama scripts. This methodology is designed to systematically progress from raw observation to in-depth theoretical synthesis, ensuring that the narrative economy of these short dramas is analyzed with the same level of rigor applied to conventional literary works (Moghaddam, 2016; Page, 2015; Rombes, 2009).

A total of five short videos were downloaded from the TikTok account (@BangBerex) and used as the research data, as presented in Table 1. The research procedure is implemented through an integrated four-stage interactive model, beginning with systematic data collection and digital observation of videos from the @BangBerex account. These videos are specifically selected based on the presence of clear dramatic plot development, including exposition, rising action, climax, and resolution, while simultaneously capturing visual data such as camera transitions and ambient sounds that construct the backstage setting (cf. Kasni & Budiarta, 2025). Following data collection, the data undergo a reduction process in which supplementary social media metrics are excluded to allow full concentration on plot structure and spatial reconfiguration within the frame. Subsequently, conclusions are drawn through theoretical triangulation.

Table 1. The Sources of Research Data

No	Short-Videos Title	Source
1.	<i>Gaji yang Tertunda dan Kebaikan Sang Pemilik Proyek</i> (Delayed Salary and the Project Owner's Kindness).	https://vt.tiktok.com/ZS9NkT76x/
2.	<i>Rahasia di Balik Tas Titipan</i> (Secret Behind the Entrusted Bag)	https://vt.tiktok.com/ZS9NBJSnE/
3.	Tagihan dan Gengsi yang Dipaksakan (Bill and Forced Prestige)	https://vt.tiktok.com/ZS9NkTLRb/
4.	Ketulusan Sang Mekanik (Mechanic's Sincerity)	https://vt.tiktok.com/ZS9NBHjHw/
5.	Pemilik Gedung yang Tersembunyi (Hidden Building Owner)	https://vt.tiktok.com/ZS9NBCRAS/

The expected outcome of this study is the development of a comprehensive mapping that illustrates how digital short dramas maintain their literary integrity despite operating under highly restrictive time constraints. A primary indicator of success in the initial phase is the successful curation of a database containing structurally complex samples that represent the dramatic spectrum of the @BangBerex account. As the analysis progresses, the study aims to achieve a 90% accuracy rate in mapping these digital micro-narratives onto the classical Freytag's Pyramid, thereby demonstrating the existence of a functional mechanism of narrative economy. To achieve this objective, responsibilities are distributed among a multidisciplinary research team. The principal investigator is responsible for the theoretical framework and the implementation of narratological analysis, while research assistants conduct technical observations of TikTok audiovisual data. The processes of data reduction and plot-structure visualization are managed by a data analyst to ensure that each video is accurately coded according to its dramatic rhythm. As a final step, academic partners or external reviewers provide a secondary critical perspective through theoretical triangulation to verify that the study's conclusions effectively address the challenges posed by digital disruption.

The research process is carried out through a systematic framework designed to ensure both theoretical depth and data validity. The process begins with a preliminary stage involving the identification of plot structures that represent backstage reconfigurations in @BangBerex's digital dramas. This stage is followed by data collection, during which video

samples are gathered and documented from TikTok. The subsequent analytical stage employs narratological coding procedures to map audiovisual elements onto Freytag's Pyramid (see Harun et al., 2013; Kumaat & Zulkarnain, 2021), followed by data reduction and visualization. Finally, the synthesis stage involves theoretical triangulation to draw conclusions.

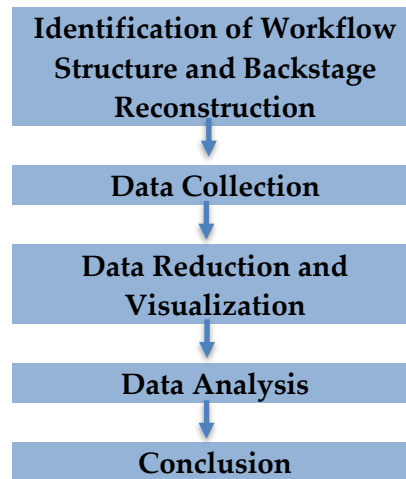


Figure 1. Research Flow Diagram

3. Results and Discussion

The plot structure in @BangBerex's short dramas consistently transforms hidden or backstage elements into a clear and well-organized narrative. At the beginning of each story, the dialogue presents a simple and everyday situation, while crucial information—such as the characters' true intentions, identities, or motivations—is deliberately concealed. As the narrative progresses, the dialogue becomes increasingly focused and conflict-driven, gradually revealing these hidden elements step by step. The climax serves as a pivotal moment in which the backstage reality is fully disclosed, often reshaping the audience's understanding of the preceding events. Subsequently, the resolution establishes the outcome of the conflict and clearly highlights the consequences of the characters' actions. The following discussion examines how these dramas reconfigure backstage elements into a structured dramatic performance.

Sample 1

Title	Gaji yang Tertunda dan Kebaikan Sang Pemilik Proyek (Delayed Salary and the Project Owner's Kindness)
Synopsis	Seorang kuli bangunan berlari tergesa-gesa sambil membawa roti hingga tak sengaja menabrak seorang pria yang sedang menelepon. Kuli tersebut segera meminta maaf, namun pria yang ditabraknya justru turut meminta maaf karena merasa telah menyebabkan roti milik kuli itu jatuh. Sang kuli bercerita bahwa ia sedang terburu-buru menemui pengelola proyek karena gajinya selama dua bulan belum dibayar, sementara ia hanya memiliki uang lima ribu rupiah dan hanya mampu makan sekali sehari. Saat pengelola proyek lewat, sang kuli langsung menagih haknya, tetapi pengelola tersebut berdalih bahwa gaji belum cair. Pria yang ditabrak kuli tadi mencoba membela, namun pengelola proyek justru mengancam mereka dan menyombongkan diri bahwa tunangannya adalah manajer di sana. Tak tinggal diam, sang pria misterius itu langsung menelepon seseorang untuk mengonfirmasi ucapan si pengelola. Merasa terpojok dan ketakutan, pengelola proyek tersebut akhirnya melarikan diri. Terungkap bahwa pria yang ditabrak tadi sebenarnya adalah pemilik proyek tersebut. Ia pun langsung melunasi gaji sang kuli bahkan memberikan kenaikan upah atas dedikasinya.

A construction worker hurriedly ran while carrying a loaf of bread and accidentally collided with a man who was talking on the phone. The construction worker immediately apologized; however, the man he had collided with also apologized because he felt responsible for causing the worker's bread to fall. The worker explained that he was in a hurry to meet the project manager because his salary had not been paid for two months. He had only five thousand rupiahs and could afford to eat only once a day. When the project manager passed by, the worker immediately demanded his unpaid wages, but the manager claimed that the salary payment had not yet been released. The man who had been accidentally hit by the worker attempted to defend him, but the project manager threatened them and arrogantly claimed that his fiancée was a manager at the company. Refusing to remain silent, the mysterious man immediately called someone to verify the project manager's claim. Feeling cornered and frightened, the project manager eventually fled. It was then revealed that the man who had been accidentally hit by the worker was actually the owner of the project. He immediately paid the worker's outstanding wages and even increased his salary in recognition of his dedication.

The plot structure in @BangBerex's short drama clearly demonstrates how backstage realities, such as economic hardship, power imbalances, and informal workplace conflicts, are reconfigured into a structured and easily digestible performance through dialogue-based narration. During the exposition stage, the interaction begins with what appears to be a spontaneous conversation between a construction worker and the man he accidentally collides with, marked by mutual apologies that reflect the natural everyday communication typically found in backstage situations. However, this casual exchange quickly becomes narratively functional when the worker reveals his hardships through statements such as, "I have not been paid for two months," "I only eat once a day," and "I only have 5,000 rupiah." These utterances transform personal struggles into explicit narrative information. As the plot progresses into the rising action, the dialogue shifts from an informal exchange to a confrontational interaction when the worker addresses the project supervisor. The supervisor's dismissive responses and defensive justifications generate conflict, while his threatening remarks regarding his fiancée, who is a manager, expose underlying power dynamics. At this stage, the dialogue no longer merely represents raw interaction; rather, it functions as a device for constructing tension and guiding audience alignment.

The climax occurs when the man who had previously appeared to be an ordinary observer intervenes through a decisive dialogue, making a phone call to verify the manager's claims. This moment restructures backstage uncertainty into a clear turning point where authority and truth are dramatically revealed. The supervisor's fear and subsequent escape mark the falling action, conveyed through minimal yet meaningful dialogue that signifies the collapse of the authority he had previously constructed. Finally, the resolution is delivered through the revelation that the man is, in fact, the project owner, followed by his immediate action of paying the worker and increasing his salary. Through narratological encoding, it becomes evident that every line of dialogue is selectively constructed to filter and reorganize fragmented backstage realities into a linear dramatic progression that conforms to Freytag's Pyramid. Thus, the short drama not only depicts real-life interactions but actively reconstructs them into a structured performance in which dialogue serves as the primary mechanism for transforming informal and concealed experiences into a coherent and emotionally engaging narrative.

Sample 2

Title: <i>Rahasia di Balik Tas Titipan</i> (Secret Behind the Entrusted Bag)	
Synopsis	Seorang gadis menghampiri seorang pria untuk menanyakan keberadaan ponselnya yang hilang di area tersebut. Pria itu mengaku menemukannya, namun ia meminta sang gadis membuktikan kepemilikannya dengan cara menelepon nomor ponsel tersebut sebelum diserahkan. Setelah ponsel kembali, sang pria meminta bantuan gadis itu untuk membawa sebuah totebag dan menyerahkannya kepada seseorang yang nantinya akan datang menemui sang gadis. Saat pria itu kembali ke mobilnya, sang sopir bertanya mengapa ia membantu gadis tersebut. Ternyata, saat pria itu menemukan ponsel tersebut, ada panggilan masuk dari ibu sang gadis yang mengabarkan bahwa ia harus berhenti sekolah karena biaya pengobatan ayahnya sangat mahal. Pria tersebut sebenarnya telah mengisi totebag itu dengan uang bantuan. Melalui telepon, pria itu kemudian menginstruksikan sang gadis agar tidak perlu menunggu siapa pun dan menyatakan bahwa tas beserta isinya kini menjadi miliknya. Ia berpesan agar sang gadis tetap melanjutkan sekolah dan segera membawa ayahnya berobat.
English Translation	A girl approached a man to ask whether he had found her missing mobile phone in the area. The man admitted that he had found the phone, but he asked the girl to prove her ownership by calling the phone number before he returned it. After the phone was returned, the man asked the girl to help carry a <i>tote bag</i> and hand it over to someone who would later come to meet her. When the man returned to his car, his driver asked why he had helped the girl. It was revealed that when the man found the phone, he noticed an incoming call from the girl's mother, who explained that the girl had to discontinue her education because her father's medical expenses were extremely high. The man had actually filled the <i>tote bag</i> with financial assistance. He then instructed the girl by phone not to wait for anyone and told her that the bag and its contents were now hers. He encouraged her to continue her education and to take her father to receive medical treatment immediately.

In this TikTok drama by @BangBerex, the storyline demonstrates how hidden or backstage information is transformed into a clear and structured narrative through dialogue. At the beginning, the conversation between the girl and the man appears normal and straightforward. The girl asks about her lost mobile phone, and the man requests that she prove the phone belongs to her. At first glance, this seems like an ordinary situation. However, a significant backstage element—that the man had already learned about the girl's problem through a phone call with her mother—has not yet been revealed. As a result, the initial dialogue appears natural, while in reality it is carefully controlled and selectively constructed. During the rising action, the man asks the girl to deliver a handbag to his assistant. Although this dialogue initially seems unrelated to the main issue, it actually serves as a mechanism for connecting his hidden intention—helping the girl—with a visible action. At this stage, the narrative gradually organizes concealed realities into a more explicit and comprehensible form.

At the climax, the true meaning of the story is revealed when the man speaks to his driver and explains that he overheard the girl's mother saying that her daughter would have to discontinue her education due to financial difficulties. This is the moment when the backstage information becomes visible to the audience. Subsequently, in the resolution, the man calls the girl and explicitly informs her that the handbag is intended for her, while encouraging her to continue her education. The dialogue becomes more direct and emotionally engaging, providing a clear conclusion to the story. Overall, this demonstrates that the narrative is not random or incidental. The dialogues are carefully structured to conceal important information at the beginning and reveal it progressively throughout the story. In this way, something personal and hidden is transformed into a structured and meaningful performance that can be easily understood by the audience.

Sample 3

Title	Tagihan dan Gengsi yang Dipaksakan (Bill and Forced Prestige)
Synopsis	Dua orang wanita selesai bersantap di sebuah restoran dan meminta tagihan kepada pelayan. Ketika pelayan menginformasikan total tagihan sebesar 500 ribu rupiah, salah satu wanita bernama Nora mengeluh bahwa harganya terlalu mahal. Temannya menawarkan diri untuk membayar, namun Nora malah mencibir dan menuduh temannya nanti akan mengeluh atau ujung-ujungnya meminjam uang kepadanya. Perdebatan pun memanasi hingga pelayan menyarankan agar Nora saja yang membayar. Nora berdalih bahwa dompetnya tertinggal di kantor. Ketika pelayan menawarkan pembayaran melalui debit atau QRIS, Nora kembali beralasan tidak membawa kartu dan ponselnya kehabisan daya. Namun, siasatnya gagal saat pelayan dengan sigap meminjamkan sebuah powerbank. Karena terpojok, Nora akhirnya terpaksa mengeluarkan dompetnya dan melemparkan uang ke arah pelayan dengan kasar. Melihat kelakuan buruk Nora, temannya segera meminta maaf kepada pelayan tersebut.
English Translation	Two women finished dining at a restaurant and asked the waiter for the bill. When the waiter informed them that the total bill amounted to 500,000 rupiahs, one of the women, Nora, complained that the price was too expensive. Her friend offered to pay the bill, but Nora responded sarcastically and accused her friend of eventually complaining or borrowing money from her. The argument escalated until the waiter suggested that Nora should pay the bill herself. Nora claimed that she had left her wallet at the office. When the waiter offered the option of paying by debit card or QRIS, Nora again made excuses, stating that she did not have her card and that her phone had run out of battery. However, her scheme failed when the waiter promptly offered her a <i>power bank</i>. Feeling cornered, Nora was eventually forced to take out her wallet and rudely throw the money toward the waiter. Witnessing Nora's inappropriate behavior, her friend immediately apologized to the waiter.

In the analyzed short drama by @BangBerex, the opening scene begins with a simple situation in which two women ask for the bill after dining at a restaurant. This functions as the exposition, where the dialogue appears ordinary and situational. However, as the interaction develops, Nora's responses reveal a series of inconsistent excuses, such as claiming that the food is too expensive, rejecting her friend's offer to pay, stating that she left her wallet behind, and later mentioning technical problems with the payment process. These utterances represent the backstage reality—namely, her reluctance to pay and possible dishonesty—which is not explicitly stated but is gradually disclosed through her dialogue. Consequently, the rising action is constructed through the accumulation of these excuses, each contributing to the tension and signaling that the interaction is more complex than it initially appears.

The turning point occurs when the waitress offers practical solutions, such as alternative payment methods and even a portable charger, directly challenging Nora's excuses. This moment serves as the climax because it forces the hidden backstage motives to become exposed. Nora's spontaneous reaction of suddenly taking out her wallet and throwing money onto the table reveals the truth behind her previous statements. What had previously been concealed is now fully disclosed, transforming an informal and seemingly chaotic interaction into a clear dramatic revelation. The falling action and resolution are then achieved through minimal yet meaningful dialogue, particularly the friend's apology, which restores social order and provides closure. Through this structure, the drama demonstrates that dialogue is not random but carefully organized to control the flow of information. The audience is guided from uncertainty to clarity as hidden attitudes and intentions are gradually revealed. In this way, the plot structure effectively reconfigures backstage elements such as deception, embarrassment, and social pressure into a coherent and engaging narrative performance.

Sample 4

Title	Ketulusan Sang Mekanik (Mechanic's Sincerity)
Synopsis	<i>Di sebuah bengkel, seorang wanita menanyakan tagihan servis mobilnya kepada seorang mekanik. Saat diberitahu biayanya adalah 99.500 rupiah, wanita itu memberikan uang Rp100.000 dan menuntut kembalinya saat itu juga. Karena mekanik memerlukan waktu sebentar untuk mengambil uang receh, wanita itu menjadi emosi dan menuduh sang mekanik berniat korupsi. Pemilik bengkel datang untuk menengahi, dan meski mekanik sudah membela diri, wanita itu terus memotong pembicaraannya. Akhirnya, pemilik bengkel memberikan koin 500 perak demi meredam keributan. Namun, drama berlanjut saat wanita itu menemukan lecet di mobilnya dan kembali menuduh sang mekanik sebagai pelakunya. Meski pemilik bengkel menawarkan untuk memeriksa CCTV, wanita itu tetap bersikeras meminta ganti rugi satu juta rupiah. Pemilik bengkel akhirnya mengalah dan memberikan uang tersebut. Saat hendak pergi, koin 500 perak milik wanita itu jatuh ke tengah jalan. Saat ia berusaha mengambilnya tanpa menyadari ada motor yang melintas, sang mekanik yang tadi dituduhnya justru berlari untuk menyelamatkan nyawa wanita tersebut.</i>
English Translation	At an auto repair shop, a woman asked a mechanic about the bill for servicing her car. When she was informed that the cost was 99,500 rupiahs, she paid 100,000 rupiahs and demanded her change immediately. Because the mechanic needed a moment to find the exact change, the woman became angry and accused him of intending to commit fraud. The workshop owner intervened to mediate the situation, but although the mechanic attempted to explain himself, the woman repeatedly interrupted him. Eventually, the workshop owner gave her a 500-rupiah coin to calm the situation. However, the conflict continued when the woman noticed a scratch on her car and again accused the mechanic of causing it. Although the workshop owner offered to review the CCTV footage, the woman insisted on demanding compensation of one million rupiahs. The workshop owner eventually gave in and paid her the requested amount. As she was about to leave, the woman's 500-rupiah coin fell into the middle of the road. While attempting to retrieve it, she failed to notice an approaching motorcycle. The mechanic whom she had previously accused immediately ran to save the woman's life.

The narrative develops from what initially appears to be a trivial transaction into a structured dramatic sequence that gradually reveals hidden motivations through dialogue. At the outset, the interaction between the woman and the mechanic seems ordinary, focusing primarily on payment and change. This stage functions as the exposition, where the situation appears simple and realistic. However, the woman's immediate suspicion and accusations of corruption introduce backstage elements, such as her distrust and tendency to escalate problems, which are not explicitly stated but are implied through her words. As the dialogue progresses, the conflict intensifies during the rising action. The woman repeatedly interrupts, makes increasingly severe accusations, and eventually claims that the mechanic caused scratches on her car. These statements reveal a pattern of exaggeration and possible manipulation. At this point, what initially appeared to be a minor misunderstanding is reframed as a clear and focused conflict. The mechanic's defensive responses and the workshop owner's attempts to mediate further structure the interaction, ensuring that the tension develops in a controlled and progressive manner rather than remaining random.

The turning point emerges when the woman demands compensation of one million rupiah and the workshop owner ultimately gives in. This moment serves as the climax because it fully exposes the underlying backstage reality: the conflict has shifted from a genuine complaint to a situation driven by pressure and personal gain. The falling action then introduces an ironic shift when the woman drops a Rp500 coin and risks her safety to retrieve it. This action reinforces her earlier behavior and provides deeper insight into her character. The resolution occurs when the mechanic, despite having been treated unfairly, attempts to

save her from danger. This final moment reframes the entire sequence into a meaningful conclusion, highlighting moral contrast and emotional closure. Through this structured development, the plot demonstrates how hidden attitudes and intentions are not presented directly but are gradually revealed and organized through dialogue.

Sample 5

Title	<i>Pemilik Gedung yang Tersembunyi (Hidden Building Owner)</i>
Synopsis	<i>Seorang pria baru saja menerima uang sewa bangunan dan sedang mencari tempat untuk minum kopi sambil menikmati susu kemasan. Tanpa sengaja, ia menabrak seseorang hingga tumpukan kertas yang dibawanya basah. Orang tersebut meminta sang pria untuk bertanggung jawab dengan mencetak ulang dokumen itu di kantornya yang berada tidak jauh dari sana. Sesampainya di kantor, pria itu justru diusir dengan kasar oleh seorang wanita yang menjabat sebagai direktur di sana. Beruntung, ada pegawai lain yang bersedia membantunya. Tak lama kemudian, sang direktur kembali datang menghampiri dan dengan sengaja menumpahkan air ke dokumen yang dibawa pria itu. Ketegangan memuncak saat orang yang ditabrak pria tadi muncul, yang ternyata adalah atasan dari sang direktur. Di saat yang bersamaan, identitas pria yang terus diusir itu pun terungkap; ia sebenarnya adalah pemilik gedung yang digunakan oleh perusahaan tersebut.</i>
English Translation	A man had just received the rent payment for a building he owned and was looking for a place to have coffee while enjoying a packaged milk drink. Accidentally, he bumped into someone, causing the stack of documents he was carrying to become wet. The person asked the man to take responsibility by reprinting the documents at his office, which was located nearby. Upon arriving at the office, the man was rudely expelled by a woman who served as the director there. Fortunately, another employee was willing to assist him. Shortly afterward, the director returned and deliberately spilled water on the documents the man was carrying. The tension escalated when the person whom the man had accidentally bumped into appeared and was revealed to be the director's superior. At the same time, the identity of the man who had repeatedly been expelled was revealed: he was actually the owner of the building occupied by the company.

A clear pattern can be observed in the way the story organizes concealed information, often referred to as backstage elements, into a structured and surprising plot through dialogue and a sequence of events. At the beginning, the situation appears simple and ordinary. A man accidentally bumps into someone and spills water on important documents. This section functions as the exposition, where the dialogue is straightforward and focuses solely on resolving a minor problem, namely reprinting the documents. However, crucial information remains hidden, particularly the true identities of the characters. The man is actually the owner of the building, while the other individual holds a higher position within the company, yet these facts have not been revealed. As the story progresses into the rising action, the conflict intensifies through the characters' speech and behavior. The director displays a rude attitude by dismissing the man and subsequently creating additional problems, whereas another employee responds politely and attempts to provide assistance. This contrast makes the situation more structured and guides the audience toward a more apparent conflict.

The most significant moment occurs at the climax, when the individual from the beginning of the story returns and is revealed to be the company's superior, followed by the man's admission that he is the owner of the building. This moment transforms the overall meaning of the story. What initially appears to be a simple misunderstanding is now understood as a situation involving power and social status. The backstage information that had been concealed is finally disclosed through dialogue and careful timing, giving the story

a sense of completeness. Following this revelation, the ending and resolution become easy to comprehend because the audience can clearly observe the consequences of the director's behavior. The plot demonstrates that the narrative is not random but carefully constructed. Important details are deliberately hidden at the beginning and gradually revealed step by step. Dialogue controls the flow of information, guiding the audience from confusion to clarity. In this way, hidden reality is transformed into a structured and meaningful performance that is both engaging and easy to follow.

4. Conclusion

These findings highlight that the plot structure in @BangBerex's short dramas plays a crucial role in transforming hidden or backstage elements into clear and well-structured narratives. Across the videos analyzed, the stories consistently begin with simple and familiar situations that reflect everyday interactions. At this stage, important information, such as the characters' intentions, identities, or underlying problems, is deliberately concealed. As the plot develops, the dialogues become more focused and gradually reveal these hidden elements through conflicts and interactions. The climax serves as a turning point at which previously concealed information is fully disclosed, thereby redefining the meaning of the story. This process enables viewers to reinterpret earlier scenes based on their newly acquired understanding. In this way, the dramas demonstrate how informal and unstructured realities can be organized into meaningful narratives.

Furthermore, this study reveals that dialogue functions as a key element in controlling how background information is delivered and organized within the storyline. Rather than presenting all information directly, the dramas guide viewers step by step through selective disclosure and carefully timed revelations. This technique generates curiosity and engagement, as viewers are encouraged to interpret the story as it unfolds. The resolution then provides clarity by illustrating the consequences of the characters' actions and reinforcing the overall message. Through this structured development, the dramas successfully balance realism and dramatic effect. The use of simple settings and relatable situations strengthens the sense of authenticity while maintaining narrative organization. Overall, these findings confirm that @BangBerex's short dramas effectively reconfigure backstage elements into structured performances through carefully constructed plots and dialogues.

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Conflict of interest

There is no conflict of interest in this study.

Authors' contribution

Made Subur: Conceptualization, Funding acquisition, Data curation, Formal analysis, Writing – original draft, Writing – review & editing. **Dewa Ayu Dyah Pertiwi Putri:** Formal analysis, Investigation, Methodology. **I Nyoman Gede Santra Putra Waysnawa:** Supervision, Methodology, Validation, Writing – review & editing. **Meysia Rahmadani Palayukan:** Supervision, Validation, Formal analysis.

Statement of the use of AI

The author declares that, during the preparation of this manuscript, AI tools were used to assist with checking grammar and sentence clarity. However, all AI-generated suggestions were carefully verified and edited by the author.

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