

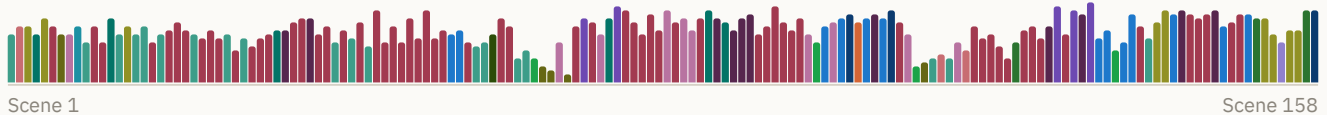
Screenplay diagnostic report

Parasite (2019)

Detected genre: Thriller. Genre drift at scene 93.

The script opens on dark comedy and empathy for a struggling family, then tightens into anxiety as their con unfolds. The Kims' triumph ends in violence. What follows is a long stretch of dread and grief, and the film closes on a quiet sadness.

At a glance: audience emotion, scene by scene



Tier

Feature

Instrument

1

Generated

13 July 2026

Instruments in this report

08  **Audience Fit Analysis** The shape of your story, and which audiences reward it.

Example analysis of Parasite (2019), screenplay by Bong Joon Ho and Han Jin Won. 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.

08 | Vonnegut | Experimental

Audience Fit Analysis

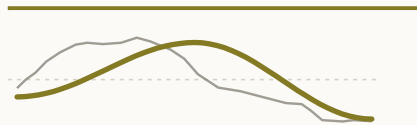
What shape is my story, and which kind of audience is that shape most likely to reward?

An Icarus arc, with Oedipus close behind

Rise to success, then fall from grace. Films with this shape: Goodfellas, The Wolf of Wall Street, Scarface.

Closest shapes

Each shape is drawn over this script's own fortune curve, smoothed, in grey.



Icarus rise, then fall

■■■ Strong fit

The arc climbs steeply to a delusional high (the celebration on the night of the flood), then falls into tragedy with no way back.



Oedipus fall, rise, fall

■■■ Strong fit

The story starts low, rises with the scam's success, then falls into the basement horror.



Man in a hole fall, then rise

■■■ Partial fit

Only a partial fit: the Kims start in a hole and climb out through the jobs, but this shape ends on the climb, and the story ends in collapse.

Sc. 69

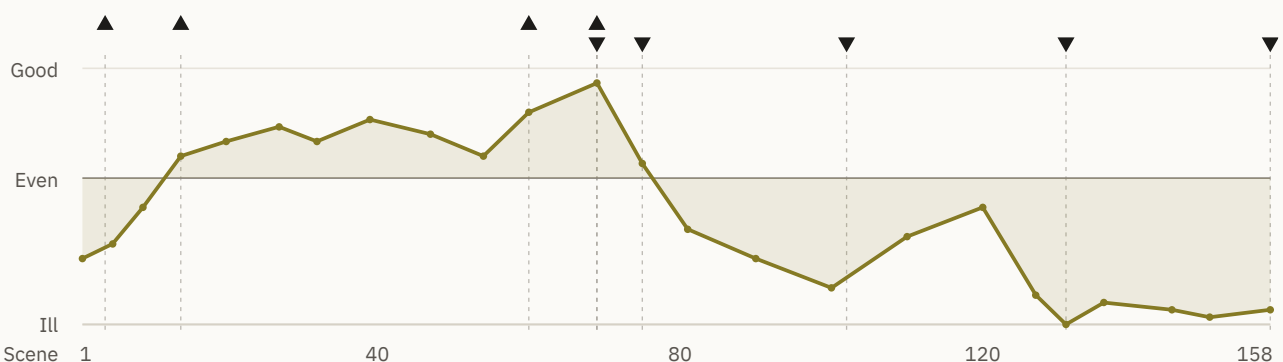
This is an Icarus arc. The family's confidence and fortunes climb as they infiltrate the mansion and reach their height at the rain-soaked celebration (scene 69). Then the story drops into chaos and death. Ki-Tek ends up imprisoned under the house, and Ki-Woo's fantasy of buying it makes the class tragedy bleaker.

The film plays with sympathy: it makes the scam exhilarating, then punishes the characters (and the viewer) for enjoying it. That is what makes it unsettling.

Fortune tops out at scene 69 and bottoms out at 131

It swings widely and sits mostly in ill fortune. The script ends at a low ebb.

Fortune, scene by scene



The line follows the main characters' fortune through the script. Above the middle line things are going well for them; below it, badly. The analysis samples the script at intervals, drawn as dots, and joins the samples. The triangles above the chart are the turning points listed under it, pointing up for a rise and down for a fall.

Scene	Fortune	Turn	Scene	Fortune	Turn
1	Ill fortune		75	Good fortune	Fall
4	Ill fortune	Rise	81	Ill fortune	
5	Ill fortune		90	Ill fortune	
9	Ill fortune		100	At a low ebb	
14	Good fortune	Rise	102	At a low ebb	Fall
20	Good fortune		110	Ill fortune	
27	Good fortune		120	Ill fortune	
32	Good fortune		127	At a low ebb	
39	Good fortune		131	At a low ebb	Fall
47	Good fortune		136	At a low ebb	
54	Good fortune		145	At a low ebb	
60	Good fortune	Rise	150	At a low ebb	
69	Riding high	Rise, fall	158	At a low ebb	Fall

Sc. 4	Rise. Min-Hyuk arrives with the viewing stone and the tutoring offer, and the family's climb begins. INT. SEMI-BASEMENT - EARLY EVENING
Sc. 14	Rise. Ki-Woo passes the interview and secures the first job inside the Park mansion. INT. MANSION - KITCHEN - EVENING
Sc. 60	Rise. The whole family is now inside the house. The infiltration ends with the 'Belt of Trust' montage. INT. MANSION - VARIOUS - EVENING
Sc. 69	Rise. The Kims celebrate and imagine owning the mansion, just before the doorbell rings. Their fortune is at its height. INT. MANSION - LIVING ROOM - NIGHT
Sc. 69	Fall. The doorbell rings and Mun-Kwang returns. The reversal starts here. INT. MANSION - LIVING ROOM - NIGHT
Sc. 75	Fall. The Parks come home early, and the Kims have to hide like 'cockroaches'. INT. MANSION - LIVING ROOM - NIGHT
Sc. 102	Fall. The flood destroys the Kims' semi-basement home. INT. SEMI-BASEMENT - ENTRANCE - NIGHT
Sc. 131	Fall. Ki-Tek kills Dong-Ik and Ki-Jung is stabbed: the bottom of the descent. EXT. MANSION - GARDEN - DAY
Sc. 158	Fall. The ending reveals that the hopeful future is only a fantasy; Ki-Woo is still on the hill, unable to save his father. EXT. HILL - LATE EVENING

Five of seven audiences fit strongly; tension releasers and hedonic viewers fit weakly

Affective seekers	Wants to empathise with characters and reach an emotional catharsis. ■■■ Strong fit	
	All three measures read strong for affective seekers.	
	Plot complexity	The plot has many moving parts, and it works as an emotional pressure cooker.
	Character depth	The family bond is strong, so the tragedy hits hard.
	Change of pace	The shift from farce to horror is hard to watch.
	Appeal	The family's scrappy loyalty is instantly endearing.
	Appeal	Ki-Jung's death and Ki-Tek's final breakdown stay with the viewer.
	Friction	The absence of a 'good guy' can leave the viewer feeling hollow and unable to attach.
	Friction	The ambiguous, dream-state fantasy ending denies the audience a clear emotional release.
Eudaimonic viewers	Seeks meaning, tolerates tragedy if meaningful. ■■■ Strong fit	
	All three measures read strong for eudaimonic viewers.	
	Plot complexity	Works as a parable about systemic inequality.
	Character depth	Every character flaw is a product of their economic circumstances.
	Change of pace	The descent is tragic and carries the argument.
	Appeal	The tragic ending makes the point about class immobility stick.
	Appeal	The recurring viewing stone and the 'plan' philosophy reward existential analysis.
	Friction	May feel emotionally manipulative in its despair.
	Friction	Some viewers may reject the lack of individual moral agency in favour of systemic critique.
Personal integrators	Seeks prestige and cultural capital. ■■■ Strong fit	
	All three measures read strong for personal integrators.	
	Plot complexity	Layered plotting, built around the house as a model of class.
	Character depth	Archetypes carrying sharp social critique, with little introspection.
	Change of pace	The turn from caper to horror reads as a deliberate formal choice.
	Appeal	Narrative architecture metaphor (the house) signals high artistic merit.
	Friction	The explicit violence and slapstick humour can clash with 'stuffy' prestige expectations.
	Friction	The overtly political message can feel didactic rather than purely artistic.

Cognitive seekers

Wants complex plots and an intellectual challenge.

■■■ Strong fit**Plot complexity****■■■ Strong**

Twists, nested plans, and tonal shifts demand sharp attention.

Character depth**■■■ Moderate**

Characters are defined by class and cunning more than by psychology.

Change of pace**■■■ Strong**

Swings between dark comedy and suspense, then tips into violence.

Appeal

The 'Belt of Trust' scheming is a puzzle box of social engineering.

Appeal

The theoretical reading of the house as a subconscious map (upstairs/downstairs/basement).

Friction

The lack of a cathartic or morally clear resolution may feel intellectually unsatisfying.

Friction

Genre-blending can feel manipulative if the viewer prioritises logical consistency over thematic metaphor.

Social integrators

Craves shared, 'watercooler' moments and broad shareability.

■■■ Strong fit

All three measures read strong for social integrators.

Plot complexity

The 'water-cooler' twists make it highly discussable.

Character depth

Universally understandable class anxiety drives every action.

Change of pace

The shocking midpoint turn guarantees conversation.

Appeal

The 'ram-don' recipe and the doorbell scene are the moments people quote.

Appeal

Class warfare is a theme everyone has an opinion on.

Friction

The bleakness might make it hard to universally recommend for light social viewing.

Friction

Subtitles can be a barrier for some mainstream social groups.

Tension releasers

Seeks escapism and resolved endings, with a low cognitive load.

■■■ Weak fit**Plot complexity****■■■ Weak**

Requires reading subtitles and tracking complex social manoeuvring.

Character depth**■■■ Moderate**

Focuses on external action and suspense rather than soothing predictability.

Change of pace**■■■ Weak**

The violent genre shift and unresolved ending are the opposite of escapism.

Appeal

The initial heist comedy offers a fun, vicarious power fantasy.

Friction

The ending is tragic and unresolved. There is no happy closure.

Friction

Subtitles and social subtext make it hard work to relax into.

Hedonic viewers

Craves positive resolution and avoids ambiguity.

■■■ Weak fit**Plot complexity****■■■ Strong**

The plot has many moving parts, and the anxiety it builds is never paid off.

Character depth**■■■ Strong**

The family is drawn in depth, but it leads somewhere bleak.

Change of pace**■■■ Weak**

The journey from comedy to horror offers no positive resolution.

Appeal

The 'found family' dynamics in the scam phase are very warm and funny.

Friction

Directly punishes the 'rags to riches' fantasy and destroys all hope.

Friction

The ending is unambiguously bad for the protagonists.

Theory and terms

Story shape: The trajectory of the protagonist's fortune over time: Vonnegut's shapes, confirmed computationally by Reagan et al. as six basic arcs.

Fortune: How well or badly things are going for the protagonist at a given moment. The report draws it as a line between worse and better.

Audience segment: An audience grouped by what it wants from a story (meaning, thrills, escape) rather than by age or background.

Further reading

[Kurt Vonnegut on the Shapes of Stories \(lecture\)](#)

[Reagan et al. \(2016\) The emotional arcs of stories are dominated by six basic shapes](#)

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.