



INTISARI

Penelitian ini membahas proses adaptasi dari webtoon *Tomorrow* (내일) karya Llama menjadi drama Korea dengan judul yang sama. Tujuan dari penelitian ini adalah menjelaskan perubahan-perubahan yang terjadi, khususnya pada bagian tokoh dan alur. Penelitian ini menggunakan teori struktural dari Robert Stanton (1965) untuk melihat unsur cerita dan tokoh, serta teori ekranisasi Pamusuk Eneste (1991) untuk menganalisis pengurangan, penambahan, perubahan bervariasi tokoh dan alur.

Hasil penelitian menunjukkan bahwa dalam proses adaptasi dari webtoon *Tomorrow* ke drama, terdapat sejumlah perubahan pada unsur tokoh dan alur. Pada unsur tokoh, ditemukan tiga pengurangan, dua penambahan, dan tiga perubahan variasi. Tokoh yang mengalami pengurangan yaitu Ibu No Eunbi, Jihee, dan Lee Danbi. Dua tokoh ditambahkan dalam versi drama yaitu Jeon Suin sebagai anggota tim Jumadeung dan Jeong Yeonsool sebagai teman dekat Eunbi. Adapun tiga tokoh yang mengalami perubahan variasi meliputi Ok Hwang yang berubah dari segi visualisasi, No Eunbi yang dalam webtoon adalah siswi SMP dan dalam drama menjadi penulis naskah, serta Kim Hyewon yang awalnya digambarkan sebagai siswi menjadi penulis webtoon dalam drama.

Pada unsur alur, ditemukan dua pengurangan, dua penambahan, dan lima perubahan variasi berdasarkan episode 1–14 webtoon dan episode 1–2 drama. Pengurangan terjadi pada peristiwa kekhawatiran Ibu Eunbi terhadap perubahan sikap anaknya, serta momen saat Gu Ryeon membawa pelaku perundungan untuk meminta maaf secara langsung. Penambahan alur dalam drama tampak pada rapat tim Jumadeung setelah insiden Choi Junwoong, dan saat Eunbi ditugaskan mewawancarai Kim Hyewon. Lima perubahan variasi terjadi pada berbagai tahapan: penawaran kontrak kerja kepada Choi Junwoong (penyituan), tugas pertama Junwoong (pemunculan konflik), perjalanan ke dalam ingatan Eunbi serta dukungan temannya (peningkatan konflik), dan tekanan emosional yang mendorong Eunbi untuk bunuh diri (klimaks). Perubahan-perubahan ini merupakan bentuk penyesuaian agar cerita dapat disampaikan lebih efektif dan emosional dalam format drama, dengan tetap mempertahankan pesan utama dari cerita aslinya. Perubahan-perubahan tersebut merupakan bentuk penyesuaian yang dilakukan agar adaptasi drama *Tomorrow* tetap dapat mempertahankan nilai-nilai utama yang terdapat dalam webtoon aslinya, sekaligus mampu menghadirkan pengalaman menonton yang lebih dramatis, emosional, dan menyentuh bagi penonton.

Kata Kunci: *Tomorrow*, webtoon, drama, ekranisasi



ABSTRACT

This study discusses the adaptation process of the webtoon *Tomorrow* (내일) by Llama into a Korean drama of the same title. The objective of this research is to explain the changes that occur, particularly in terms of characters and plot. The study employs Robert Stanton's (1965) structural theory to analyze narrative and character elements, as well as Pamusuk Eneste's (1991) theory of ekranisasi (adaptation) to examine reductions, additions, and variations in the characters and plot.

The results show that in the process of adapting *Tomorrow* from webtoon to drama, several changes occurred in both character and plot elements. In terms of characters, there are three reductions, two additions, and three variations. Characters that were removed include No Eunbi's mother, Jihee, and Lee Danbi. Two characters were added in the drama version: Jeon Suin, a member of the Jumadeung team, and Jeong Yeonsool, a close friend of Eunbi. The three characters that underwent variations are Ok Hwang, who experienced changes in visual depiction; No Eunbi, who is portrayed as a middle school student in the webtoon but as a television scriptwriter in the drama; and Kim Hyewon, who changes from a student to a webtoon author in the drama.

Regarding the plot, the study identifies two reductions, two additions, and five variations based on episodes 1–14 of the webtoon and episodes 1–2 of the drama. The reductions occur in the scene where Eunbi's mother expresses concern about her daughter's behavior, and in the moment when Gu Ryeon brings the bullies to apologize directly to Eunbi. The added scenes in the drama include a Jumadeung team meeting following Choi Junwoong's fall, and Eunbi being assigned to interview Kim Hyewon. The five plot variations appear across several stages: the job offer to Choi Junwoong (situation), Junwoong's first assignment (conflict emergence), entering Eunbi's memory and the presence of a supportive friend (rising action), and the emotional pressure leading Eunbi to suicidal thoughts (climax). These changes represent narrative adjustments intended to deliver the story more effectively and emotionally in the drama format, while maintaining the core message of the original story. Such modifications help the drama adaptation of *Tomorrow* preserve the essential values of the webtoon, while offering viewers a more dramatic, emotional, and engaging experience.

Keywords: *Tomorrow*, webtoon, drama, adaptation



초록

이 연구는 Llama 작가의 웹툰 <내일>이 동명의 한국 드라마로 각색되는 과정을 다룹니다. 본 연구의 목적은 특히 인물과 줄거리 측면에서 어떤 변화가 있었는지를 설명하는 것입니다. 이야기 구조와 인물 분석을 위해 Robert Stanton(1965)의 구조주의 이론을 사용하였고, 인물 및 줄거리의 축소, 추가, 변형을 분석하기 위해 Pamusuk Eneste(1991)의 에크라니제이션 이론을 활용하였습니다.

연구 결과, 웹툰 <내일>이 드라마로 각색되는 과정에서 인물과 줄거리 요소에 여러 변화가 발생한 것을 확인할 수 있었습니다. 인물 측면에서는 3 명의 인물이 축소되었고, 2 명이 새롭게 추가되었으며, 3 명의 인물은 설정에 변형이 있었습니다. 축소된 인물은 은비의 어머니, 지희, 이단비이며, 추가된 인물은 주마등 팀의 전수인과 은비의 친구 정연술입니다. 변형된 인물은 외형이 달라진 옥황상제, 학생에서 드라마 작가로 설정이 바뀐 노은비, 학생에서 웹툰 작가로 바뀐 김혜원이 포함됩니다.

줄거리 측면에서는 웹툰 1-14 화와 드라마 1-2 화를 비교한 결과, 2 개의 사건이 축소되었고, 2 개의 사건이 추가되었으며, 5 개의 사건에서 내용 변형이 있었습니다. 축소된 장면은 은비 어머니가 딸의 이상한 행동을 걱정하는 장면과, 구련이 가해자들을 데려와 직접 사과하게 하는 장면입니다. 드라마에 추가된 장면은 최준웅이 다리에서 떨어진 후 열린 주마등 회의와, 은비가 가해자였던 웹툰 작가 김혜원을 인터뷰하라는 지시를 받는 장면입니다. 변형된 장면은 총 5 개로, 계약 제안 장면(상황 제시), 준웅의 첫 임무(갈등 발생), 은비의 기억 속 사건 보기 및 친구의 도움(갈등 고조), 자살 충동을 느끼는 은비의 심리 상태(클라이맥스) 등이 포함됩니다. 이러한 변화들은 드라마 형식에 맞게 이야기를 더 감정적으로, 시각적으로 효과적으로 전달하기 위한 조정으로 볼 수 있습니다. 원작 웹툰의 핵심 메시지를 유지하면서도 시청자에게 더 몰입감 있고 감동적인 경험을 줄 수 있도록 각색된 것입니다.

키워드: 내일, 웹툰, 드라마, 각색(에크라니제이션)