

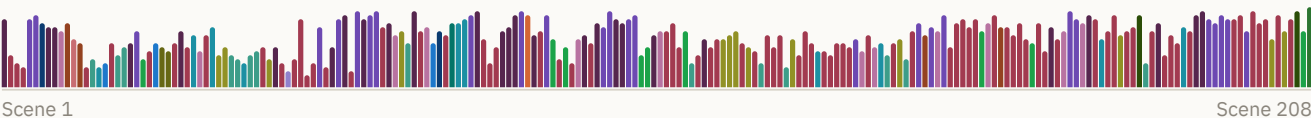
Screenplay diagnostic report

Nope (2022)

Detected genre: Sci-fi horror. Genre drift at scenes 38, 48 and 129.

Dread builds from a traumatic flashback through a slow-burn mystery on a horse ranch, then breaks into sci-fi horror when a predator in the sky swallows a theme-park crowd. OJ and Em's plan to film it leads to a showdown in which they reclaim the family legacy. It ends in exhausted triumph and wonder: OJ alive on Lucky, the photo of Jean Jacket developing.

At a glance: audience emotion, scene by scene



Tier

Feature

Instrument

1

Generated

21 July 2026

Instruments in this report

05  Dialogue Autopsy On-the-nose lines, and where the subtext went.

Example analysis of Nope (2022), screenplay by Jordan Peele. Shown for demonstration and commentary. It reads a finished film to show the format, so anything it flags may well be deliberate; on your own draft, treat each flag as a question.

Produced by The Narrative Laboratory, by Many Monkeys: manymonkeys.ai. The measures are the model's estimates, so they are given as bands (strong, moderate or weak; a fit reads strong, partial or weak fit) rather than scores. Scene numbers and counts are exact. An ochre rule in the margin marks what is worth a second look, an ochre underline a line the analysis flags; the notes for the next draft sit behind the same rule.

05 | Grice's maxims | Interpretive

Dialogue Autopsy

Is my dialogue too on-the-nose? Which characters all sound like the same person?

Moderate subtext that deepens as the script goes on

Subtext

■ ■ ■ Moderate

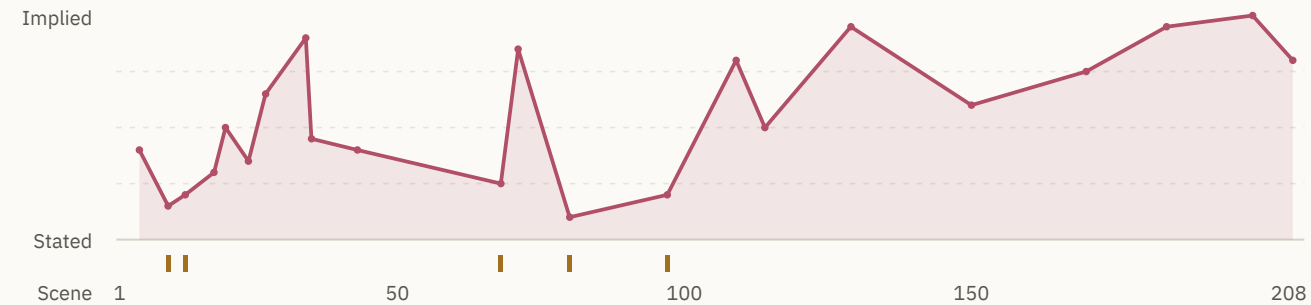
How much of the meaning is left implied.

On the nose

About one line in three

Lines that say exactly what they mean. Fewer is better.

Subtext, scene by scene



■ The scenes of the five flagged lines quoted below: 10, 13, 68, 80 and 97.

Scene	Subtext	On the nose	Scene	Subtext	On the nose
5	Moderate	2 of 5 exchanges	71	Strong	0 of 7 exchanges
10	Weak	4 of 10 exchanges	80	Weak	5 of 8 exchanges
13	Weak	3 of 4 exchanges	97	Weak	3 of 4 exchanges
18	Weak	2 of 6 exchanges	109	Strong	0 of 2 exchanges
20	Moderate	1 of 8 exchanges	114	Moderate	2 of 6 exchanges
24	Weak	2 of 5 exchanges	129	Strong	0 of 3 exchanges
27	Moderate	1 of 6 exchanges	150	Moderate	1 of 7 exchanges
34	Strong	0 of 4 exchanges	170	Strong	1 of 5 exchanges
35	Moderate	2 of 5 exchanges	184	Strong	0 of 2 exchanges
43	Moderate	2 of 6 exchanges	199	Strong	0 of 3 exchanges
68	Weak	3 of 5 exchanges	206	Strong	1 of 2 exchanges

OJ's laconic dialogue runs on subtext. Silence and short phrases like 'Nope' and 'I see you' carry most of the emotional and thematic weight.

Holst's cryptic, poetic voice turns talk about cinematography into a philosophy of the gaze and of death.

The animal-training jargon ('Don't look him in the eyes,' 'Bang') comes back as survival rules, so the film builds one consistent symbolic language.

OJ and Em's relationship is mostly shown through action and shared history. Their last exchange, in scene 199, has no words in it and says more than any line in the script. *Sc. 199*

Five lines say too much, three of them Emerald's

Sc. 10 **Unprompted exposition.** The scene stops dead so the film can hand its thesis straight to the audience.

EMERALD

Now did you know that the very first assembly of
photographs in sequential order to create a motion picture
was a two second clip of a Black man on a horse...?

Sc. 13 **A direct plea that spells out the siblings' subtext.** It plays like a therapy session, when these two usually keep their guard up.

EMERALD

you're really making me feel like I'm not loved. Is that
how you want your little sister to feel?

Sc. 68 **A blunt statement of fear that cuts against her 'get the shot' drive.** The turn in her arc is announced in a line rather than motivated from inside.

EMERALD

It's too much. Bro, I ain't never seen no shit like this.
It ain't worth it.

Sc. 80 **Jupe states his delusion outright and names the creature,** so the audience never gets to work out slowly, and with horror, what he believes.

JUPE

We are being surveilled by an alien species I call the
'Viewers.' Though they've yet to emerge from their ship,
I believe they trust me.

Sc. 97 **A flat emotional declaration.** It says aloud the terror the scene already shows, and the cliché undercuts the visual horror.

ANGEL

We're fucked.

Characters often announce how they feel, most of all in high-tension scenes, and the visual horror deflates.

Theme often arrives in monologue instead of drama: characters state the film's ideas about spectacle and exploitation outright.

Angel keeps acting as the audience surrogate. He asks 'What is that?' or says 'We're fucked,' and puts into words a tension that could stay internal and visual.

Emerald's 'hustler' persona sometimes lapses into on-the-nose pitch language. She ends up selling the plot to the audience instead of to the other characters.

For the next draft

Several scenes let characters name their feelings outright: 'I'm scared,' 'this is crazy.' Most of those scenes already show the emotion in what people do, so the line repeats what the audience has just seen. Which of those lines would you miss if they went?

In scene 10 Em is running a safety meeting, and the Muybridge speech turns it into a lecture. Could she pitch the Haywood legend to the crew as a sales line and leave the thesis underneath for the audience to find?

Silence gives OJ's few lines their weight, but in scenes carried by dialogue alone the audience can lose track of what he wants. Where would one more line from him help?

Five voices, no two alike

With the names covered, a reader could still tell each of these voices apart. OJ and Holst leave the most unsaid; Angel says the most outright.

OJ

Simple vocabulary; clipped, laconic.

Subtext ■■■ Strong

Keeps saying *Mmm / You good? / Nope*

So terse that his inner state sometimes goes opaque. In scenes carried by dialogue alone, the audience can lose him.

OJ
What's a bad miracle? They got a word for that?

Emerald

Moderate vocabulary; rambling, fast-talking, performative, then blunt.

Subtext ■■ Moderate

Keeps saying *Ayo / I'm gonna take you to Oprah / bro*

Her 'hustler' persona can tip into on-the-nose exposition when she's selling a plan. She sounds like a pitch deck instead of a person.

EMERALD
Now did you know that the very first assembly of
photographs in sequential order to create a motion picture
was a two second clip of a Black man on a horse...?

Angel

Moderate vocabulary; nervous, rambling, tech-support patter.

Subtext ■■ Weak

Keeps saying *Bro / I mean... / over*

An audience surrogate to a fault. He often says out loud the exact fear or question the viewer has, and the tension goes flat.

ANGEL
They're either intergalactic travelers looking for peace,
or they're evolved futuristic humans coming back in
time to stop us from destroying the planet, or... world
killers.

Jupe

Moderate vocabulary; polished, practiced, showman's cadence with a manic undercurrent.

Subtext ■■ Moderate

Keeps saying *Yeah, totally / So... / I'll tell you what*

His Star Lasso Experience monologue (scene 80) is necessary exposition, but it over-explains his philosophy and shrinks the mystery.

JUPE
What if I told you that in about an hour you'll leave
here different.

Holst

Sophisticated vocabulary; formal, cryptic, gravelly, poetic.

Subtext **■■■ Strong**

Keeps saying Horse girl / impossible shot / That's impossible

HOLST

We don't deserve the impossible.

The analysis quotes five of OJ's lines, one of them on the nose.

Sc. 18

On the nose: relationship label.

OJ

It's a developing business relationship, and you're a liability right now.

Sc. 34

Deep subtext. Implied: He wants a name for what he just saw. A supernatural event has broken his rational picture of the world, and the question points toward cosmic horror.

OJ

What's a bad miracle? They got a word for that?

Sc. 109

Deep subtext. Implied: An animal-handling instruction that becomes the film's core survival rule. It foreshadows the predator-prey logic, and the danger of drawing attention.

OJ

Don't look him in the eyes, please.

Sc. 114

Light subtext: theme announcement. Implied: He deals with the trauma by thinking it through as a horseman would, which gives him some control over a thing he can't comprehend.

OJ

Every animal got rules.... We know what it wants.... We know how it comes...

Sc. 199

Deep subtext. Implied: A silent gesture loaded with a lifetime of sibling shorthand. It means 'I acknowledge your pain, I'm taking the risk for you, finish the job, I love you, goodbye.' The film's emotional climax.

OJ

I see you.

The analysis quotes seven of Emerald's lines, four of them on the nose.

Sc. 10

On the nose: exposition dump.

EMERALD

Now did you know that the very first assembly of photographs in sequential order to create a motion picture was a two second clip of a Black man on a horse...?

Sc. 13

On the nose: emotional declaration.

EMERALD

you're really making me feel like I'm not loved. Is that how you want your little sister to feel?

Sc. 24

On the nose: emotional declaration.

EMERALD

I'm trying to figure out how much of a dumbass you are.

Sc. 27 **Moderate subtext.** Implied: She's abandoning her rehearsed therapy insight because the raw emotion of feeling unseen by her father is too painful to articulate directly.

EMERALD

The point is... Fuck the point.

Sc. 35 **Light subtext: intention broadcast.** Implied: She's selling the plan, but the subtext is her deep-seated need to prove her worth and create a spectacle that her father would have finally noticed.

EMERALD

I'm telling you we don't need a lot, we just need enough to make our shit look different from everyone else's.

Sc. 68 **On the nose: emotional declaration.**

EMERALD

It's too much. Bro, I ain't never seen no shit like this.
It ain't worth it.

Sc. 206 **Moderate subtext.** Implied: A mantra of triumph. 'Oprah' stands for fame and validation, the Oprah shot they've been chasing. She finally has the proof that will make the world see her.

EMERALD

I'm gonna take you to Oprah. I'm gonna take you to Oprah.
Let's go to Oprah!

The analysis quotes two of Angel's lines, all of them on the nose.

Sc. 43 **On the nose: emotional declaration.**

ANGEL

I mean... Okay. You're really not gonna tell me what the fuck is going on.

Sc. 97 **On the nose: emotional declaration.**

ANGEL

We're fucked.

The analysis quotes one of Jupe's lines, and it is on the nose.

Sc. 80 **On the nose: theme announcement.**

JUPE

We are being surveilled by an alien species I call the 'Viewers.' Though they've yet to emerge from their ship,
I believe they trust me.

The analysis quotes three of Holst's lines, none of them on the nose.

Sc. 71 **Deep subtext.** Implied: He is warning her from experience: chasing the 'impossible shot' eats a person whole. The line also foreshadows his own death.

HOLST

Horse girl, this dream you're chasing... The one where you end up at the top of the mountain...? All eyes on you. That's the one you don't wake up from.

Sc. 129

Deep subtext. Implied: An absurdist way of coping. He shrinks their terror to a children's song and admits how mad the situation is, while he steels himself for the job ahead.

HOLST

He was a one eyed one horned flying purple people eater,
one eyed one horned flying purple people eater... Sure
looks strange to me...

Sc. 184

Deep subtext. Implied: His suicide note. He believes the unmediated image of the creature is something humanity is unworthy of, and he gives himself up to his art.

HOLST

We don't deserve the impossible.

Theory and terms

Maxim: Grice's rules of cooperative conversation: say enough (quantity), be truthful (quality), be relevant (relation), be clear (manner).

Flouting: Deliberately breaking a maxim so the listener looks for the meaning behind the words.

Implicature: The meaning a line carries beyond what it literally says. Dramatic subtext is engineered implicature.

On-the-nose: Dialogue with no implicature: characters state their emotions, motives, backstory, or the theme outright.

Further reading

[Grice \(1975\) Logic and Conversation](#)

[Austin \(1962\) How to Do Things with Words](#)

[Levinson \(1983\) Pragmatics](#)

Where to look next

Other instruments in the lab.

Emotional Rhythm Strip

€8

What the audience feels, scene by scene.

Reads every scene for the emotions it gives the audience, and shows where the intensity builds, flattens or drifts from your genre.

manymonkeys.ai/tools/emotional-rhythm-strip

Structure of Sympathy

€11

Who the audience recognises, follows and roots for.

Shows how strongly the audience recognises, follows and sides with each major character, and where that changes.

manymonkeys.ai/tools/structure-of-sympathy

Character Topology

€17

Who actually holds your cast together.

Maps who shares scenes with whom, to show who holds the cast together and who sits at the edge.

manymonkeys.ai/tools/character-topology

Every instrument has a free example report on its tool page. The full gallery is at manymonkeys.ai.