

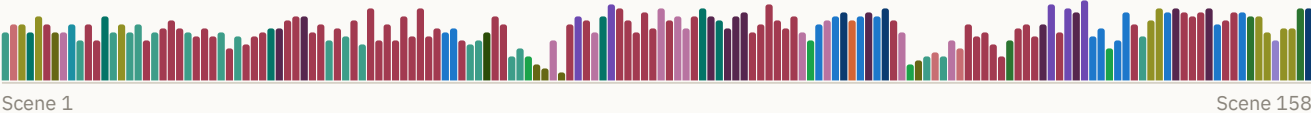
Screenplay diagnostic report

Parasite (2019)

Detected genre: Thriller. Genre drift at scenes 69 and 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

Instruments

9

Generated

13 July 2026

Instruments in this report

- 01  Emotional Rhythm Strip What the audience feels, scene by scene.
- 02  Structure of Sympathy Who the audience recognises, follows and roots for.
- 03  Character Topology Who actually holds your cast together.
- 04  Narrative Transportation Where the reader is pulled in, and where attention drifts.
- 05  Dialogue Autopsy On-the-nose lines, and where the subtext went.
- 06  Narrative Architecture Who the story follows, and when it lets go of them.
- 07  Character Depth MRI Whether your leads change, and how much of it reaches the page.
- 08  Audience Fit Analysis The shape of your story, and which audiences reward it.
- 09  Representation & Power Agency, interiority and stereotype across the cast.

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.

01 | Plutchik | Interpretive

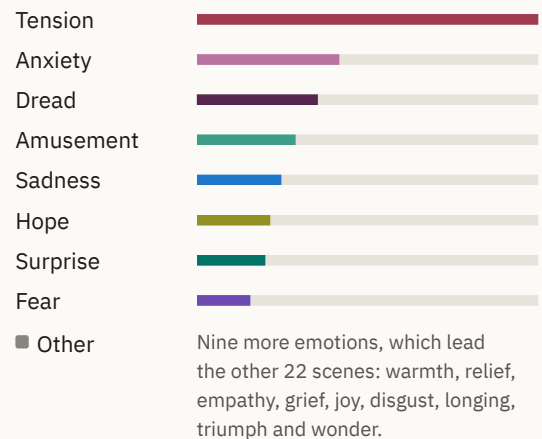
Emotional Rhythm Strip

Is my script dragging? If so, where does the emotional energy flatten out?

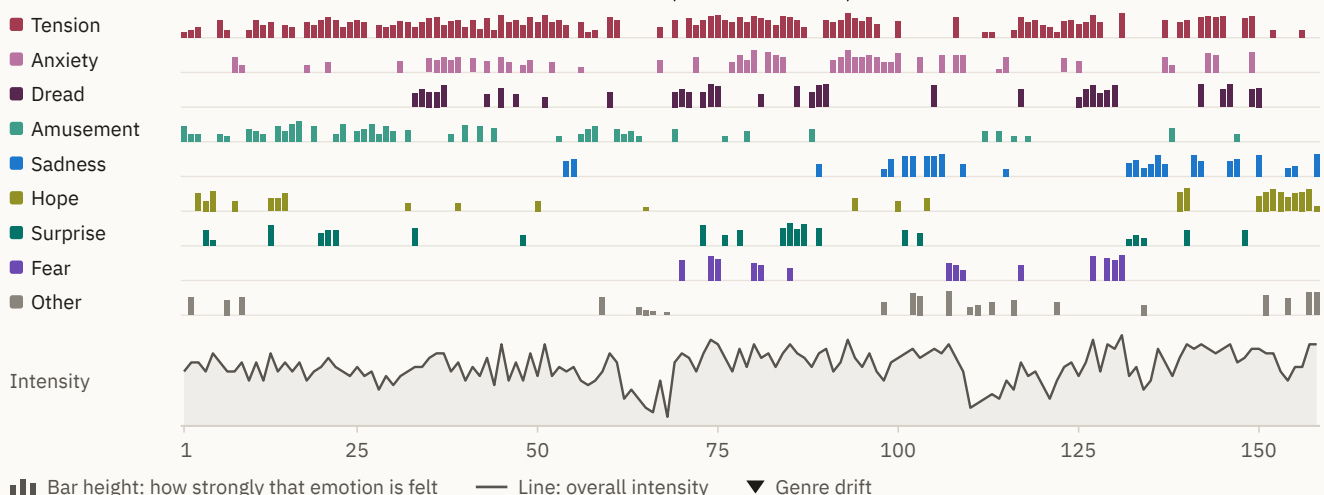
Tension leads 63 of 158 scenes

The arc: rise, plunge, fall. The emotional line opens on amusement and empathy for the struggling Kim family, which sets the darkly comic tone. Tension climbs as their scheme unfolds, with moments of triumph and anxiety along the way, then drops into dread and grief at the violent climax. After it, the film settles into sadness and hopelessness, and stays there.

Across the whole script



Audience emotion, scene by scene



The script mixes dark comedy with suspense, and by the time the tone turns to horror and tragedy the audience is already complicit in the Kims' schemes.

Scenes 69 to 100 are the busiest stretch: amusement, tension, dread and disgust all arrive at once. The peak comes later, in scene 131, the most intense single scene. Sc. 69–100, 131

The Kims' triumphant infiltration runs straight into their violent downfall, and the fall hurts because the climb was so much fun.

Scenes 132 to 158 stay in a quiet sadness and hopelessness, and in hindsight the whole film reads as a tragedy. Sc. 132–158

Dramatic irony drives most of the anxiety. The audience knows more than the Parks and keeps waiting for the Kims to be found out.

Plays as thriller and drama, and partly as comedy and horror

Darkly comedic social thriller with tragic drama elements.

Thriller

■■■ Strong fit

What fits thriller

- + High-stakes deception plot with constant risk of exposure
- + Sustained suspense sequences (e.g., the family hiding under the table, the flood escape)
- + Violent, shocking climax with multiple deaths
- + Use of dramatic irony to create audience anxiety

What pulls against it

- The long comic sequence with the family under the table (scene 93) leans into farce, and the thriller tension softens for a while.

Drama

■■■ Strong fit

What fits drama

- + Class conflict and social inequality, explored at length
- + Complex, flawed family dynamics
- + Tragic character arcs and a sombre, reflective ending
- + Focus on character-driven storytelling

What pulls against it

- The graphic violence and sustained suspense are more intense than a typical drama.

Comedy

■■■ Partial fit

What fits comedy

- + Darkly comedic situations (e.g., the 'Jessica' persona, the peach fuzz scheme)
- + Satirical portrayal of the wealthy Park family
- + Witty, sharp dialogue
- + Farcical elements in the home invasion sequence

What pulls against it

- The humour is often undercut by the dread underneath it and by the tragic ending.

Horror

■■■ Partial fit

What fits horror

- + The discovery of the secret bunker and its inhabitant is a classic horror reveal
- + Graphic, shocking violence (the garden party massacre)
- + A pervasive sense of dread and claustrophobia in the second half
- + The 'ghost' story and the blinking lights create an eerie atmosphere

What pulls against it

- Nothing here is supernatural: the horror is psychological and social, and the pacing is more deliberate than a typical horror film.

Two scenes bring amusement where the genre expects tension

Sc. 69

The family's drunken celebration has tension underneath, but it plays mainly as broad comedy, and the thriller's pressure lets up for a moment.

Sc. 93

The Parks' intimate sofa scene, overheard by the Kims from under the table, plays as cringe comedy and briefly defuses the suspense.

For the next draft

With the Kims under the table in scene 93, the Parks' banter plays as comedy on top of the dread built in the scenes before it, and every extra line of it lets a little more tension out. Where in that banter does the audience need to remember the Kims are inches away?

The closing fantasy (scenes 154–157) plays Ki-Woo's hope as sincere warmth, though the audience knows it is out of reach. The warmth consoles, which leaves scene 158, where he admits the plan is impossible, to carry the irony alone. Should one detail in the fantasy stop the audience settling into it?

Only once, in her outburst in scene 69, does Ki-Jung's guard fully drop, and the script never goes back to that vulnerability before her death in scene 131. Do you want the moment to stand alone?

Every scene, in order

Sc.	Scene	Emotions in the scene
1	INT. SEMI-BASEMENT - DAY Amusement leads, at moderate intensity and a medium pace. The Kim family desperately searches for a Wi-Fi signal in their semi-basement apartment. NO. Not you too 'iptime.' / BOOYAH! / Get up closer.	● Amusement, moderate ● Empathy, moderate ● Tension, weak
2	INT. SEMI-BASEMENT - LATER Empathy leads, at moderate intensity and a medium pace. The Kims fold pizza boxes for a meagre living and put up with fumigation gas that brings them to tears. Leave it. Free fumigation. / Fuck me. / The family watches in awe.	● Empathy, moderate ● Amusement, weak ● Tension, weak
3	INT/EXT. SEMI-BASEMENT - ENTRANCE - LATE AFTERNOON Hope leads, at moderate intensity and a medium pace. After the pizza shop owner threatens a pay cut, Ki-Woo negotiates his way to a job interview. One out of four. One-fourth of the boxes are unusable. / Would you consider hiring a new employee? / The Owner senses a trap and tries to get out of it.	● Hope, moderate ● Tension, moderate ● Amusement, weak
4	INT. SEMI-BASEMENT - EARLY EVENING Surprise leads, at moderate intensity and a medium pace. A family celebration is interrupted by a drunk man, but Min-Hyuk arrives, chases him away and gives the family a viewing stone for luck. That son of a bitch. It's not even dark yet! / HEY, MISTER! / This one is supposed to bring luck. And money.	● Surprise, moderate ● Warmth, moderate ● Disgust, moderate ● Hope, moderate
5	EXT. NEIGHBORHOOD STORE - NIGHT Hope leads, at strong intensity and a slow pace. Min-Hyuk offers Ki-Woo his well-paid job tutoring a wealthy girl and says he trusts him with it. I want you to tutor her. Take over for me as her English teacher. / Her family's loaded. The gig pays really well. / I'm serious about her... I trust you.	● Hope, strong ● Warmth, weak ● Surprise, weak
6	INT. INTERNET CAFE - DAY Tension leads, at moderate intensity and a fast pace. Ki-Jung forges an enrolment certificate for Ki-Woo at an internet cafe. This is amazing. How come you keep failing the art school exam? / We should hold off on the printing until the place clears out.	● Tension, moderate ● Amusement, weak
7	INT. SEMI-BASEMENT - DAY Warmth leads, at moderate intensity and a slow pace. The family admires the fake certificate, and Ki-Woo justifies the forgery as a future investment. My son, I'm so proud of you. / I don't consider this a crime... I plan on going to this school next year. / I'm just using some of their administrative services in advance.	● Warmth, moderate ● Tension, weak ● Amusement, weak
8	EXT. RICH NEIGHBORHOOD - ROAD - DAY Anxiety leads, at moderate intensity and a slow pace. Ki-Woo nervously walks alone up a deserted road in the wealthy neighbourhood, consulting his phone map. He looks around. Walks faster.	● Anxiety, moderate ● Hope, moderate
9	EXT. MANSION - GATE - DAY Wonder leads, at moderate intensity and a medium pace. Ki-Woo enters the mansion grounds and is awestruck by the magnificent garden. Quite a view, isn't it? / Stunning garden. / The inside is even more stunning.	● Wonder, moderate ● Anxiety, weak
10	INT. MANSION - DAY Amusement leads, at moderate intensity and a medium pace. Ki-Woo is led inside and observes the housekeeper rudely waking the napping lady of the house, who is then told he is handsome. Mun-Kwang claps her hands loudly next to Yon-Kyo's ears. / I don't know, but he's handsome.	● Amusement, moderate ● Wonder, moderate ● Tension, weak

Sc.	Scene	Emotions in the scene
11	INT. MANSION - KITCHEN - DAY Tension leads, at moderate intensity and a medium pace. During his interview, Yon-Kyo insists on observing the lesson and awkwardly tests his English with a poorly pronounced question. Would it be okay if I sat in for today's class? / Yon-Kyo suddenly blurts out a question in English. Her English is terrible.	- Tension, moderate - Amusement, moderate - Empathy, weak
12	INT. MANSION - STAIRCASE - DAY Tension leads, at moderate intensity and a slow pace. Ki-Woo nervously follows Yon-Kyo up the grand staircase, struggling to avert his eyes from her hips. trying his best not look at her conspicuously swaying hips.	- Tension, moderate - Amusement, weak
13	INT. MANSION - DA-HAE'S ROOM - LATE AFTERNOON Surprise leads, at strong intensity and a medium pace. Ki-Woo stuns everyone by grabbing Da-Hae's wrist to check her pulse and delivers a confidence-boosting speech that wins them over. Ki-Woo suddenly snatches Da-Hae's wrist / I'm here to prepare you for the real thing. I'm not here to help you learn. I'm here to help you score. / Yon-Kyo is speechless, either appalled or in awe.	- Surprise, strong - Tension, moderate - Hope, moderate
14	INT. MANSION - KITCHEN - EVENING Amusement leads, at moderate intensity and a medium pace. Ki-Woo receives his generous pay and meets the eccentric young son, Da-Song, while tactfully praising his abstract art. A PLASTIC ARROW flies in and hits Mun-Kwang's shoulder. / Armpit attack! / It's a self-portrait.	- Amusement, moderate - Hope, moderate - Warmth, weak
15	EXT. MANSION - GARDEN - EVENING Hope leads, at moderate intensity and a medium pace. Ki-Woo sets his plan in motion by casually mentioning a fictitious art tutor named Jessica to an intrigued Yon-Kyo. Someone just happened to come to my mind... Jessica. / She's known to have a very unique approach to teaching art. / Would you be interested in meeting her?	- Hope, moderate - Tension, moderate - Amusement, moderate
16	INT. HAIR SALON - DAY Amusement leads, at moderate intensity and a medium pace. The Kim family discusses the gullible Yon-Kyo and begins to scheme with excitement. She tends to trust people rather easily. / A strange excitement appears on their faces.	- Amusement, moderate - Tension, moderate
17	EXT. MANSION - GATE - LATE AFTERNOON Amusement leads, at moderate intensity and a medium pace. Ki-Jung rehearses her fake identity with Ki-Woo, and the siblings sing it together. She sings her 'bio' to the tune of a catchy Korean oldie. / Silly. Ridiculous. But you can sense a real sibling bond.	- Amusement, strong - Warmth, moderate
18	INT. MANSION - KITCHEN - EVENING Tension leads, at moderate intensity and a slow pace. Ki-Jung is interviewed while Da-Hae watches suspiciously, and Ki-Woo heads upstairs for his lesson. Da-Hae... focuses on Ki-Jung, scrutinizing, suspicious. / Ki-Woo gets up and nods to Ki-Jung.	- Tension, moderate - Anxiety, weak
19	INT. MANSION - DA-HAE'S ROOM - EVENING Amusement leads, at moderate intensity and a medium pace. Da-Hae flirts with Ki-Woo. Footsteps interrupt a near-kiss. She's your girlfriend, isn't she? / Suddenly, she grabs Ki-Woo's wrist under the desk... feeling his pulse. / A soft, gentle kiss held through silence until -- They hear FOOTSTEPS.	- Amusement, moderate - Tension, moderate - Warmth, weak
20	INT. MANSION - 2ND FLOOR HALLWAY - EVENING Tension leads, at moderate intensity and a medium pace. Ki-Jung asserts control and sends Yon-Kyo out of the lesson. Yon-Kyo is shocked. I don't allow parents to sit in during lessons. / Yon-Kyo finally backs down, subdued by Ki-Jung's authority.	- Tension, moderate - Surprise, moderate
21	INT. MANSION - KITCHEN - NIGHT Tension leads, at strong intensity and a fast pace. Ki-Jung manipulates Yon-Kyo with a fake art therapy diagnosis and wins more sessions at a higher rate. Dong-Ik arrives. Did something happen to Da-Song when he was in first grade? / Yon-Kyo yelps loudly! She quickly covers her mouth. / I suggest four two-hour sessions a week... art therapy... compensated at a higher rate.	- Tension, strong - Surprise, moderate - Anxiety, moderate

Sc.	Scene	Emotions in the scene
22	INT. DONG-IK'S CAR - DRIVING - NIGHT Tension leads, at moderate intensity and a medium pace. Ki-Jung plants her underwear in the car as a trap for Yun. She slowly reaches under her skirt and starts rolling down her underwear!- / Her eyes twinkle in the dark.	● Tension, moderate ● Surprise, moderate ● Amusement, weak
23	INT. BUFFET RESTAURANT - DAY Amusement leads, at moderate intensity and a medium pace. The Kims celebrate their progress and Ki-Jung's successful manipulation over a buffet meal. I planted a little trap in the Mercedes. / I just googled 'art therapy' and did a little improv, and she just lost her shit.	● Amusement, moderate ● Tension, moderate
24	INT. DONG-IK'S CAR - DRIVING - NIGHT Tension leads, at moderate intensity and a medium pace. Dong-Ik discovers the planted underwear and assumes Yun had sex in the car. He sees a vague WHITE SHAPE... A pair of women's underwear. / Dong-Ik looks disgusted.	● Tension, moderate ● Disgust, moderate
25	INT. MANSION - ENTRANCE - NIGHT Tension leads, at moderate intensity and a medium pace. The Parks decide to fire Yun, unaware that Ki-Jung is eavesdropping on their conversation. It's Yun. That son of a bitch. I found this under the car seat. / Ki-Jung standing on the stairs... listening to the conversation.	● Tension, moderate ● Amusement, moderate
26	EXT. MANSION - GARDEN - NIGHT Tension leads, at moderate intensity and a medium pace. Ki-Jung plants the idea of hiring her father as the new driver, and Yon-Kyo embraces the 'Belt of Trust' concept. My uncle had a driver who was like that. Mr. Kim. / Yon-Kyo: 'Belt of Trust.'	● Tension, moderate ● Amusement, moderate
27	INT. MERCEDES Amusement leads, at moderate intensity and a medium pace. Ki-Tek and Ki-Woo practise driving a Mercedes at a dealership to prepare for the job. Ki-Tek is in the driver seat... tries buckling the seat belt. / Sharing quality father and son time.	● Amusement, moderate ● Warmth, moderate
28	INT. DONG-IK'S COMPANY - CEO OFFICE - DAY Tension leads, at moderate intensity and a slow pace. Ki-Tek waits for his interview with Dong-Ik at the CEO's office. Ki-Tek is sitting in a chair, waiting patiently. / Dong-Ik: Sorry. I'll. Be. Right. With. You.	● Tension, moderate ● Amusement, weak
29	INT. DONG-IK'S CAR - DRIVING - LATE AFTERNOON Amusement leads, at moderate intensity and a medium pace. Ki-Tek impresses Dong-Ik with his driving and a sentimental speech, and gets the job. Every morning, I go on a journey. With a father, a CEO... It's a sort of companionship. / Exquisite corner-work. I can feel your experience.	● Amusement, moderate ● Tension, moderate
30	INT. MANSION - STAIRS - NIGHT Tension leads, at moderate intensity and a slow pace. Ki-Jung asserts dominance over the housekeeper, Mun-Kwang. She SLAPS the wall loudly, shocking Mun-Kwang out of her daydream. / KI-JUNG (V.O.): She's an old fox.	● Tension, moderate ● Amusement, moderate
31	INT. MANSION - DA-HAE'S ROOM - NIGHT Tension leads, at moderate intensity and a slow pace. Ki-Woo's intense stare and his voiceover reveal that Mun-Kwang has been the housekeeper since before the Parks. She is the next obstacle. Ki-Woo stares at her intently as she walks out. / She's been in the house the longest. Longer than the family. / Recommended by the architect Namgoong Hyunja.	● Tension, moderate ● Anxiety, moderate
32	INT. PIZZA TIME - DAY Tension leads, at moderate intensity and a medium pace. The Kims plot to remove Mun-Kwang over pizza, with comic relief from the shop owner, as Ki-Woo hints at Da-Hae's secret. If we want to extract her, we'll need to do some prep work. / Ki-Woo studies the hot sauce. He picks it up and squirts two drops on a blank napkin. / Chung-Sook mouths 'bitch' as the Owner walks away.	● Tension, moderate ● Amusement, moderate ● Hope, weak

Sc.	Scene	Emotions in the scene
33	INT. MANSION - DA-HAE'S ROOM - NIGHT Surprise leads, at moderate intensity and a slow pace. Da-Hae reveals Mun-Kwang's life-threatening peach allergy. The Kims will build a scheme on it. We can't have peaches. It's a forbidden fruit in our house. / The housekeeper has a severe peach allergy. / If she even goes near a peach, she'll turn red and start hyperventilating.	● Surprise, moderate ● Dread, moderate ● Tension, moderate
34	INT. NEIGHBORHOOD STORE - DAY Dread leads, at moderate intensity and a slow pace. Ki-Jung inspects the peach fuzz, and the audience starts to dread how the Kims will weaponise the allergy. Ki-Jung picks up a PEACH from the fruit section. She holds it in the sunlight and carefully examines the soft fuzz. / If she even goes near a peach, she'll turn red and start hyperventilating. Full-on asthma attack.	● Dread, moderate ● Tension, moderate
35	INT. SEMI-BASEMENT - KITCHEN - DAY Tension leads, at strong intensity and a slow pace. Ki-Woo prepares the peach fuzz step by step to unsettling music, and the tension comes with a moral revulsion. Using a sharp razor, Ki-Woo meticulously shaves off the fuzz around the peach. / He deposits the fuzz in a transparent pen cap. / HAUNTING, NERVE-SCRAPING MUSIC plays underneath.	● Tension, strong ● Dread, moderate ● Anxiety, moderate
36	EXT. MANSION - GARDEN - LATE AFTERNOON Tension leads, at strong intensity and a fast pace. Ki-Woo discreetly dusts Mun-Kwang with the peach fuzz, a high-risk move that sets the trap. Ki-Woo takes out his pen as he passes Mun-Kwang. / He opens the cap and gently pours peach fuzz over her shoulders.	● Tension, strong ● Dread, moderate ● Anxiety, moderate
37	EXT. MANSION - ROAD - NIGHT Dread leads, at strong intensity and a slow pace. The audience witnesses the horrific result of the scheme as Mun-Kwang's violent coughing fills the night. He casually walks down the hill as the coughing echoes throughout the neighborhood. / VIOLENT COUGHING from inside. It's Mun-Kwang. / Discordant harmony with the MUSIC.	● Dread, strong ● Anxiety, moderate ● Tension, moderate
38	INT. HOSPITAL - HALLWAY - DAY Tension leads, at moderate intensity and a medium pace. Ki-Tek photographs Mun-Kwang's allergic attack at the hospital as evidence, and the con turns darkly comic. Ki-Tek takes out his phone and snaps a selfie, making sure to include Mun-Kwang in the background. / I was sure I was going to die. ... It's driving me nuts!	● Tension, moderate ● Anxiety, moderate ● Amusement, weak
39	INT. DEPARTMENT STORE - UNDERGROUND GARAGE - DAY Tension leads, at moderate intensity and a medium pace. Ki-Tek feigns innocence as he shows Yon-Kyo the photograph. The tuberculosis lie follows. He shows Yon-Kyo a photo on his phone. ... 'What-- Hey, that's Mun-Kwang!' / I ended up overhearing--	● Tension, moderate ● Anxiety, moderate ● Hope, weak
40	INT. SEMI-BASEMENT - LIVING ROOM - DAY (FLASHBACK) Amusement leads, at moderate intensity and a medium pace. A flashback to the Kims rehearsing the tuberculosis story adds dark humour to the tense con. Ki-Woo: Cut, stop right there. Dad, you're overdoing it. The worrying thing. Tone it down. / Ki-Tek rehearses his 'scene,' holding a piece of paper with his lines.	● Amusement, moderate ● Tension, moderate
41	INT. MERCEDES - DRIVING - DAY Tension leads, at moderate intensity and a slow pace. Ki-Tek builds suspense by pretending to hold back what he overheard, and Yon-Kyo's curiosity grows with the audience's tension. I really didn't mean to. I just happened to overhear. / I don't know if I should say--	● Tension, moderate ● Anxiety, moderate
42	INT. SEMI-BASEMENT - LIVING ROOM - DAY (FLASHBACK) Amusement leads, at moderate intensity and a fast pace. Ki-Woo's dramatic delivery of the false diagnosis in rehearsal mixes humour with the impending deception. Ki-Woo (acting): I heard her say that she was -- diagnosed with tuberculosis!	● Amusement, moderate ● Tension, weak
43	INT. MERCEDES - DRIVING - DAY Tension leads, at strong intensity and a medium pace. Ki-Tek drops the bomb of the fabricated tuberculosis diagnosis, and Yon-Kyo's horrified reaction escalates the con. Yon-Kyo (stunned): Tuberculosis! Are you sure? / Active pulmonary tuberculosis. / She seemed very upset. Like she was angry at herself.	● Tension, strong ● Dread, moderate ● Anxiety, moderate

Sc.	Scene	Emotions in the scene
44	INT. SEMI-BASEMENT - LIVING ROOM - DAY (FLASHBACK) Amusement leads, at moderate intensity and a fast pace. Ki-Woo mimics Yon-Kyo's predictable reaction during rehearsal. The Kims have seen it coming. Ki-Woo (female voice): I didn't even know tuberculosis was still a thing.	● Amusement, moderate ● Tension, weak
45	INT. MERCEDES - DRIVING - DAY Tension leads, at strong intensity and a fast pace. Yon-Kyo's hysterical breakdown shows the lie has worked. For the audience, the Kims' triumph comes mixed with dread of what it will cost. Yon-Kyo: I didn't even know tuberculosis was still a thing. / Korea still has the highest tuberculosis rate among OECD countries. / Yon-Kyo goes into a shrieking fit. 'Stop!'	● Tension, strong ● Dread, strong ● Anxiety, moderate ● Empathy, moderate
46	INT. MANSION - DA-SONG'S ROOM - LATE AFTERNOON Tension leads, at moderate intensity and a medium pace. Ki-Jung receives a text to prepare for the next phase of the plan during Da-Song's art lesson. Ki-Jung's cell phone DINGS. It's a text from Ki-Tek -- 'ETA 3 min. Get ready.'	● Tension, moderate ● Anxiety, moderate
47	INT. MANSION - STAIRS - LATE AFTERNOON Tension leads, at moderate intensity and a fast pace. Ki-Jung descends stairs with peach fuzz on her hand and wipes it on Mun-Kwang in the kitchen. her hand... covered in soft PEACH FUZZ / she casually wipes the peach fuzz on Mun-Kwang's hand	● Tension, moderate ● Dread, moderate
48	INT. MANSION - GARAGE - LATE AFTERNOON Tension leads, at moderate intensity and a medium pace. Coming back from shopping, Yon-Kyo hears violent coughing and is alarmed. She hears VIOLENT COUGHING coming from upstairs.	● Tension, moderate ● Surprise, moderate ● Anxiety, weak
49	INT. MANSION - ENTRANCE - LATE AFTERNOON Tension leads, at strong intensity and a fast pace. Mun-Kwang's violent coughing horrifies Yon-Kyo, while Ki-Tek eyes the discarded napkin. Mun-Kwang coughing like a sick dog / Yon-Kyo is horrified. It's like watching Ebola spread / Ki-Tek just stands there, staring quietly at the discarded napkin	● Tension, strong ● Disgust, moderate ● Anxiety, moderate
50	INT. SEMI-BASEMENT - LIVING ROOM - EVENING (FLASHBACK) Tension leads, at moderate intensity and a medium pace. In flashback, Ki-Woo instructs them to seize the opportunity for the plan's finale. If you find an opportunity -- do it. Just like we practiced. It'll be the cherry on top.	● Tension, moderate ● Hope, moderate
51	INT. MANSION - ENTRANCE - LATE AFTERNOON Tension leads, at strong intensity and a fast pace. Ki-Tek fakes blood on the napkin with hot sauce, and Yon-Kyo panics. Ki-Tek quickly squirts the red sauce on the napkin / A terrified Yon-Kyo watches as Ki-Tek removes the 'bloody' napkin / The MUSIC... comes to a dramatic end	● Tension, strong ● Triumph, moderate ● Dread, moderate
52	INT. MANSION - STAIRS - LATE AFTERNOON Tension leads, at moderate intensity and a medium pace. Ki-Tek receives instructions to meet Yon-Kyo in the sauna secretly. '2nd floor sauna. Make sure she doesn't see you.' / Ki-Tek looks around before quietly treading up the stairs.	● Tension, moderate ● Anxiety, moderate
53	INT. MANSION - SAUNA - LATE AFTERNOON Tension leads, at moderate intensity and a medium pace. In the sauna, Yon-Kyo begs Ki-Tek to keep her secret, and they agree to quietly fire Mun-Kwang. Yon-Kyo: 'He can't find out that I've been keeping that walking lung disease around the kids' / Ki-Tek: 'Don't worry, Mrs. Park.' / Yon-Kyo: 'Did you wash your hands, Mr. Kim?'	● Tension, moderate ● Relief, moderate ● Amusement, weak
54	INT. MANSION - KITCHEN / BACKYARD - LATE EVENING Sadness leads, at moderate intensity and a slow pace. Yon-Kyo tells Mun-Kwang she is dismissed, and Mun-Kwang's expression darkens. Yon-Kyo... calmly explains something to her soon-to-be former housekeeper.- / Mun-Kwang's face gradually turns dark.	● Sadness, moderate ● Tension, moderate ● Empathy, moderate
55	EXT. MANSION - ROAD - LATE EVENING Sadness leads, at moderate intensity and a slow pace. Mun-Kwang walks away from the mansion in devastation, looking back at the gate. Mun-Kwang... Still in disbelief. Devastated. / Her hair dances wildly in the rough wind. / She stops and stares at the firmly closed gate for a long time.	● Sadness, moderate ● Empathy, moderate ● Grief, weak

Sc.	Scene	Emotions in the scene
56	INT. MERCEDES - DRIVING - NIGHT Tension leads, at moderate intensity and a medium pace. During a tense car ride, Ki-Tek subtly pitches a new housekeeper service to Dong-Ik. Dong-Ik: 'She never crossed the line. If there's one thing I hate, it's people who cross the line.' / Ki-Tek hands him 'The Care' card / Dong-Ik: 'Well, then. I guess I'll just give this to Mrs. Park.'	● Tension, moderate ● Amusement, weak ● Anxiety, weak
57	INT. SEMI-BASEMENT - MORNING Amusement leads, at moderate intensity and a fast pace. Ki-Jung impersonates a senior advisor for 'The Care' while her parents admiringly watch. Ki-Jung sounds like a completely different person. Sweet. Welcoming. /- Chung-Sook: 'She could have won an Oscar if she became an actress.'	● Amusement, moderate ● Joy, moderate ● Tension, weak
58	INT. MANSION - KITCHEN - MORNING Amusement leads, at moderate intensity and a medium pace. Yon-Kyo struggles in the kitchen while blindly following Ki-Jung's instructions over the phone. Yon-Kyo... floundering in the kitchen, overloading the dishwasher and sterilizing the 'disease-ridden' pots / KI-JUNG (PHONE): Do you have a pen? I can give you the list of forms	● Amusement, moderate ● Tension, weak
59	EXT. MANSION - BACKYARD - LATE AFTERNOON Triumph leads, at moderate intensity and a slow pace. Chung-Sook, now elegantly disguised, smooth-talks Yon-Kyo as a caregiver candidate amidst an idyllic atmosphere. a WHITE BUTTERFLY flits by / a beautiful ARIA begins to flow	● Triumph, moderate ● Joy, moderate ● Wonder, moderate
60	INT. MANSION - VARIOUS - EVENING Tension leads, at strong intensity and a fast pace. The family's takeover is shown in full. Then Da-Song notices that they all smell the same, and they freeze. STEADICAM SHOT... complete and successful infiltration / Da-Song: Same smell. They smell exactly the same! / Ki-Tek and Chung-Sook freeze.	● Tension, strong ● Dread, moderate ● Joy, weak
61	INT. SEMI-BASEMENT - NIGHT Tension leads, at moderate intensity and a fast pace. A drunk man urinating outside interrupts the family's celebration. A violent, chaotic scuffle follows, and Ki-Jung films it on her phone. The window, which is being rattled by a robust stream of urine. / Ki-Woo appears outside the window and starts swinging the umbrella wildly /- UNSETTLING MUSIC plays over the wild, primal thrashing	● Tension, moderate ● Amusement, moderate ● Disgust, moderate
62	EXT. MANSION - GARDEN - DAY Amusement leads, at weak intensity and a slow pace. Da-Song, playing survivalist, reports the weather from the garden. Da-Song looks up at the sky through a piece of soot-covered glass, an improvised sun-viewer. / He has a bow and axe strapped to his back. / The sky is mostly clear. Some clouds visible, but no rain clouds. Over.	● Amusement, weak
63	INT. MANSION - DINING ROOM Amusement leads, at moderate intensity and a medium pace. The Park family prepares for camping, with Dong-Ik teasing his daughter and Yon-Kyo giving Chung-Sook final instructions. Da-Hae has been infected with a serious case of 'duck lips.' / She looks pissed, over. / Can't I just stay home and study with Kevin?	● Amusement, moderate ● Empathy, weak
64	INT. MANSION - GARAGE - DAY Relief leads, at weak intensity and a medium pace. After the Parks leave, Chung-Sook closes the garage door and is finally alone. Yon-Kyo is sitting in the driver seat, endlessly rattling off instructions- / Chung-Sook grabs her chest like she was shot / Her face gradually immerses in darkness as the shutter goes down.	● Relief, weak ● Amusement, weak
65	INT. MANSION - LIVING ROOM - EVENING Warmth leads, at weak intensity and a slow pace. The Kim family enjoys a peaceful, leisurely afternoon in the empty mansion. Chung-Sook is taking a peaceful nap / Ki-Woo is lying in the grass with the three dogs. Looking at the sky. / It's nice to be able to see the sky from your own home.	● Warmth, weak ● Hope, weak
66	INT. MANSION - 2ND FLOOR BATHROOM - EVENING Warmth leads, at weak intensity and a slow pace. Ki-Woo brings water to Ki-Jung as she relaxes in the bath. Ki-Jung is taking a bubble bath. / Ki-Woo rolls a bottle toward Ki-Jung.	● Warmth, weak

Sc.	Scene	Emotions in the scene
67	INT. MANSION - DA-HAE'S ROOM - EVENING Anxiety leads, at moderate intensity and a slow pace. Ki-Woo secretly reads Da-Hae's diary, one more intrusion into her private life. Ki-Woo unlocks the box and puts in the yellow journal he was reading. / He then takes out ANOTHER YELLOW JOURNAL and opens it. / Pages filled with Da-Hae's small, thoughtful handwriting.	● Anxiety, moderate ● Tension, moderate
68	INT. MANSION - SAUNA - EVENING Warmth leads, at weak intensity and a slow pace. Ki-Tek enjoys the sauna as the sound of rain begins. Ki-Tek sits with a white towel across his lap, sweating it out / He guzzles down a cold bottle of Evian. / The sound of myriad sand grains rolling down the glass turns into -- THE SOUND OF RAIN.	● Warmth, weak
69	INT. MANSION - LIVING ROOM - NIGHT Tension leads, at moderate intensity and a fast pace. A sudden, ominous doorbell interrupts the Kims' drunken celebration. Mun-Kwang is outside. This scene brings amusement where the genre expects tension. The family's drunken celebration has tension underneath, but it plays mainly as broad comedy, and the thriller's pressure lets up for a moment. They sip whiskey and watch rain falling outside the window. / Ki-Jung SLAMS down her glass and yells at her family -- 'SHUT THE FUCK UP!' / The DOORBELL rings loudly throughout the house. They all freeze.	● Tension, moderate ● Dread, moderate ● Amusement, moderate
70	INT. MANSION - ENTRANCE - NIGHT Fear leads, at strong intensity and a slow pace. Mun-Kwang appears at the door, her grotesque appearance and presence creating a menacing threat. Mun-Kwang standing in the rain. She looks grotesque with one eye heavily swollen. / Her face is eerily and intermittently illuminated by the motion-sensor light.	● Fear, strong ● Dread, moderate
71	INT. MANSION - LIVING ROOM - NIGHT Tension leads, at strong intensity and a medium pace. Mun-Kwang enters the house, talking deliriously while the hidden family listens nervously. Mun-Kwang drips water as she walks over to the kitchen. / Ki-Tek, Ki-Woo, and Ki-Jung remain in the dark around the coffee table, listening. / Mun-Kwang continues to drone on deliriously.	● Tension, strong ● Dread, moderate
72	INT. MANSION - KITCHEN - NIGHT Anxiety leads, at moderate intensity and a slow pace. Tension builds as Chung-Sook grows concerned about Mun-Kwang's prolonged absence. CLOSE ON -- A DROP OF WATER precariously dangling from the kitchen faucet. / It's been a while since Mun-Kwang went down... Chung-Sook starts getting worried.	● Anxiety, moderate ● Tension, moderate
73	INT. MANSION - STORAGE BASEMENT - NIGHT Surprise leads, at strong intensity and a medium pace. Chung-Sook discovers Mun-Kwang struggling to open a hidden door to a secret basement. Mun-Kwang levitating horizontally in the air! ... pushing the jar cabinet with her hands. / The cabinet smoothly rolls to the side... to reveal... A DARK STEEL DOOR hidden behind it.	● Surprise, strong ● Tension, moderate ● Dread, moderate
74	INT. MANSION - SECRET ROOM - NIGHT Fear leads, at strong intensity and a fast pace. Mun-Kwang discovers the Kims' con, films them and threatens to send the video to the Parks. A PALE, SEVERELY MALNOURISHED FACE. This is KUN-SAE / Mun-Kwang recording everything on her cell phone. / Mun-Kwang sticks her phone out like a gun	● Fear, strong ● Dread, strong ● Tension, strong
75	INT. MANSION - LIVING ROOM - NIGHT Tension leads, at strong intensity and a fast pace. In a tense standoff Chung-Sook lunges for the phone, and a brawl breaks out among all six people. Ki-Tek and crew are kneeling in the corner with their arms raised. /- Chung-Sook suddenly runs toward the sofa... rams the sofa with her hefty frame / Six bodies desperately intertwined. Twelve hands clawing.	● Tension, strong ● Fear, strong ● Dread, strong
76	EXT. MANSION - NIGHT Tension leads, at strong intensity and a fast pace. Through rain, audience watches a chaotic, surreal brawl inside the mansion. chaotically brawling inside / surreal sight / rain drowns out the sound	● Tension, moderate ● Surprise, moderate ● Amusement, weak
77	INT. MANSION - KITCHEN - NIGHT Tension leads, at moderate intensity and a fast pace. Ki-Jung retrieves a mysterious black bag from the fridge. She grabs a BLACK PLASTIC BAG from inside	● Tension, moderate ● Anxiety, moderate

Sc.	Scene	Emotions in the scene
78	INT. MANSION - LIVING ROOM - NIGHT Tension leads, at strong intensity and a fast pace. The Kims violently subdue Mun-Kwang with peaches, but the ringing phone escalates panic. pours the contents -- A DOZEN OR SO PEACHES -- over Mun-Kwang's head! /- AAAAH!! / The LIVING ROOM PHONE begins to ring.	- Tension, strong - Anxiety, moderate - Surprise, moderate
79	INT. MERCEDES - DRIVING - NIGHT Tension leads, at moderate intensity and a medium pace. Yon-Kyo's phone call reveals the Parks are only eight minutes away, and the clock starts. It was complete hell... Da-Song just refused to leave. / Eight minutes, according to navigation.	- Tension, moderate - Anxiety, moderate - Amusement, moderate
80	INT. MANSION - LIVING ROOM - NIGHT Anxiety leads, at strong intensity and a fast pace. The family scrambles frantically to clean the chaos and hide the captives before the Parks arrive. What the fuck do we do? / Ki-Tek suddenly twists Kun-Sae's arm... manic glow / lightning speed	- Anxiety, strong - Tension, strong - Fear, moderate
81	INT. MANSION - SECRET ROOM - NIGHT Tension leads, at strong intensity and a fast pace. Ki-Tek and Ki-Woo violently shove the captives into the secret room and tie them up. Ki-Tek pushes Kun-Sae down the stairs... rough, scary. / Ki-Woo is still numb. He has no focus in his eyes.	- Tension, strong - Fear, moderate - Dread, moderate
82	INT. MANSION - KITCHEN - NIGHT Anxiety leads, at strong intensity and a fast pace. The Parks arrive; Ki-Woo and Ki-Jung barely hide evidence as Da-Song stalks through. He panics. He sees Da-Hae's yellow journal... and picks it up. / Ki-Jung stops everything and picks up the remaining peaches. She hides under the large coffee table.	- Anxiety, strong - Tension, moderate - Relief, weak
83	INT. MANSION - DA-HAE'S ROOM - NIGHT Anxiety leads, at moderate intensity and a medium pace. Ki-Woo hides under Da-Hae's bed, mere inches from discovery as she collapses above him. He quickly hides under the bed. / the mattress sinks and nearly touches Ki-Woo's nose.	- Anxiety, moderate - Tension, moderate
84	INT. MANSION - SECRET ROOM - NIGHT Tension leads, at strong intensity and a fast pace. Mun-Kwang breaks free and charges up the stairs, and a frantic chase follows. Mun-Kwang suddenly gets up and shoves Ki-Tek to the side. She runs up the stairs.	- Tension, strong - Surprise, moderate - Anxiety, moderate
85	INT. MANSION - KITCHEN - NIGHT Surprise leads, at strong intensity and a fast pace. Chung-Sook kicks Mun-Kwang down the stairs and only just avoids detection as Yon-Kyo enters. POW! -- Kicks Mun-Kwang in the face! / Mun-Kwang tumbles down and slams her head hard... concussion / Yon-Kyo walks into the kitchen, having missed the devastating kick by a mere millisecond.	- Surprise, strong - Tension, strong - Fear, moderate - Relief, moderate
86	INT. MANSION - STORAGE BASEMENT - NIGHT Dread leads, at strong intensity and a medium pace. Ki-Tek discovers Kun-Sae's bizarre ritual of banging light switches and finds Mun-Kwang bleeding. Kun-Sae, arms still tied, banging his head against a series of electrical switches / This is my welcome home ritual. / Ki-Tek's head spins when he sees the blood on his fingertips.	- Dread, strong - Tension, moderate - Surprise, moderate - Disgust, moderate
87	INT. MANSION - ENTRANCE - NIGHT Surprise leads, at strong intensity and a medium pace. The audience realises the blinking lights are Kun-Sae's secret ritual. They were never motion sensors. the lights above him blink one by one, in sequence / The MOTION-SENSOR LIGHTS that we noticed throughout the film weren't motion-sensor lights after all.	- Surprise, strong - Wonder, moderate - Tension, moderate
88	INT. MANSION - SECRET ROOM - NIGHT Dread leads, at moderate intensity and a slow pace. Kun-Sae's deranged song and head-banging intensify the dark, surreal horror. Welcome back, what a hard day you must have had at work / Kun-Sae sings a silly, improvised song as he gleefully bangs the switches with his forehead.	- Dread, moderate - Amusement, moderate - Disgust, moderate

Sc.	Scene	Emotions in the scene
89	INT. MANSION - KITCHEN - NIGHT Dread leads, at strong intensity and a medium pace. Yon-Kyo's story about Da-Song's ghost trauma points straight at the man in the secret basement, and the dread grows. He saw a dark figure looking over his shoulders. A ghost. / When I found him, his eyes were rolled back, and he was foaming at the mouth, shaking uncontrollably / the dark, ambiguous shape drawn in it.	- Dread, strong - Surprise, moderate - Sadness, moderate
90	INT. MANSION - SECRET ROOM - NIGHT Dread leads, at strong intensity and a slow pace. Ki-Tek tapes Kun-Sae's mouth, sees Mun-Kwang's blood, and confronts the couple's desperate, mad reality. Ki-Tek feels like he's in the twilight zone. / Please. You have to let me stay here. / Ki-Tek's head spins when he sees the blood on his fingertips.	- Dread, strong - Tension, moderate - Empathy, moderate - Disgust, moderate
91	INT. MANSION - STORAGE BASEMENT - NIGHT Tension leads, at moderate intensity and a slow pace. Ki-Tek seals the secret room and catches his breath after. shuts the steel door and ties the handle with wires / pushes the cabinet back in place, sealing off the secret doorway / breathing heavily, he looks up at the thin bar of light	- Tension, moderate - Anxiety, moderate
92	INT. MANSION - DA-HAE'S ROOM - NIGHT Tension leads, at moderate intensity and a medium pace. Ki-Woo narrowly avoids discovery under Da-Hae's bed and the family prepares to escape. Ki-Woo's stunned face. He is face to face with JUNIE / Da-Hae bickers down the hall, soon disappearing from our sight / Chung-Sook waving at him from below 'Come down.'	- Tension, moderate - Anxiety, moderate - Relief, moderate
93	INT. MANSION - LIVING ROOM - NIGHT Tension leads, at strong intensity and a medium pace. The Kim family hides under the coffee table as the Parks return, and has to lie still through a humiliating intimate moment inches away. This scene brings amusement where the genre expects tension. The Parks' intimate sofa scene, overheard by the Kims from under the table, plays as cringe comedy and briefly defuses the suspense. Ki-Woo's phone VIBRATES just a few feet from her under the table / Dong-Ik: 'I know that smell. ... it definitely crosses the line.' / Dong-Ik's hand slips inside Yon-Kyo's underwear	- Tension, strong - Anxiety, strong - Disgust, strong - Empathy, moderate
94	INT. MANSION - LIVING ROOM - LATER Tension leads, at strong intensity and a fast pace. The Kims begin their escape but Ki-Tek is caught in a flashlight beam. Chung-Sook sends a text -- / They're passed out / Move out 1 by 1 / Ki-Jung slides out and starts crawling / A STRONG BEAM OF LIGHT suddenly penetrates the living room	- Tension, strong - Anxiety, moderate - Hope, moderate
95	EXT. MANSION - GARDEN - NIGHT Tension leads, at moderate intensity and a medium pace. Da-Song's flashlight disrupts the escape as he tries to wake his parents. Da-Song poking his head out, shining his flashlight / He angrily waves the flashlight, trying to wake them up.	- Tension, moderate - Anxiety, moderate
96	INT. MANSION - LIVING ROOM - NIGHT Tension leads, at strong intensity and a slow pace. Ki-Tek barely avoids detection when Dong-Ik wakes to Da-Song's mayday call. Ki-Tek curls into a tight ball / The T-667 WALKIE-TALKIE on the coffee table crackles to life / Dong-Ik picks up the walkie-talkie... Yon-Kyo and Dong-Ik are too concerned with Da-Song to notice Ki-Tek	- Tension, strong - Anxiety, moderate - Relief, moderate
97	INT. MANSION - GARAGE - NIGHT Anxiety leads, at moderate intensity and a fast pace. The family escapes through the garage door just as it closes. Ki-Tek flips up the door switch... crawl through the narrow opening / Ki-Jung and Ki-Woo hold their breath / Ki-Tek presses the 'down' switch and slips through the crack	- Anxiety, moderate - Tension, moderate
98	EXT. MANSION - ROAD - NIGHT Relief leads, at moderate intensity and a slow pace. The Kims leave the mansion and make their way down the road in the heavy rain. surveillance camera above the gate, the severed wires dangling / Ki-Tek, Ki-Woo, and Ki-Jung sneaking out... walking down the empty road	- Relief, moderate - Anxiety, moderate - Sadness, weak
99	EXT. STREET - NIGHT Sadness leads, at moderate intensity and a slow pace. The family walks dejectedly through the rain, too defeated to seek shelter. trudge silently through the rain / their faces steeped in anguish	- Sadness, moderate - Empathy, moderate - Anxiety, moderate

Sc.	Scene	Emotions in the scene
100	EXT. HILLTOP - NIGHT Anxiety leads, at strong intensity and a medium pace. Ki-Tek tries to calm his children with false reassurance as they shelter from the rain. Ki-Jung: 'What do we do now? What's the goddamn plan?' / Ki-Tek: 'Daddy has a plan.' / UNSETTLING MUSIC creeps in	● Anxiety, strong ● Tension, moderate ● Hope, moderate
101	EXT. KI-TEK'S NEIGHBORHOOD - STREET - NIGHT Sadness leads, at strong intensity and a fast pace. The family discovers their neighbourhood is completely flooded from the storm. A completely flooded alley! / Total pandemonium. Sewage backflows. / Ki-Tek stares in horror	● Sadness, strong ● Grief, moderate ● Surprise, moderate
102	INT. SEMI-BASEMENT - ENTRANCE - NIGHT Grief leads, at strong intensity and a medium pace. Ki-Tek enters his flooded semi-basement and finds his home transformed into an underwater habitat. brown flood water pouring in through the window / Ki-Tek reaches into the dirty water to pick up -- A live KING CRAB / His face fills with despair	● Grief, strong ● Sadness, strong ● Disgust, moderate
103	INT. SEMI-BASEMENT - BATHROOM - NIGHT Disgust leads, at strong intensity and a medium pace. Ki-Jung finds her hidden cigarettes and smokes while standing on the toilet amid rising sewage. toilet spewing shit water like an Icelandic geyser / Ki-Jung lights a cigarette amidst the raging flood / The surging sewage lifts her toilet seat up and down	● Disgust, strong ● Anxiety, moderate ● Surprise, moderate
104	INT. SEMI-BASEMENT - LIVING ROOM - NIGHT Sadness leads, at strong intensity and a slow pace. Ki-Woo recovers the lucky viewing stone from the flood and clings to it as a symbol of hope. Ki-Woo pants heavily as he hugs the rock. It's like he just found a precious treasure. / Over the image of the stone veiled by the hazy, undulating water, DARK MUSIC begins to play.	● Sadness, strong ● Empathy, moderate ● Hope, moderate
105	INT. MANSION - SECRET ROOM - NIGHT Dread leads, at strong intensity and a medium pace. Mun-Kwang's condition worsens as she realises her concussion is life-threatening, and Kun-Sae's desperate cries go unheard. Mun-Kwang throws up into the bowl / Kun-Sae screams through the tape. He wails painfully like a hurt beast. / Mun-Kwang: 'Chung-Sook. She-- That bitch kicked me in the face--'	● Dread, strong ● Sadness, strong ● Empathy, moderate
106	INT. SEMI-BASEMENT - LIVING ROOM - NIGHT Sadness leads, at strong intensity and a slow pace. Ki-Tek silently surveys his flooded semi-basement as the water rises further. water now up to Ki-Tek's chin / looks back at the apartment like a captain taking one last look at his sinking ship / UNNERVING MUSIC continues	● Sadness, strong ● Grief, strong ● Anxiety, moderate
107	INT. MANSION - SECRET ROOM - NIGHT Grief leads, at strong intensity and a fast pace. Kun-Sae desperately beats his head on the switches in grief after Mun-Kwang's death. crazed Kun-Sae banging on the wall switches with his bloody forehead / face is a mask of sweat, blood, snot / Mun-Kwang's lifeless body on the floor behind him	● Grief, strong ● Disgust, strong ● Fear, moderate
108	INT/EXT. MANSION - DA-SONG'S TEEPEE - NIGHT Tension leads, at strong intensity and a medium pace. Da-Song watches the frantic blinking lights and attempts to decode them as Morse code. lights blinking randomly in the front entrance / UNSETTLING MUSIC reaches a crescendo / transcribing them as dots and dashes	● Tension, strong ● Anxiety, moderate ● Fear, moderate
109	INT. SCHOOL GYM - EVACUATION CENTER - EARLY MORNING Anxiety leads, at moderate intensity and a slow pace. Ki-Tek's dark nihilistic plan revelation disturbs Ki-Woo, who clings to the stone. If you don't have a plan, you can't fail. / Ki-Woo is scared. He's never seen his father like this. / It wants to be with me. It keeps following me.	● Anxiety, moderate ● Sadness, moderate ● Fear, moderate
110	INT. MANSION - LIVING ROOM - MORNING Relief leads, at weak intensity and a slow pace. Morning light reveals a calm, picturesque scene as Dong-Ik wakes on the sofa. Sunlight fills the living room / Yon-Kyo walks up to the window and looks up at the marvelous sky / Dong-Ik slowly rises from the sofa behind her	● Relief, weak ● Warmth, weak

Sc.	Scene	Emotions in the scene
111	EXT. MANSION - GARDEN - MORNING Warmth leads, at weak intensity and a slow pace. Dong-Ik checks on his sleeping son and signals reassurance to Yon-Kyo. Da-Song is finally asleep after the long and eventful night / Dong-Ik smiles and gives the okay sign / raindrop-covered teepee	● Warmth, moderate ● Relief, weak
112	INT. MANSION - DRESSING ROOM - MORNING Amusement leads, at weak intensity and a medium pace. Yon-Kyo eagerly invites Jessica to a surprise party, unaware of the real situation. Sorry to call you so early on a Sunday. Are you free for lunch today? / You know I'm an excellent chef, right? / Yon-Kyo lays down a barrage before abruptly hanging up	● Amusement, moderate ● Tension, weak
113	INT. SCHOOL GYM - MORNING Empathy leads, at weak intensity and a slow pace. Ki-Jung, exhausted among evacuees, takes Yon-Kyo's party invitation. A groggy Ki-Jung answers the phone / rows of people sleeping behind her / You're having a birthday party?	● Empathy, moderate ● Tension, weak
114	INT. MANSION - DRESSING ROOM - MORNING Amusement leads, at weak intensity and a medium pace. Yon-Kyo plans the party with gusto while Da-Hae invites Kevin, and Dong-Ik retreats to rest. Da-Hae, ecstatic, runs to her room / Dong-Ik gives her a thumbs up with his eyes closed / Yon-Kyo lays down a barrage before abruptly hanging up	● Amusement, moderate ● Anxiety, weak
115	INT. SCHOOL GYM - MORNING Anxiety leads, at moderate intensity and a medium pace. The family scrounges for suitable clothing among donations, while Ki-Woo notices Da-Hae's calls. Evacuees surround a pile of SECOND-HAND CLOTHES, looking for something salvageable / Ki-Jung looks frustrated / Ki-Tek, who is also frantically digging through the pile with bloodshot eyes	● Anxiety, moderate ● Empathy, moderate ● Sadness, weak
116	INT. MANSION - KITCHEN / LIVING ROOM - MORNING Empathy leads, at moderate intensity and a medium pace. An exhausted Chung-Sook endures Yon-Kyo's elaborate party setup instructions. Her eyes are red. She hasn't slept at all. / Chung-Sook's face says, 'How the fuck should I know.' She quickly hides her expression. / Crane Formation! ... The formation that General Yi Soon Shin famously used	● Empathy, moderate ● Tension, weak ● Amusement, weak
117	INT. MANSION - STORAGE BASEMENT - MORNING Tension leads, at moderate intensity and a slow pace. In the basement, Chung-Sook is unnerved by the hidden secret door where Mun-Kwang and Kun-Sae are. A chilling silence envelops the room / She can almost hear Mun-Kwang and Kun-Sae's breathing coming from the other side / stares at the cabinet for a long time	● Tension, strong ● Dread, moderate ● Fear, moderate
118	INT. ORGANIC FOOD STORE - MORNING Tension leads, at moderate intensity and a medium pace. Ki-Tek endures Yon-Kyo's excessive party preparations while growing increasingly tense. Yon-Kyo's shrill laughter puts Ki-Tek on edge / He squints his bloodshot eyes / Ki-Tek follows Yon-Kyo out with huge bags of fruits and vegetables	● Tension, moderate ● Anger, weak ● Amusement, weak
119	INT. WINE SHOP - MORNING Tension leads, at moderate intensity and a medium pace. Ki-Tek's resentment simmers as he is burdened with heavy baskets while Yon-Kyo shops for wine. Ki-Tek's face grows dark as he follows Yon-Kyo with the heavy basket / fancy vintage wines / Yon-Kyo's shrill laughter	● Tension, moderate ● Anger, moderate
120	EXT. MANSION - GARDEN - MORNING Tension leads, at moderate intensity and a slow pace. Chung-Sook struggles with heavy tables while Dong-Ik casually checks on his son. Chung-Sook is setting up the tables... sweating and grunting / A pajama-clad Dong-Ik walking toward the tent. He smiles awkwardly / Dong-Ik scratches his belly as he returns to the house	● Tension, moderate ● Empathy, moderate
121	INT. MERCEDES - DRIVING - MORNING Tension leads, at weak intensity and a medium pace. Yon-Kyo's cheerful phone call is undercut by her reaction to Ki-Tek's smell. Ki-Tek's scent must have drifted her way. / Yon-Kyo rolls down the window slightly. / It bothers him.	● Tension, moderate ● Disgust, weak

Sc.	Scene	Emotions in the scene
122	EXT. MANSION - GARDEN - DAY Joy leads, at moderate intensity and a medium pace. The garden party is in full swing with guests enjoying themselves in the sunshine. The sun shines brightly on the garden. / People are having a good time. / Some of the Guests have already finished the bottles of wine.	● Joy, moderate ● Tension, weak
123	INT. MANSION - DA-HAE'S ROOM - DAY Tension leads, at moderate intensity and a slow pace. Ki-Woo, more alienated than ever, takes out the viewing stone and reveals his plan. Da-Hae does not understand. Do I look like I belong here? / Not there. Further down. / With a grim face, Ki-Woo removes the suiseki from his bag.	● Tension, moderate ● Anxiety, moderate ● Longing, moderate
124	EXT. MANSION - GARDEN - DAY Tension leads, at moderate intensity and a medium pace. Dong-Ik dresses Ki-Tek in a Native American costume, and class resentment surfaces in their tense exchange. Then just think of this as part of the job. / I think you went over the line. / Ki-Tek doesn't hide the sarcasm, and Dong-Ik notices.	● Tension, moderate ● Anger, moderate ● Disgust, weak
125	INT. MANSION - KITCHEN Tension leads, at moderate intensity and a medium pace. Ki-Jung prepares to negotiate with the basement couple but is pulled away by Yon-Kyo as Ki-Woo slips downstairs. Shouldn't we try to talk to them? / Ki-Jung slowly puts the platter down behind her. / Ki-Woo quietly walking down the stairs, out of focus in the background.	● Tension, moderate ● Anxiety, moderate ● Dread, moderate
126	INT. MANSION - STORAGE BASEMENT - DAY Dread leads, at moderate intensity and a slow pace. Ki-Woo opens the secret door and descends into darkness with only his phone light. He unties the tightly wrapped wires and opens the door. / He walks down one step at a time. / holding up his cell phone flashlight.	● Dread, moderate ● Tension, moderate
127	INT. MANSION - SECRET ROOM - DAY Fear leads, at strong intensity and a fast pace. Ki-Woo attempts to kill Mun-Kwang but is ambushed by Kun-Sae, who strangles him and smashes his head with the stone. Kun-Sae quickly wraps the noose around Ki-Woo's neck and tightens it! / He raises the stone high and brings it down on Ki-Woo's head! / We hear a horrifying crunch.	● Fear, strong ● Tension, strong ● Dread, strong
128	EXT. MANSION - GARDEN - DAY Tension leads, at moderate intensity and a medium pace. The party continues obliviously as an opera singer performs and Yon-Kyo lights the birthday cake candles. We hear applause. / One of the Party Guests, an OPERA SINGER, starts singing an aria. / Yon-Kyo lights the candles.	● Tension, moderate ● Dread, moderate
129	INT. MANSION - STORAGE BASEMENT - DAY Fear leads, at strong intensity and a slow pace. Kun-Sae drinks plum extract, then smashes Ki-Woo's head again as blood pools on the floor. Blood from his forehead has dried into a frightening red mask. / Kun-Sae picks up the viewing stone from the floor and slams Ki-Woo's head again! / Blood is slowly pooling around Ki-Woo's head.	● Fear, strong ● Disgust, moderate ● Dread, moderate
130	INT. MANSION - KITCHEN - DAY Dread leads, at strong intensity and a fast pace. Kun-Sae emerges into the bright kitchen, grabs a knife, and heads toward the garden as Da-Hae searches for Ki-Woo. His ghostly, blood-smeared mask against the pure white kitchen. / Kun-Sae picks up a large kitchen knife from the sink. / walks toward the garden.	● Dread, strong ● Fear, strong
131	EXT. MANSION - GARDEN - DAY Fear leads, at strong intensity and a fast pace. Kun-Sae stabs Ki-Jung, and in the bloody chaos that follows Ki-Tek murders Dong-Ik with an axe and flees. The knife plunges into her chest. / Ki-Tek swings the axe and plants it right between Dong-Ik's neck and shoulder! / He smells something and frowns. It's Kun-Sae's body odor. He holds his nose at the awful smell.	● Fear, strong ● Tension, strong ● Anger, strong ● Grief, strong
132	INT. DARK VOID Sadness leads, at moderate intensity and a slow pace. Ki-Woo wakes in a hospital bed a month later, bandaged and disoriented, as a detective reads him his rights. Ki-Woo lying on the bed, his head heavily bandaged. / He flashes a languid smile, his eyes droopy. / Everything seems like a dream to Ki-Woo.	● Sadness, moderate ● Relief, weak ● Surprise, weak

Sc.	Scene	Emotions in the scene
133	INT. PRISON HOSPITAL WARD - HALLWAY - DAY Sadness leads, at moderate intensity and a slow pace. Ki-Woo laughs uncontrollably upon learning Ki-Jung died from blood loss, a side effect of his brain surgery. Maybe that's why I laughed when I heard that Ki-Jung died. / Ki-Woo chuckles and grabs his stomach. / The GUARDS look at him strangely.	- Sadness, moderate - Grief, moderate - Surprise, moderate
134	INT. COURT - DAY Relief leads, at moderate intensity and a medium pace. Ki-Woo and Chung-Sook receive probation instead of prison time, and Ki-Woo can't stop giggling. walked away with probation. / Ki-Woo can't stop giggling. / Chung-Sook and his LAWYER give him a look.	- Relief, moderate - Sadness, weak - Surprise, weak
135	INT. BUS - DRIVING - DAY Sadness leads, at moderate intensity and a slow pace. Chung-Sook and Ki-Woo ride a bus away from the city, looking out at the sunny view with hollow calm. Chung-Sook and Ki-Woo bounce in their seats. / They look out at the sunny view. / Same when I saw Ki-Jung again for the first time since the incident.	- Sadness, moderate - Longing, weak - Relief, weak
136	INT. CINERARIUM - DAY Sadness leads, at strong intensity and a slow pace. Ki-Woo visits his sister's urn, smiling at her picture while his mother weeps beside him. Chung-Sook is sobbing / Ki-Jung's picture... brighter, happier in it. More innocent. / Ki-Woo (V.O.) I laughed then too.	- Sadness, strong - Grief, strong - Empathy, moderate
137	INT. SEMI-BASEMENT - KI-JUNG'S ROOM - DAY Tension leads, at moderate intensity and a slow pace. Ki-Woo watches news reports about the still-unsolved case while his mother scrubs away the mud stains in Ki-Jung's room. The murders, which had no apparent motive... confounded the police / police continue searching for leads / Chung-Sook is on the floor scrubbing the remaining mud stains	- Tension, moderate - Anxiety, moderate - Sadness, moderate
138	EXT. RESIDENTIAL NEIGHBORHOOD - ALLEY - DAY Amusement leads, at moderate intensity and a medium pace. Ki-Woo is tailed by a clumsy detective who falls, and Ki-Woo feels sorry for him. the Detective from the hospital following him / twists his ankle and falls down the steps / Ki-Woo sees the Detective fall. He feels bad for the guy.	- Amusement, moderate - Empathy, moderate - Anxiety, weak
139	EXT. HILL - LATE AFTERNOON Hope leads, at strong intensity and a medium pace. Ki-Woo uses a telescope to spy on the mansion and notices a pattern of blinking lights that might be Morse code. I did have a strong feeling about where you might be / the 'MOTION-SENSOR' LIGHTS in the entrance start blinking / Dash. Dot. Dash-dash--	- Hope, strong - Tension, moderate - Wonder, moderate
140	INT. SUBWAY CAR - MOVING - NIGHT Hope leads, at strong intensity and a fast pace. On the subway, Ki-Woo decodes the blinking lights into a message that begins with 'Dear Son.' He uses a permanent marker to transcribe the dots and dashes / Dots and dashes soon become words -- 'Dear Son...' / Ki-Woo opens a MORSE CODE CHART... starts deciphering	- Hope, strong - Tension, moderate - Surprise, moderate
141	INT. MANSION - SECRET ROOM - NIGHT Sadness leads, at strong intensity and a slow pace. In the secret room, a gaunt Ki-Tek writes to his son about his grief for Ki-Jung. Ki-Tek looks thinner and has grown a full beard / I cry often when I think of Ki-Jung / I still can't believe what happened that day. It almost feels like a dream.	- Sadness, strong - Grief, strong - Empathy, moderate - Relief, moderate
142	EXT. MANSION - GARDEN - DAY (KI-TEK'S FLASHBACK) Dread leads, at strong intensity and a fast pace. Ki-Tek flashes back to the chaotic murder scene, still in disbelief. Blood spurting from Ki-Jung's chest... / the axe silently coming down on Dong-Ik's shoulder / People screaming, running away	- Dread, strong - Tension, strong - Sadness, moderate
143	EXT. MANSION - GATE - DAY (KI-TEK'S FLASHBACK) Tension leads, at strong intensity and a slow pace. Ki-Tek escapes into the garage as chaos erupts around the mansion. SLOW MOTION of Ki-Tek running down the stairs / Only the nonfunctional surveillance camera looks down at Ki-Tek as he slips through the door. / A few Party Guests roam the street in panic, but they're too stricken with terror to notice.	- Tension, strong - Anxiety, strong

Sc.	Scene	Emotions in the scene
144	INT. MANSION - LIVING ROOM - DAY (KI-TEK'S FLASHBACK) Tension leads, at strong intensity and a medium pace. Ki-Tek slips through the empty living room and descends into the basement. holding his shoes in his hands / quickly crosses to the kitchen and rushes down to the storage basement / Ki-Tek pokes his head out from the garage stairs and looks inside the living room. It's empty.	● Tension, strong ● Anxiety, moderate
145	INT. MANSION - STORAGE BASEMENT - DAY (KI-TEK'S FLASHBACK) Tension leads, at strong intensity and a medium pace. Ki-Tek grabs supplies and seals himself inside the secret bunker. He takes care to avoid the blood and plum extract / He pushes the jar cabinet... opens the steel door / As he turns the crank handle and seals himself inside the darkness -- FADE TO BLACK.	● Tension, strong ● Dread, moderate ● Relief, moderate
146	INT. MANSION - VARIOUS - NIGHT Dread leads, at strong intensity and a slow pace. Ki-Tek lives in the empty mansion, sharing the secret room with Mun-Kwang's corpse. Mun-Kwang is curled up next to the toilet / he stares across the room where, in the darkness -- MUN-KWANG is curled up / He eats one tiny piece at a time	● Dread, strong ● Disgust, moderate ● Sadness, moderate
147	EXT. MANSION - GARDEN - NIGHT Sadness leads, at moderate intensity and a slow pace. Ki-Tek buries Mun-Kwang in the garden and finds a moment of peace under the stars. Mun-Kwang's hefty body is thrown into a dirt hole / Ki-Tek panting at the mouth of the hole / Tree burials are all the rage these days, so I guess no one can say I didn't give her a proper farewell.	● Sadness, moderate ● Relief, moderate ● Amusement, weak
148	INT. MANSION - SECRET ROOM - DAY Tension leads, at strong intensity and a medium pace. Ki-Tek hears a German family touring the house and realises it has been sold. He hears lively chatter on the other side. Someone's come to see the house. They speak German. / The real estate agents were smarter than I thought. They somehow managed to sell the house / Ki-Tek is sitting with his eyes closed in front of Dong-Ik's picture... Head bowed. Penitent.	● Tension, strong ● Surprise, moderate
149	INT. MANSION - KITCHEN - EARLY MORNING Tension leads, at strong intensity and a slow pace. Ki-Tek scavenges food from the fridge, terrified of being caught, and is startled by his own ghostly reflection. I risk my life every night for the tiny window of opportunity / Ki-Tek nearly jumps out of his skin. He quickly turns only to realize -- It was his own reflection / He stares at the pale ghost for a long moment.	● Tension, strong ● Anxiety, strong ● Dread, moderate
150	INT. MANSION - SECRET ROOM Sadness leads, at strong intensity and a slow pace. Ki-Tek, now a hollow shell, sends his Morse code message to his son by flicking the light switches. his dull, soulless eyes / When you're in here, you lose your sense of reality / Take care, Son.	● Sadness, strong ● Dread, strong ● Hope, moderate
151	EXT. KI-WOO'S NEIGHBORHOOD - ALLEY - EARLY MORNING Joy leads, at strong intensity and a fast pace. Ki-Woo races home, exhilarated, ready to write his plan. chest bursting with excitement / runs as fast as he can / breath creates a trail of mist	● Joy, strong ● Hope, strong
152	INT. SEMI-BASEMENT - LIVING ROOM - EARLY MORNING Hope leads, at strong intensity and a fast pace. Out of breath, Ki-Woo seizes a scrap of paper and writes with desperate hope, accompanied by tender music. writes furiously / Sentimental music begins / doesn't even bother to take his coat off	● Hope, strong ● Warmth, moderate ● Tension, weak
153	INT. SEMI-BASEMENT - EARLY MORNING Hope leads, at moderate intensity and a slow pace. Sleeping peacefully, Ki-Woo holds the letter, his voice-over beginning the hopeful message to his father. looks happy / tightly held in his hand is the letter / eyelids flutter lightly	● Hope, strong ● Warmth, moderate ● Longing, moderate
154	EXT. STREAM - DAY Longing leads, at moderate intensity and a slow pace. A flashback reveals the viewing stone's pristine origin, as Ki-Woo's voice-over speaks of a long-term plan. VIEWING STONE was first discovered / pair of hands pick up the rock from a beautiful, pristine stream	● Longing, moderate ● Hope, moderate ● Sadness, weak

Sc.	Scene	Emotions in the scene
155	EXT. RICH NEIGHBORHOOD - DAY Hope leads, at moderate intensity and a medium pace. An imagined, older Ki-Woo strides through the rich neighbourhood, voicing his ambition to be wealthy. older. Dressed in a nice suit / walks up the hill of the wealthy neighborhood / I'm going to make a lot of money	● Hope, moderate ● Longing, moderate ● Sadness, moderate
156	EXT. MANSION GATE - DAY Hope leads, at moderate intensity and a medium pace. Ki-Woo arrives at the mansion with agents, outlining his step-by-step plan to buy the house. walks up to the gate with a few REAL ESTATE AGENTS / First I'll need to go to college / ultimately, I want to get rich	● Hope, strong ● Longing, moderate ● Tension, weak
157	EXT. MANSION - GARDEN - DAY Joy leads, at strong intensity and a medium pace. In a sunlit fantasy, Ki-Woo reunites with his father in the mansion garden, as music swells triumphantly. buckets of sunlight wash away years of darkness / emotional reunion /- SENTIMENTAL MUSIC swells into a climax	● Joy, strong ● Hope, strong ● Warmth, strong ● Triumph, strong
158	EXT. HILL - LATE EVENING Grief leads, at strong intensity and a slow pace. Back in reality, Ki-Woo tearfully admits the impossibility of his plan, as hope fades into cold grief. I have no idea how to get this letter to you / eyes brim with tears / nose is bright red from the cold	● Grief, strong ● Sadness, strong ● Longing, strong ● Hope, weak

Theory and terms

Audience emotion: What the reader or viewer feels during a scene, as distinct from what the characters feel. A calm scene can make the audience feel dread.

Emotion mixture: A scene rarely carries one emotion. The report reads each scene as a blend and names the emotions that lead it.

Genre fingerprint: The genre implied by the script's emotional palette, which may differ from the genre on the title page.

Genre drift: A scene whose dominant emotion contradicts the established genre contract, such as a comedy beat inside a slow-burn horror.

Further reading

Plutchik, R. (1980) *Emotion: A Psychoevolutionary Synthesis*

Hasson et al. (2008) *Neurocinematics: The Neuroscience of Film*

02 | Murray Smith | Interpretive

Structure of Sympathy

Is my protagonist compelling? Is the audience rooting for the people I want them to root for?

The audience roots for all five, none of them strongly

Murray Smith's three levels of engagement. Recognition: the audience can pick the character out and remember them. Alignment: we follow the story at their side and get into their head. Allegiance: we are on their side. Each level is the model's estimate, given as a band.

Character	Recognition	Alignment	Knowledge
Ki-Woo Main point of view	Strong	Strong	Knows what we know
Ki-Tek	Strong	Moderate	Knows what we know
Ki-Jung	Strong	Moderate	Knows what we know
Chung-Sook	Strong	Moderate	Knows what we know
Yon-Kyo	Moderate	Moderate	Knows less than us

Allegiance is the same for all five: Moderate

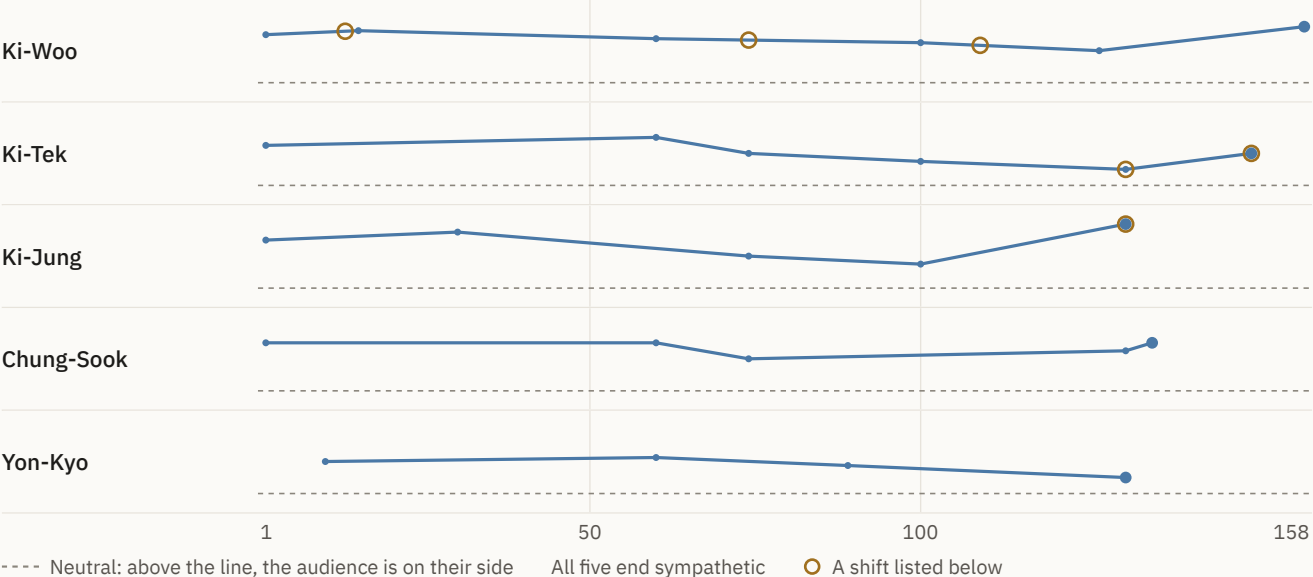
Ki-Woo has the strongest presence of the five and is the main point of view. After his brain injury the voice-over keeps him close, but what he feels gets harder to read, and alignment passes to Ki-Tek and his life underground.

Sc. 131, 74

Ki-Tek's murder of Dong-Ik in scene 131 is the most violent turn in the film, yet his allegiance line dips only slightly there; it falls further at scene 74, when the secret room is exposed. The film keeps him pitiable.

Ki-Jung gains the most sympathy by the end; Yon-Kyo loses the most

Allegiance by scene, 1–158



Sc. 13

Ki-Woo: sympathy rises as he cleverly secures the tutoring job and kisses Da-Hae.

Sc. 74

Ki-Woo: sympathy slips when the secret room is exposed and the family's scam is revealed.

Sc. 109

Ki-Woo: the audience stays with him as he despairs in the evacuation centre and clings to the viewing stone.

Sc. 131	Ki-Jung: sympathy spikes when she is stabbed and dies in the garden.
Sc. 131	Ki-Tek: sympathy dips only slightly after he murders Dong-Ik with the axe.
Sc. 150	Ki-Tek: sympathy recovers slightly as he sends Morse code letters and mourns Ki-Jung.

Ki-Woo is seen from the inside, Yon-Kyo only from the outside

Ki-Woo

Ki-Woo knows what the audience knows. Sympathy holds, apart from a dip at scene 127, and ends sympathetic.

Presence **■■■ Strong** Point of view **■■■ Strong** Inner life **■■■ Strong**

Recognition. Resourceful Wi-Fi hunter in the opening, immediately memorable. Charismatic impostor as tutor 'Kevin' with a pulse-taking technique. Carries the viewing stone as a symbolic gift and clings to it even after the flood.

Alignment. POV through his eyes in many scenes. Voice-over reveals his plans and inner thoughts. We witness his despair in the flood and evacuation centre.

Allegiance. Rootable underdog striving for family's survival. His romance with Da-Hae adds charm and humanity. His violent attempt on Mun-Kwang is a dark turn that tests allegiance.

Six moral cues that shape how we judge Ki-Woo

- Helps father with scams out of loyalty to his family.
- Defends family from the drunk man urinating on their window.
- Feels guilt and cannot bring himself to kill Mun-Kwang.
- Tries to rescue father by deciphering Morse code and making a plan.
- Cares for his sister Ki-Jung and grieves her death.
- Shows remorse and a desire to make things right after brain injury.

Ki-Tek

Ki-Tek knows what the audience knows. Sympathy holds, apart from a dip at scene 131, and ends sympathetic.

Presence **■■■ Strong** Point of view **■■■ Moderate** Inner life **■■■ Moderate**

Recognition. Marked by the 'smell' of poverty, which keeps coming back. His fake dignified speeches as a 'career driver'. The axe murder reveals his breaking point and is the film's most shocking image.

Alignment. We see his actions and humiliation but less inner thought. His rehearsals for the scams are shown, which gives partial access. Limited internal monologue; his rage is observed from outside.

Allegiance. We root for his family's success despite his flaws. His murder of Dong-Ik is shocking but rooted in accumulated humiliation. His final Morse code letters show enduring love and remorse.

Six moral cues that shape how we judge Ki-Tek

- Provides for his family despite repeated business failures.
- Protects his children during the chaos in the secret room.
- Shows remorse after killing Dong-Ik and flees in horror.
- Tries to give Mun-Kwang a proper tree burial.
- Endures humiliation with a smile to keep his job.
- Risked his own safety to save Ki-Jung and stop Kun-Sae.

Ki-Jung

Ki-Jung knows what the audience knows. Sympathy rises, despite a dip at scene 100, and ends sympathetic.

Presence **■■■ Moderate** Point of view **■■■ Moderate** Inner life **■■■ Moderate**

Recognition. Forges Ki-Woo's enrolment certificate in Photoshop. Poses as 'Jessica' art therapist, a completely transformed persona. Sings her fake bio with Ki-Woo, and the sibling bond in it is real.

Alignment. Her schemes are shown step by step, so we can follow how she thinks. Her cold demeanour hides vulnerability, seen in her outburst. We watch her death in slow motion.

Allegiance. Admired for her ingenuity and cool head under pressure. Her outburst 'Fuck rich people!' reveals deep pain and class resentment. Her stabbing draws the strongest sympathy in the film.

Five moral cues that shape how we judge Ki-Jung

- Helps brother get the tutoring job with her forgery skills.
- Protects Da-Song's trauma in art therapy, even if fabricated.
- Stands up to her parents about obsessing over rich people.
- Tries to reason with Mun-Kwang to avoid violence.
- Sacrifices herself by running toward Kun-Sae with the cake.

Chung-Sook

Chung-Sook knows what the audience knows. Sympathy holds, apart from a dip at scene 74, and ends sympathetic.

Presence ■■■ Moderate Point of view ■■■ Moderate Inner life ■■■ Moderate

Recognition. Former shot-putter, and that strength comes back into play later. Takes charge as housekeeper, mimicking the rich family's habits. Kicks Mun-Kwang down the stairs, a shocking and memorable act.

Alignment. We see her actions as housekeeper and mother. Her frustration with Ki-Tek is clear but only touched on. She fights Kun-Sae to the death, and we stay with her through it.

Allegiance. Rootable as a tough mother protecting her family. Her kick of Mun-Kwang is violent, but defensive in the chaos. She survives probation, still caring for her brain-damaged son.

Six moral cues that shape how we judge Chung-Sook

- Works hard folding pizza boxes to support the family.
- Stands up to the Pizza Shop Owner over unfair pay cuts.
- Tries to feed Mun-Kwang and Kun-Sae before the fight escalates.
- Defends Ki-Jung from Kun-Sae by stabbing him with a skewer.
- Kills Kun-Sae in self-defence to save her family.
- Cares for the brain-damaged Ki-Woo and visits Ki-Jung's urn.

Yon-Kyo

Yon-Kyo knows less than the audience. Sympathy falls but still ends sympathetic.

Presence ■■■ Moderate Point of view ■■■ Weak Inner life ■■■ Weak

Recognition. Gullible rich wife who immediately trusts 'Kevin'. Obsessed with her 'Belt of Trust' idea. Panics over Da-Song's trauma; underneath, she is fragile.

Alignment. We see her from the Kims' perspective, often as an object of mockery. She never sees the scams, and that blindness is the dramatic irony. Her sexual encounter with Dong-Ik is overheard, not seen from her POV.

Allegiance. She is a victim of the Kims' deception, but her naivety undercuts sympathy. Her fear for Da-Song is a mother's fear, and it makes her human. Lack of awareness makes her less sympathetic than the struggling Kims.

Six moral cues that shape how we judge Yon-Kyo

- Loves her children and tries to protect Da-Song.
- Generous to tutors, paying above the previous rate.
- Tries to understand Da-Song's trauma through art therapy.
- Kind to her housekeeper Mun-Kwang initially.
- Panics but is not malicious in her demands.
- Vulnerable and shattered after her husband's murder.

For the next draft

Through Act Three the audience watches Ki-Tek's fall from outside, with little access to what he thinks, so the axe murder in scene 131 arrives as a shock rather than a decision. Do you want the audience to see the decision forming?

Yon-Kyo never learns she was deceived, and her allegiance line sinks to its lowest in scene 131, the scene in which her husband is killed. Do you want the audience to feel for her at that moment?

Theory and terms

Recognition: How distinctly a character registers as an individuated person, with memorable traits and clear wants.

Alignment: How much the narration attaches us to a character: time spent with them and access to what they know and feel.

Allegiance: The audience's moral rooting: sympathy earned (or lost) through what the character does.

Knowledge position: Whether the audience knows the same as the character (aligned), more (superior, which gives suspense), or less (inferior, which gives mystery).

Further reading

[Murray Smith - Engaging Characters: Fiction, Emotion, and the Cinema \(2nd ed.\)](#)

[Cohen \(2001\) Defining Identification: Audiences and Media Characters](#)

03 | Graph theory | Structural

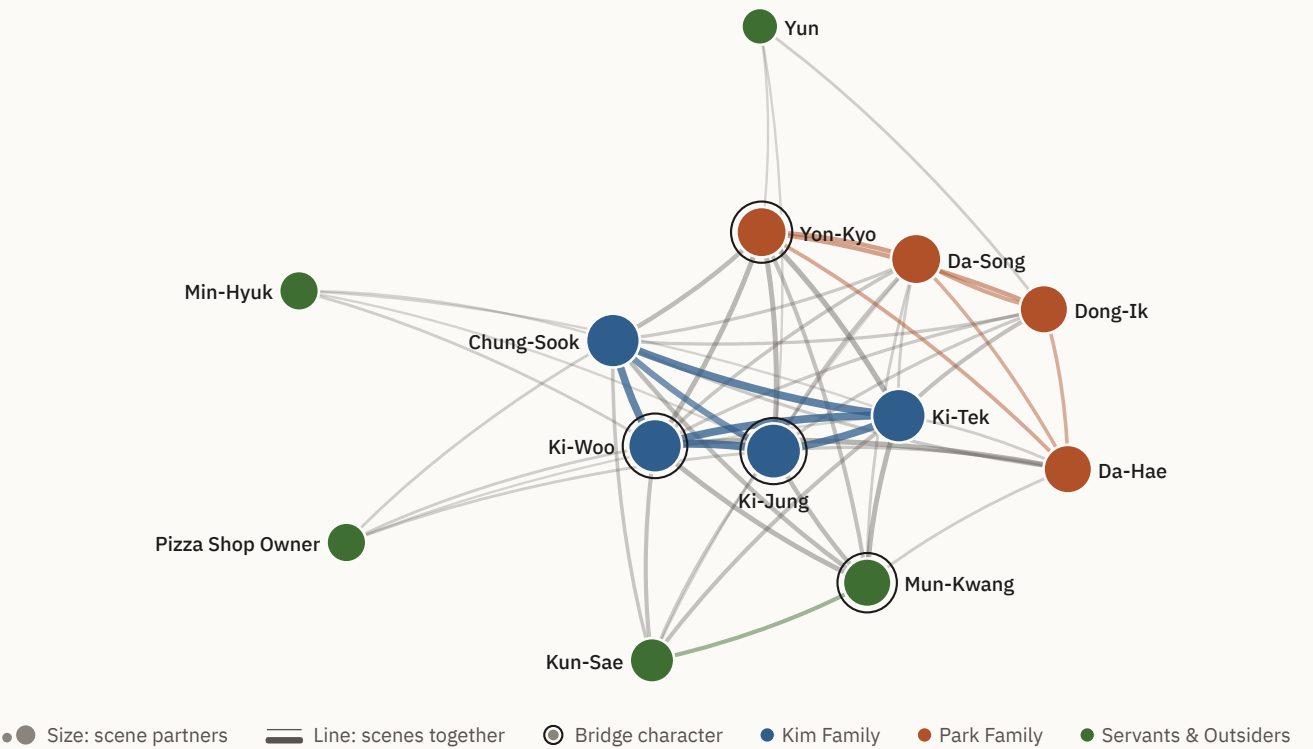
Character Topology

Which characters hold my story together, and who is drifting at the edge of it?

An ensemble: 13 characters share the story

52 of the 78 possible pairs share at least one scene.

Cast map



Ki-Woo and Ki-Jung are the main bridges between the Kim and Park clusters. His romance with Da-Hae and her art therapy with Da-Song are how the Kims first get in.

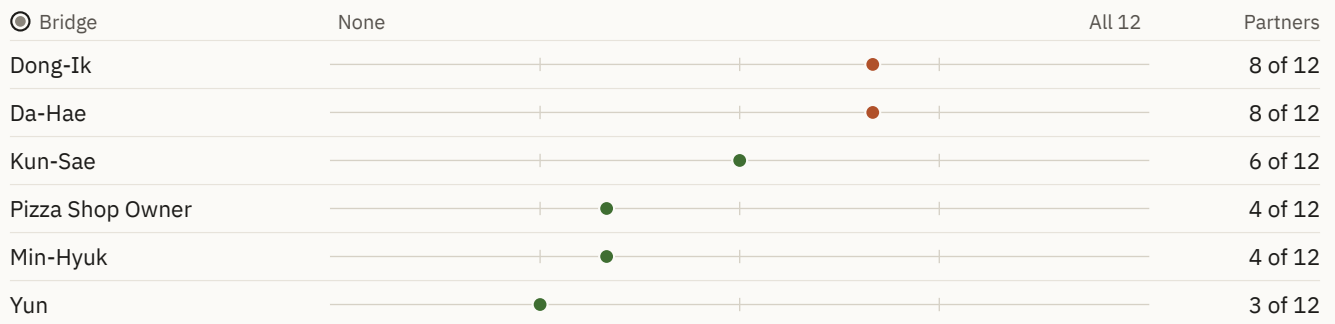
Mun-Kwang is the hidden bridge to the underground. Her removal exposes the secret room and sets off the collapse of both families.

The network is dense inside each family and hangs on four bridges between them: Ki-Woo, Yon-Kyo, Ki-Jung and Mun-Kwang. Threaten one and the balance goes.

Ki-Jung shares scenes with all twelve others

Placed by how many of the other twelve characters each one shares a scene with.

Bridge	None				All 12	Partners
Ki-Jung						12 of 12
Ki-Woo						11 of 12
Ki-Tek						11 of 12
Chung-Sook						11 of 12
Yon-Kyo						9 of 12
Da-Song						9 of 12
Mun-Kwang						8 of 12



Three groups, joined by four bridge characters

	Bridge character	Also shares scenes with
- Kim Family - Ki-Woo, Ki-Jung, Ki-Tek, Chung-Sook	Ki-Woo	- Park Family - Servants & Outsiders
- Park Family - Yon-Kyo, Dong-Ik, Da-Hae, Da-Song	Yon-Kyo	- Kim Family - Servants & Outsiders
- Servants & Outsiders - Mun-Kwang, Kun-Sae, Yun, Min-Hyuk, Pizza Shop Owner	Ki-Jung	- Park Family - Servants & Outsiders
	Mun-Kwang	- Kim Family - Park Family

Every character, most connected first

Character	Group	Scenes	Lines	Scene partners	Links others
Ki-Jung Bridge character	Kim Family	45	50	12 of 12	Strong
Ki-Woo Bridge character	Kim Family	72	85	11 of 12	Strong
Ki-Tek	Kim Family	60	55	11 of 12	Moderate
Chung-Sook	Kim Family	50	40	11 of 12	Moderate
Yon-Kyo Bridge character	Park Family	30	60	9 of 12	Strong
Da-Song	Park Family	12	10	9 of 12	Moderate
Mun-Kwang Bridge character	Servants & Outsiders	20	30	8 of 12	Moderate
Dong-Ik	Park Family	20	30	8 of 12	Moderate
Da-Hae	Park Family	15	25	8 of 12	Moderate
Kun-Sae	Servants & Outsiders	12	20	6 of 12	Weak
Pizza Shop Owner	Servants & Outsiders	3	8	4 of 12	Weak
Min-Hyuk	Servants & Outsiders	4	10	4 of 12	Weak
Yun	Servants & Outsiders	2	5	3 of 12	Weak

Scenes together, every pair, most first

Ki-Jung and Ki-Woo: 32 Ki-Tek and Ki-Woo: 30 Chung-Sook and Ki-Tek: 30 Ki-Jung and Ki-Tek: 28 Chung-Sook and Ki-Woo: 28
 Chung-Sook and Ki-Jung: 18 Ki-Tek and Yon-Kyo: 12 Da-Hae and Ki-Woo: 12 Ki-Jung and Yon-Kyo: 10 Ki-Woo and Yon-Kyo: 10
 Ki-Woo and Mun-Kwang: 10 Ki-Tek and Mun-Kwang: 10 Ki-Jung and Mun-Kwang: 8 Chung-Sook and Yon-Kyo: 8
 Chung-Sook and Mun-Kwang: 8 Da-Song and Yon-Kyo: 8 Dong-Ik and Yon-Kyo: 8 Ki-Woo and Kun-Sae: 6 Ki-Tek and Kun-Sae: 6
 Da-Song and Dong-Ik: 6 Mun-Kwang and Yon-Kyo: 6 Dong-Ik and Ki-Tek: 6 Kun-Sae and Mun-Kwang: 6 Da-Song and Ki-Jung: 5
 Da-Hae and Yon-Kyo: 5 Chung-Sook and Kun-Sae: 4 Da-Song and Ki-Woo: 4 Da-Hae and Dong-Ik: 4 Da-Hae and Da-Song: 4
 Ki-Jung and Kun-Sae: 3 Chung-Sook and Dong-Ik: 3 Chung-Sook and Da-Hae: 3 Chung-Sook and Da-Song: 3 Dong-Ik and Ki-Woo: 3
 Dong-Ik and Ki-Jung: 3 Da-Hae and Ki-Jung: 3 Ki-Jung and Pizza Shop Owner: 2 Ki-Woo and Min-Hyuk: 2
 Ki-Woo and Pizza Shop Owner: 2 Chung-Sook and Pizza Shop Owner: 2 Da-Song and Ki-Tek: 2 Da-Song and Mun-Kwang: 2
 Dong-Ik and Yun: 2 Da-Hae and Ki-Tek: 2 Da-Hae and Mun-Kwang: 2 Ki-Jung and Yun: 1 Ki-Jung and Min-Hyuk: 1
 Ki-Tek and Min-Hyuk: 1 Ki-Tek and Pizza Shop Owner: 1 Chung-Sook and Min-Hyuk: 1 Yon-Kyo and Yun: 1 Da-Song and Kun-Sae: 1

Theory and terms

Partners: The other characters this one shares at least one scene with. Network analysis calls the count degree centrality.

Betweenness: How often a character sits on the shortest path between two others. These are the story's connectors and gatekeepers.

Bridge character: A character whose removal would split the network into groups that no longer meet.

Group: Characters who mostly share scenes with each other, such as a family or a crew.

Further reading

[Wasserman & Faust \(1994\) Social Network Analysis: Methods and Applications](#)

[Labatut & Bost \(2019\) Extraction and Analysis of Fictional Character Networks](#)

04 | Green & Brock | Experimental

Narrative Transportation

Where is a reader likely to surface from the story, and which scenes let their attention wander?

The script steers attention firmly, strong on all four measures

The model expects most readers to track it closely, scene after scene.

The four are transportation (how completely a reader gets lost in the story), causal linearity (how tightly each scene follows from the one before), visual specificity (how concrete the imagery is) and audience synchrony (how alike different viewers would follow it).

Audience synchrony is experimental. It is the model's guess, from the pages alone, at how alike different viewers would follow the story; nobody's responses were measured.

The script holds attention with a tight causal chain. Each deception that works sets up the next, riskier one.

Visual specificity is high. The images are concrete and often grotesque (the flooding toilet, the peach fuzz, the bloody viewing stone), and they keep the reader in the story's physical world.

The high synchrony estimate rests on the shared suspense of the family hiding and the flood escape, the kind of sequence most audiences follow in step.

The main risk to transportation is the jump from comedy to horror. The jolt is deliberate, and for some readers it still breaks the spell for a moment.

Four scenes risk breaking immersion, the first at scene 26

Sc. 26	The 'Belt of Trust' and the hiring schemes are explained in detail. It is clever exposition, and still exposition: momentum slows a little.
Sc. 93	The Parks' long, farcical intimate conversation is loaded with theme. It also lets out the tension, and the suspense can slacken for a while.
Sc. 109	The cut from the flood to the calm of the evacuation centre is a tonal shift the story needs, though the sudden stillness can cost a little drive.
Sc. 132	In Act Three, Ki-Woo's voice-over and the letter format change how the story is told, and some readers may lose the scene-by-scene immersion.

Theory and terms

Transportation: The state of being “lost in a story”, when attention, imagery and feeling converge inside the narrative world (Green & Brock).

Audience synchrony: The model's estimate of how closely different readers would follow the script moment to moment. The idea comes from inter-subject correlation, which Hasson measured in viewers' brains. The report reads only the text.

Causal linearity: How tightly each scene is caused by the one before it. A chain of “and then” reads as weak; “therefore” and “but” read as strong.

Visual specificity: How concrete the images on the page are. Sensory detail pulls a reader in; abstraction keeps them outside.

Further reading

[Green & Brock \(2000\) The Role of Transportation in the Persuasiveness of Public Narratives](#)

[Hasson et al. \(2008\) Neurocinematics: The Neuroscience of Film](#)

05 | Grice's maxims | Interpretive

Dialogue Autopsy

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

Strong subtext that deepens as the script goes on

Subtext

■■■ Strong

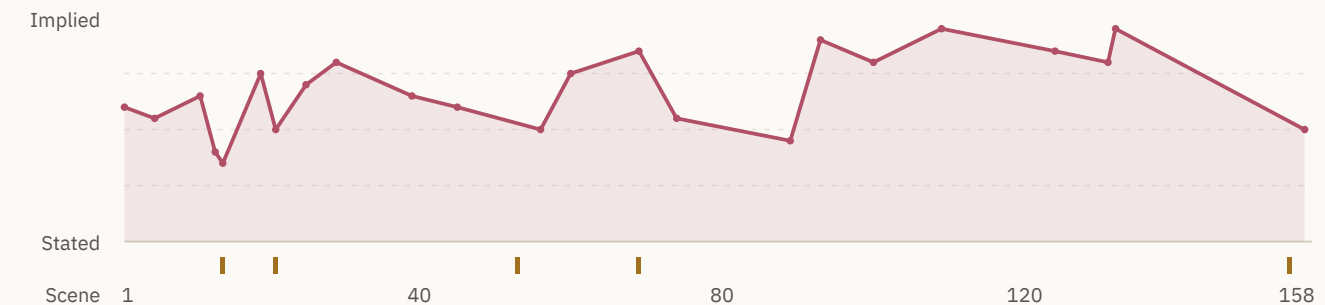
How much of the meaning is left implied.

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: 14, 21, 53, 69 and 155.

Scene	Subtext	On the nose	Scene	Subtext	On the nose
1	Moderate	6 of 8 exchanges	60	Strong	2 of 4 exchanges
5	Moderate	4 of 10 exchanges	69	Strong	4 of 18 exchanges
11	Moderate	3 of 6 exchanges	74	Moderate	3 of 10 exchanges
13	Moderate	5 of 10 exchanges	89	Moderate	5 of 9 exchanges
14	Weak	4 of 8 exchanges	93	Strong	5 of 10 exchanges
19	Strong	2 of 8 exchanges	100	Strong	2 of 5 exchanges
21	Moderate	3 of 7 exchanges	109	Strong	1 of 6 exchanges
25	Moderate	2 of 7 exchanges	124	Strong	1 of 7 exchanges
29	Strong	1 of 5 exchanges	131	Strong	3 of 5 exchanges
39	Moderate	2 of 4 exchanges	132	Strong	0 of 1 exchange
45	Moderate	2 of 4 exchanges	157	Moderate	2 of 3 exchanges
56	Moderate	4 of 10 exchanges			

Class lives in the subtext. Talk about smell and basements carries the theme, and nobody names class politics until Chung-Sook's "kind because rich" outburst.

Ki-Tek's voice is a slow burn. His "no plan" monologue in scene 109 turns his Act One optimism inside out, and the murder is set up by small humiliations alone. *Sc. 109*

The 'Belt of Trust' sequence hides manipulation under polite small talk and rambling. Ki-Tek's 'companionship' monologue passes for real feeling.

Ki-Jung keeps her forged identity up with icy minimalism. Her deflections to the Parks never over-explain the backstory, and the gap between what we know and what she performs is where the tension comes from.

Five lines say too much, two each from Ki-Woo and Yon-Kyo

- Sc. 14 Exposition dump: Yon-Kyo gives an armchair diagnosis of Da-Song outright, and the audience is left nothing to discover.
- YON-KYO
- He has trouble focusing. ADHD. We signed him up for the Cub Scouts hoping the discipline would help, but he's become an even bigger weirdo. Now he's obsessed with Indians--
- Sc. 21 On-the-nose manipulation: the fake psychoanalysis explains out loud what the drawing already shows.
- KI-JUNG
- Did something happen to Da-Song when he was in first grade? This lower section is what's called the 'schizophrenia zone' in psychology. It contains clues about the mental state of the child.
- Sc. 53 Motivation broadcast. Yon-Kyo spells out her whole plan to the person who engineered it, and the dramatic irony goes flat.
- YON-KYO
- I'm not even going to mention the tuberculosis to Mun-Kwang. I'll come up with a completely unrelated reason. Let her go quietly.
- Sc. 69 Overly literal social commentary that makes explicit what the audience already understands from the family's situation.
- KI-WOO
- If you think about it, nowadays people barely see their in-laws anyway. How many times do you think families see each other after their kids get married?
- Sc. 155 Theme announcement in voice-over. It spells out the whole deferred dream, which leaves the bittersweet telescope image little to do.
- KI-WOO
- I'm going to make a lot of money. First I'll need to go to college. Then I'll get a job and get married. But ultimately, I want to get rich.

Across the script, the kinds that recur most are emotional declarations, motivation statements, exposition dumps and theme announcements.

For the next draft

In the tutoring interview Yon-Kyo spells out Da-Song's diagnosis and her own reading of it, while Da-Hae's silent reaction already carries the scene and the audience is about to meet Da-Song anyway. If she could keep only one of those lines, which would it be?

Ki-Woo's voice-over in Act Three (scenes 132–158) sometimes repeats what the images have just shown; in scene 155 it spells out the whole deferred dream and leaves the telescope image little to do. Where the two say the same thing, which would you cut?

During the pep talk, Ki-Woo grabs Da-Hae's wrist and then tells her 'I'm here to help you score', so gesture and line run the same con twice. What does the line add that the wrist grab has not already shown?

Five voices, no two alike

With the names covered, a reader could still tell each of these voices apart. Ki-Tek, Chung-Sook and Ki-Jung leave the most unsaid; Ki-Woo and Yon-Kyo say more outright.

Ki-Tek

Simple vocabulary; rambling, folksy, occasionally philosophical.

Subtext **■■■ Strong**

Keeps saying `What's the plan? / I have a plan. / Don't cross the line.`

Occasional preachy monologues reveal theme directly.

Emotional register shifts too abruptly from passive to violent in Act Three.

KI-TEK

`Son, if one seeks Wi-Fi-- One must reach into the heavens.
Up.`

Chung-Sook

Simple vocabulary; clipped, blunt, sarcastic.

Subtext **■■■ Strong**

Keeps saying `You get it? / Shut up`

Occasional on-the-nose social commentary in Act Three.

Sarcasm sometimes spells out the subtext too clearly.

CHUNG-SOOK

`Not 'also kindhearted.' She's kindhearted because she's
rich. You get it?`

Ki-Woo

Moderate vocabulary; confident, persuasive, smooth.

Subtext **■■ Moderate**

Keeps saying `What's the plan? / Metaphorical. / Symbolic.`

Voice-over monologues in Act Three become overly explanatory.

Tone in early scenes is slightly generic 'earnest son'.

KI-WOO

`I don't consider this a crime. No. Because I plan on going
to this school next year.`

Ki-Jung

Moderate vocabulary; staccato, cold, deadpan.

Subtext **■■■ Strong**

Keeps saying `Shut up`

Cold demeanour occasionally spelled out by parentheticals rather than dialogue.

KI-JUNG

`The smell won't go away unless we leave this place.`

Yon-Kyo

Simple vocabulary; rambling, breathless, ditsy.

Subtext ■■■ Moderate

Keeps saying I don't care about papers. / You know what I mean? / So simple.

Naivety is spelled out explicitly in dialogue.

Some lines function as exposition delivery for the Parks' backstory.

YON-KYO

Excuse my bluntness, but I just don't see the point
of hiring someone unless he's as utterly outstanding as
Min-Hyuk, you know?

The analysis quotes two of Ki-Tek's lines, none of them on the nose.

Sc. 56 **Light subtext: intention broadcast.**

KI-TEK

I guess Mrs. Park will need to find a new housekeeper
soon.

Sc. 109 **Deep subtext.** Implied: Ki-Tek has reached a breaking point, and his calm is unsettling. The violence is coming.

KI-TEK

Do you want to know how you make a foolproof plan? Don't
plan at all. Have no plan.

The analysis quotes one of Chung-Sook's lines, and it is not on the nose.

Sc. 69 **Deep subtext.** Implied: Chung-Sook is revealing her class resentment and belief that morality is a luxury of the wealthy.

CHUNG-SOOK

Not 'also kindhearted.' She's kindhearted because she's
rich. You get it?

The analysis quotes five of Ki-Woo's lines, one of them on the nose.

Sc. 7 **Deep subtext.** Implied: Ki-Woo has fully internalised the family's parasitic logic and now lives the identity they built for him.

KI-WOO

I don't consider this a crime. No. Because I plan on going
to this school next year.

Sc. 13 **Light subtext: intention broadcast.**

KI-WOO

I'm here to prepare you for the real thing. I'm not here
to help you learn. I'm here to help you score.

Sc. 13 **On the nose: emotional declaration.**

KI-WOO

I know. You were angry. Frustrated. You worked so hard.
Studied until your nose bled. But your test scores weren't
improving. You keep asking yourself, 'What am I doing
wrong?'

Sc. 32 **Moderate subtext.** Implied: Yon-Kyo outsources responsibility and avoids confrontation. She also casually reveals how dependent she is on hired help.

 KI-WOO
 It's a made job. Of course she won't just let go.

Sc. 109 **Deep subtext.** Implied: Ki-Woo is broken and grasping at a symbol to give his life meaning, the way his father clings to empty plans.

 KI-WOO
 It's true. It keeps following me.

The analysis quotes three of Ki-Jung's lines, one of them on the nose.

Sc. 20 **Moderate subtext.**

 KI-JUNG
 I don't allow parents to sit in during lessons.

Sc. 21 **On the nose: motivation statement.**

 KI-JUNG
 I suggest four two-hour sessions a week -- Monday, Tuesday, Thursday, Friday. This is different from regular tutoring -- it's art therapy -- so I would need to be compensated at a higher rate.

Sc. 69 **Moderate subtext.** Implied: Ki-Jung's tears come from the insult of being reminded of their poverty while she's trying to enjoy a fleeting fantasy of wealth.

 KI-JUNG
 Fuck rich people! Just worry about your own goddamn family!

The analysis quotes four of Yon-Kyo's lines, three of them on the nose.

Sc. 14

On the nose: exposition dump.

YON-KYO

He's an art prodigy, you know. Did you see the drawings?
Those are his.

Sc. 14

On the nose: exposition dump.

YON-KYO

He has trouble focusing. ADHD. We signed him up for the
Cub Scouts hoping the discipline would help, but he's
become an even bigger weirdo.

Sc. 14

Light subtext: exposition dump.

YON-KYO

Also—nie gesund. Feel free to pester her if you need
anything in this house. She's the expert. She knows it
better than I do.

Sc. 89

On the nose: exposition dump.

YON-KYO

You have to understand. Da-Song needs special care.
He's... not well. We've been helping him with trauma
therapy and art therapy.

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](#)

06 | Altman | Interpretive

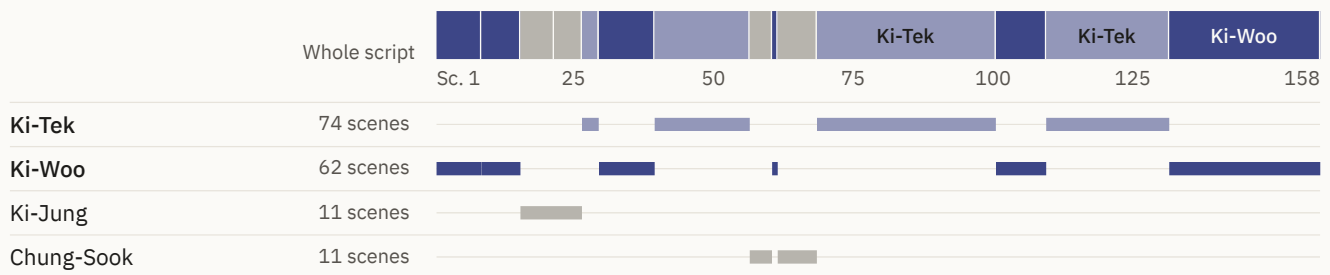
Narrative Architecture

Does my story stay focused, or does the narration wander away from the people the audience is following?

Single focus: Ki-Woo frames the story, Ki-Tek is followed longest

Ki-Woo holds the first and last stretches. In between, the story passes among four characters, and Ki-Tek is followed for 74 scenes to Ki-Woo's 62. The analysis still reads one protagonist, and is confident of it. Dark comedy, thriller and social satire usually run on single focus, and so does this script.

Following map, 158 scenes



Attention moves from one Kim to the next and never leaves the family, a 'hive mind' pattern. That is how a single-focus script can follow Ki-Tek for longer than its protagonist.

Ki-Woo bookends the narrative: the Wi-Fi hunt at the start, the telescope vigil at the end. That frame, more than his scene count, is what makes him the primary followee.

The infiltration scheme provides natural metonymic hand-offs: each new job placement transfers audience attention to the next family member being inserted.

The brief leakage scenes of the Parks alone are placed to build dread. We know what they don't, which gives dramatic irony without breaking alignment.

After the massacre the script moves into Ki-Woo's voice-over and point of view (scenes 132–158), so the story Ki-Tek carried through the middle ends in Ki-Woo's head. Sc. 132–158

Four notes on the genre fit

Ki-Woo frames the story and is the audience's way into the Park house, so the focus reads as his. The map shows Ki-Tek followed for longer, though: 74 scenes to Ki-Woo's 62.

The family acts as one, which gives an 'ensemble within a single focus': we follow the Kim unit as one organism.

The brief leakage scenes showing the Parks alone are functional (establishing the target) and don't undermine the Kim-centric perspective.

The closing voice-over moves into Ki-Woo's head, which gives the genre the moral and emotional anchor it expects at the end.

Ten of eleven changes of focus are spatial hand-offs

The map above shows eleven changes of focus; the analysis describes six of them.

A change of focus is where the story stops following one character and starts following another. Altman names three kinds. A spatial hand-off (metonymic) passes attention between characters who share a space. A thematic cut (metaphoric) links two stretches by likeness or contrast. An abrupt jump (hyperbolic) has no bridge at all.

Sc. 16	Ki-Woo recruits Ki-Jung at the hair salon; attention shifts to her preparation and interview. Ki-Woo to Ki-Jung, a spatial hand-off
Sc. 27	After Ki-Jung plants the driver trap, we cut to Ki-Tek practising at the Mercedes dealership. The scheme passes to the father. Ki-Jung to Ki-Tek, a spatial hand-off
Sc. 57	Ki-Tek hands Dong-Ik 'The Care' card; we follow Chung-Sook as she becomes the new housekeeper. Ki-Tek to Chung-Sook, a spatial hand-off
Sc. 69	The family gathers in the living room; attention centres on Ki-Tek during the drunken celebration and his cockroach outburst. Chung-Sook to Ki-Tek, a spatial hand-off
Sc. 101	After escaping the mansion, the family walks through the flood; Ki-Woo becomes the emotional centre at the evacuation gym. Ki-Tek to Ki-Woo, a spatial hand-off
Sc. 132	Post-massacre, the narrative shifts to Ki-Woo's hospital POV and voice-over, a temporal and subjective jump. Ki-Tek to Ki-Woo, a thematic cut

Three quiet scenes earn their keep

Sc. 68	Ki-Tek alone in the sauna, turning an hourglass. A quiet scene that keeps us inside his taste of stolen luxury (the steam, the Evian) before the storm. Following Ki-Tek
Sc. 104	Ki-Woo retrieves the viewing stone from the flood. No dialogue, little action. The stone already means luck and will soon mean violence, so the beat holds. Following Ki-Woo
Sc. 139	Ki-Woo climbs the mountain with his telescope. A quiet scene of watching. His patience holds the alignment, and the audience waits with him. Following Ki-Woo

23 scenes without Ki-Woo, eight of them described

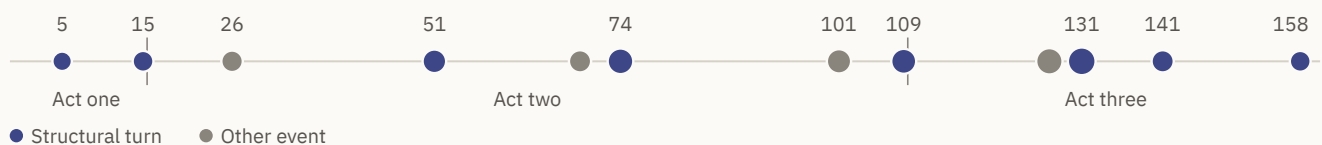
Sc. 62–68, 110–112, 114, 116–125, 128, 130

Sc. 62	Da-Song checks the sky from the garden with his walkie-talkie. A brief cutaway that sets up the camping trip. Shows Da-Song
Sc. 63	The Park family prepares for camping. Dong-Ik teases Da-Hae. Yon-Kyo gives Chung-Sook dog instructions. Shows Dong-Ik, Yon-Kyo, Da-Hae
Sc. 110	Morning after the storm. Yon-Kyo and Dong-Ik wake in the living room and check on Da-Song. Shows Yon-Kyo, Dong-Ik

Sc. 111	Dong-Ik checks on Da-Song in the teepee. Brief, functional. Shows Dong-Ik
Sc. 112	Yon-Kyo calls Jessica to invite her to the party. Shows Yon-Kyo
Sc. 114	The Parks plan the birthday party. Da-Hae excitedly offers to invite Kevin. Shows Yon-Kyo, Dong-Ik, Da-Hae
Sc. 116	Yon-Kyo instructs Chung-Sook on party setup. Shared scene but attention is on Yon-Kyo's absurd 'Crane Formation' directive. Shows Yon-Kyo, Chung-Sook
Sc. 118	Yon-Kyo shops and makes phone calls while Ki-Tek carries bags. Attention is on Yon-Kyo's obliviousness. Shows Yon-Kyo, Ki-Tek

Beats spread evenly across three acts, with the climax at scene 131

Beats across 158 scenes



Sc. 1–15, 16–109 +3

Under the genre shifts sits a plain three-act shape. Act One (scenes 1–15) is a caper comedy. Act Two (scenes 16–109) turns the con into psychological suspense. Act Three (scenes 110–158) becomes horror and tragedy. The false victory at the midpoint (scene 51) is a textbook turn. The climax (scene 131) is shockingly violent, and every part of it has been set up. The resolution is a fantasy sequence, and it is meant to disappoint: Ki-Woo will never buy that house.

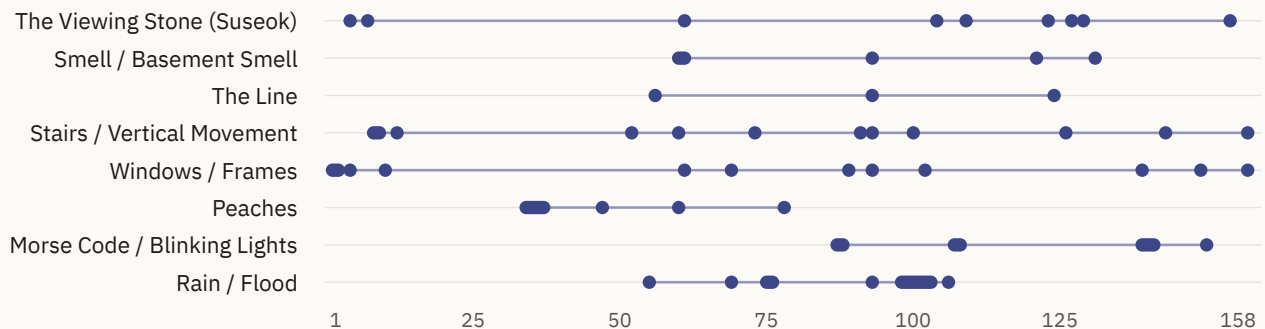
Twelve beats, scene by scene

Sc. 5	Inciting incident. Min-Hyuk offers Ki-Woo the tutoring job. The infiltration starts here.
Sc. 15	First act turn. Ki-Woo plants the seed for Ki-Jung's hiring. The solo con becomes a family operation.
Sc. 26	Event. Ki-Jung gets the driver fired and suggests her 'uncle's driver'. The con escalates.
Sc. 51	Midpoint. The hot sauce 'bloody napkin' finale completes the housekeeper's removal. All four Kims are now employed. False victory.
Sc. 69	Event. The Kim family indulges in the empty mansion. Class tensions surface in their drunken conversation. The doorbell rings.
Sc. 74	Low point. Mun-Kwang discovers the family's secret and records them on her phone. The entire scheme unravels.
Sc. 101	Event. The family returns to find their semi-basement flooded. The physical destruction mirrors their collapsing plan.
Sc. 109	Second act turn. Ki-Tek sets out his 'no plan' philosophy. His worldview has changed, and Act Three runs on that change.
Sc. 127	Event. Ki-Woo tries to kill Mun-Kwang with the viewing stone but is attacked by Kun-Sae. There is no way back from here.

Sc. 131	Climax. The garden party massacre: Kun-Sae stabs Ki-Jung, Ki-Tek murders Dong-Ik. The class war turns literal.
Sc. 141	Resolution. Ki-Tek's Morse code letter reveals he is trapped in the basement. He has taken Kun-Sae's place under the house.
Sc. 158	Resolution. Ki-Woo's fantasy of buying the house falls back to reality. The plan is impossible. The ending is circular.

Eight motifs recur, and six scene pairs rhyme

Motif map



The Viewing Stone (Suseok)

Sc. 4, 7, 61, 104, 109, 123, 127, 129, 154

A 'luck and money' gift that becomes a weapon, then a burden. It is false hope made solid, and by scene 127 the promise of moving up has turned lethal.

The Line

Sc. 56, 93, 124

Dong-Ik's obsession with people 'crossing the line.' Ki-Tek tests this boundary again and again. Class boundaries here are unwritten codes, and they are enforced with violence.

Windows / Frames

Sc. 1-2, 4, 10, 61, 69, 89, 93, 102, 139, 149, 157

The semi-basement window is urinated on and flooded through; the mansion has floor-to-ceiling windows onto the garden. Frames separate the Kims from the world they covet. The living room window reflection reveals the 'ghost.' Ki-Woo's telescope is the last window of all: he can look, never enter.

Morse Code / Blinking Lights

Sc. 87-88, 107-108, 139-141, 150

Kun-Sae's 'welcome home' ritual becomes Ki-Tek's only line to the outside world. The motion-sensor lights turn out to be a man in the basement, the parasite signalling to the host. In the end it is the one thread left between father and son.

Smell / Basement Smell

Sc. 60-61, 93, 121, 131

The olfactory marker of class. Da-Song notices 'same smell' on the Kims; Dong-Ik describes it as 'old radish pickle / dirty rag.' The smell crosses the 'line' that behaviour cannot. It comes to a head when Dong-Ik holds his nose at Kun-Sae's odour, and Ki-Tek kills him.

Stairs / Vertical Movement

Sc. 8-9, 12, 52, 60, 73, 91, 93, 100, 126, 143, 157

Class hierarchy as climbing and descending. The Parks live at the top of a hill; the Kims climb up to work and are washed down by rain. The basement bunker is the lowest 'below.' Ki-Woo's fantasy ends with Ki-Tek 'walking up the stairs' into sunlight.

Peaches

Sc. 34-37, 47, 60, 78

Mun-Kwang's allergy, weaponised by the Kims. Peach fuzz, soft and luxurious, becomes the tool that removes her from the house.

Rain / Flood

Sc. 55, 69, 75-76, 93, 98-103, 106

The storm that ruins the camping trip also floods the semi-basement. The rain falls on both families and lands differently: the Parks enjoy the 'clean air' while the Kims lose everything.

The viewing stone is the most complete motif. It goes from gift to weapon to burden, and in Ki-Woo's fantasy it is found in a clean stream, which hints at renewal.

Sc. 56

The 'line' motif arrives late (scene 56) but colours every class interaction before it. Dong-Ik keeps invoking 'crossing the line', so his death at Ki-Tek's hands feels inevitable.

Sc. 87	The Morse code/blinking lights reveal (scene 87) changes every earlier appearance of the motion-sensor lights. What looked like technology was human labour all along: the parasite performing for the host.
Sc. 33, 35–37 +2	The peach allergy is a tightly contained motif with clear setup (scene 33), execution (scenes 35–37, 47), and payoff (scene 78). No loose ends. The rain/flood opposition is the film's most explicit class commentary. One storm: the Parks lose a camping trip, the Kims lose their home.
Sc. 89	The 'ghost' echo (scenes 89 → 131) is slightly undermined by Yon-Kyo's exposition dump. The information is necessary but the delivery is the script's most overt explanatory moment.

Four thematic oppositions: two lean one way, two are evenly split

Above	Below	Plan / scheme	Chaos / no plan
16 scenes	24 scenes	14 scenes	9 scenes
Leans towards below		Leans towards plan / scheme	
Both at once in scenes 69, 93, 100 and 131.		Both at once in scenes 69, 80 and 109.	
The film's basic spatial split. The Parks occupy the sunlit hilltop; the Kims live in the semi-basement and end up in the secret bunker. The garden party massacre (scene 131) is where the two worlds collide. Below has more scenes than above, 24 to 16: the story goes down into the bunker and stays there.		The Kims plan carefully (the 'Belt of Trust'), and chaos breaks out when the basement couple appears. Ki-Tek's 'no plan' philosophy (scene 109) is where the theme turns: he stops planning because the system leaves him no hope. Planning runs the story up to scene 57; from scene 69 on, chaos does.	
Kindness (Rich)	Desperation (Poor)	Family (Kim)	Family (Park)
13 scenes	15 scenes	35 scenes	32 scenes
Evenly split		Evenly split	
Both at once in scenes 69 and 131.		Both at once in scenes 60, 69, 93 and 131.	
Chung-Sook's line 'She's kindhearted because she's rich' sums up this opposition. The Parks can afford kindness; the Kims' cruelty comes from precarity. Neither side is given the moral high ground. Money shapes behaviour in both houses.		Two families in a parasitic, or symbiotic, relationship. The Kims' strength is that they stick together; the Parks' weakness is that they notice nothing. The balance is nearly even, because the film paints both. The garden party (scene 131) destroys both families at once.	

Six echoes: three mirrors, two inversions and one setup and payoff

Sc. 4 to 61	The drunk man urinating outside the semi-basement window. First time, Min-Hyuk chases him away. Second time, Ki-Woo attacks with the viewing stone. The Kims have taken on the violence they once left to others. Mirror
Sc. 13 to 19	Ki-Woo takes Da-Hae's wrist to feel her pulse as a tutoring tactic. Later Da-Hae takes Ki-Woo's wrist. Now she is the one pursuing him, and the 'test confidence' technique has become seduction. Inversion
Sc. 89 to 131	Yon-Kyo tells the story of Da-Song seeing a 'ghost' in the kitchen (Kun-Sae emerging from the basement). At the party Da-Song sees Kun-Sae again. The ghost is back, and this time there is blood. Setup and payoff
Sc. 51 to 131	The 'bloody napkin' fake-out uses hot sauce on a tissue. At the party, real blood sprays from Ki-Jung's chest and Dong-Ik's neck. The Kims' theatrical violence becomes literal, and what was a con is now a massacre. Mirror

Sc. 5 to 100	Min-Hyuk says 'I trust you' to Ki-Woo. After the basement disaster, Ki-Woo asks 'What would Min-Hyuk do?' His friend's trust has led to catastrophe. The recommendation that started everything ends in ruin. Inversion
Sc. 109 to 153	Ki-Tek's 'no plan' speech in the gym. Ki-Woo's final letter: 'Today I made a plan.' The son rejects the father's nihilism, but his plan is a fantasy. The false hope goes round again. Mirror

For the next draft

Da-Song's Morse-code decoding (scene 108) pays off a Scout detail planted only shortly before, so the audience is handed the connection instead of making it. Could the Scout detail sit in one of Da-Song's earlier scenes?

Nothing sets up the German family who replace the Parks (scene 149), and they carry the idea of an indifferent cycle starting over on their own. Is that jolt what you want the audience to feel?

After his surgery (scene 132) Ki-Woo is said to have changed, but the script barely traces the change, so his final plan can read as real hope or as brain damage. Which reading do you want the audience to leave with?

Theory and terms

Following: Altman's reframing of narrative as the management of audience attention: which character the narration stays with, moment to moment.

Following unit: A continuous stretch of scenes that stays with one character (or a group travelling together).

Change of focus: A hand-over from one following unit to the next, which Altman calls a modulation. Metonymic: a spatial hand-off. Metaphoric: a thematic cut. Hyperbolic: an abrupt jump.

Leakage: A scene shown without the protagonist in a single-focus script. It often gives the audience knowledge the hero lacks.

Motif: A charged image, object, sound, or phrase that recurs and accumulates meaning. A motif that appears once is an orphan.

Opposition: A pair of opposed values (freedom and constraint, say) that structures a story's meaning (Lévi-Strauss).

Echo: A rhyme between scenes: a setup paid off later, a mirror (the same situation transformed), or an inversion (the meaning reversed).

Further reading

[Rick Altman - A Theory of Narrative](#)

[Lévi-Strauss \(1955\) The Structural Study of Myth](#)

[Genette - Narrative Discourse: An Essay in Method](#)

07 | Dewey | Interpretive

Character Depth MRI

Does my character change, or do they just do things until the plot ends?

One of five characters completes the circuit

Ki-Tek, Chung-Sook and Mun-Kwang act without reflecting and Ki-Woo acts without taking in what happens to them.

Each strip is Dewey's experience circuit in order: habit, the shock that disrupts it, weighing what to do, acting, undergoing what follows, and reflecting on it. Three blocks lit is strong, two moderate, one weak.

A dashed ochre outline marks the phase where the diagnosis says the circuit breaks. When that phase still has two or three blocks lit, the script shows it and the break is narrow. A weak habit is not a break: it means the character is not stuck in a routine.

	Habit	Shock	Weigh	Act	Undergo	Reflect	
Ki-Tek Impulsive Depth ■■■ Moderate							Ki-Tek's behaviour cycles between passive habit and sudden, rage-driven action, with no deliberation in between. He never absorbs the 'undergoing' of humiliation; it comes out as violence.
Ki-Woo Anaesthetic Depth ■■■ Moderate							Ki-Woo is a planner who mistakes cunning for wisdom. He deliberates and acts well, then fails at the 'undergoing' moments (the basement brawl and its aftermath). His only reflection is the futile fantasy at the end.
Ki-Jung Complete Depth ■■■ Strong							The most complete circuit of any character here. She deliberates and acts with ease. Her outburst about rich people shows a capacity for 'undergoing', but violence cuts it short before it can turn into reflection.
Chung-Sook Impulsive Depth ■■■ Moderate							Strong at doing, and she meets disruption with physical force. Little deliberation or reflection: she runs on survival instinct. She protects the family by acting, with no larger plan.
Mun-Kwang Impulsive Depth ■■■ Moderate							Undergoes hardship and loss, and that drives her return. Desperation limits her deliberation, and her reflection never gets past nostalgia for the house, so her circuit never closes.

Theory and terms

Experience circuit: Dewey's arc of a complete experience: habit → disruption → deliberation → doing → undergoing → reflection.

Undergoing: Being changed by the consequences of one's actions. Shallow characters skip this phase.

Failure pattern: How the circuit breaks: anaesthetic (all doing, no feeling), impulsive (action without reflection), passive (locked in habit).

Further reading

[John Dewey - Art as Experience](#)

[Stanford Encyclopedia of Philosophy - Dewey's Aesthetics](#)

08 | Vonnegut | Experimental

Audience Fit Analysis

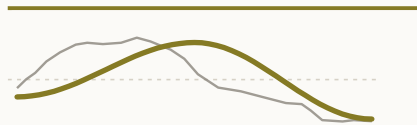
What shape is my story, and which kind of audience is that shape most likely to reward?

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

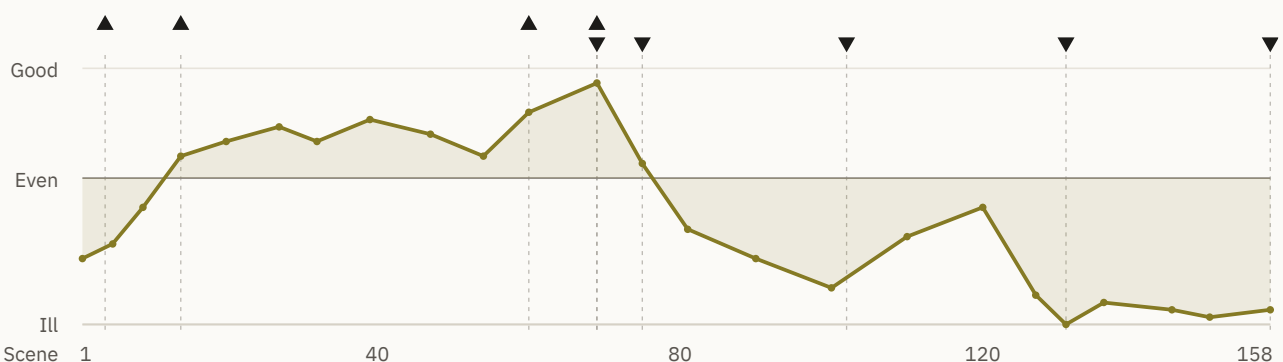
This is an Icarus arc. The family's confidence and fortunes climb as they infiltrate the mansion and reach their height at the rain-soaked celebration (scene 69). Then the story drops into chaos and death. Ki-Tek ends up imprisoned under the house, and Ki-Woo's fantasy of buying it makes the class tragedy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

09 | Crenshaw | Experimental

Representation & Power

Who in my cast gets agency and an inner life, and where might I be leaning on a stereotype without noticing?

A narrow range of identities, and two perspectives sidelined

The narrative is aligned almost entirely with the Kims' class struggle and gives them full humanity and interiority. The wealthy Parks are seen from outside, and their perspective carries less weight in the story despite their social power.

Told from	The perspective of the working-class Kim family, specifically their experience of class resentment and precarity.
Sidelined	Mun-Kwang and Kun-Sae, whose own story of debt and survival is glimpsed but ultimately crushed by the main plot. Da-Hae, whose perspective is limited to her romantic interest in Ki-Woo and her function as a symbol of the 'simple' rich.
Range of identities	 Weak How broad the mix of identities is across the cast.

The 'smell' motif makes class something in the body, which no amount of performance can erase.

It avoids simple moralising. The Kims' schemes are fun and sympathetic, so the audience has to look at its own class allegiances.

The conflict between the two poor families is horizontal class violence: precarity sets the marginalised against each other.

Ki-Woo and Ki-Jung drive the plot; Yon-Kyo and Dong-Ik serve other characters' stories

Ki-Tek

Marginalised, fall arc

Working-class Korean man in his late 40s, patriarch of a poor family, chronically unemployed

Drives plot	Makes choices	Inner life	Humanised
■■■ Moderate	■■■ Moderate	■■■ Moderate	■■■ Moderate

Othering present

Gender	man
Class	working-class/poor (lives in semi-basement, multiple failed businesses)
Age	49
Profession	unemployed/driver (former valet, designated driver, Castella shop owner)
Nationality	Korean

The bumbling father, played straight. Initially portrayed as a serene, ineffectual patriarch who fails at pizza box folding and is mocked by his wife. His lack of gravitas is played for laughs.

The violent lower-class man, played straight. He ends by killing Dong-Ik with an axe after the smell comment, which fits the trope of the poor man as a ticking time bomb of resentment.

Ki-Tek goes from passive dreamer to violent actor: a bleak picture of class resentment reaching its breaking point.

His 'no plan' philosophy puts into words the precarity he lives in.

The script grants him moments of genuine tenderness, particularly with his son. That complicates the monstrous act at the end.

The murder at the end risks confirming the classist prejudice the film critiques: that the poor are inherently dangerous.

His 'serene' mask often hides what he thinks, so his final turn can feel slightly abrupt.

Ki-Woo

Marginalised, circular arc

Young working-class Korean man, intelligent but lacking credentials, the family's primary schemer

Drives plot	Makes choices	Inner life	Humanised
■■■ Strong	■■■ Strong	■■■ Moderate	■■■ Strong

Gender	man
Class	working-class/poor (lives in semi-basement, failed college entrance exams)
Age	24
Profession	unemployed/tutor (initially unemployed, becomes an English tutor)
Nationality	Korean

The charming con artist, played straight. Ki-Woo is the mastermind of the family's infiltration, using his wits and charm to manipulate the Parks. This is a classic 'trickster' archetype.

The model minority striver, subverted. He is intelligent and driven, but the script subverts the 'model minority' myth: systemic inequality blocks his path to success and pushes him into crime.

Ki-Woo is the audience's primary point of identification. His intelligence makes the family's schemes exciting to watch rather than purely villainous.

The viewing stone is his symbolic through-line, from a token of luck to a weapon and a burden.

The ending, his fantasy of buying the house, sums up an ambition he can never fulfil.

His romance with Da-Hae moves the plot along, but it can feel like a manipulation the script never questions.

Ki-Jung

Marginalised, flat arc

Young working-class Korean woman, a cynical and talented forger who poses as an art therapist

Drives plot	Makes choices	Inner life	Humanised
■■■ Strong	■■■ Strong	■■■ Moderate	■■■ Moderate

Objectification present

Gender	woman
Class	working-class/poor (lives in semi-basement, failed art school exams)
Age	23
Profession	unemployed/art therapist (initially unemployed, becomes an art therapist for Da-Song)
Nationality	Korean

The femme fatale, subverted. Ki-Jung uses her sexuality (planting underwear) and cold demeanour to manipulate. The script subverts this with her vulnerability and her loyalty to the family, and she ends up more than a seductress.

The cynical artist, played straight. Her talent goes into forgery and her view of the world is cynical. She fits the 'tortured artist' mould, but her cynicism comes from material reality.

Ki-Jung is the most ruthlessly competent member of the family. Her forgery and improvisation are a comment on how a class-stratified society wastes talent.

Her outburst at the family for worrying about the fired driver is a rare moment of raw emotion, and it cuts through the cynicism.

Her death is the harshest consequence of the family's schemes. It is the cost of their class transgression, and there is no undoing it.

Her character is occasionally objectified by the camera (e.g., the underwear scene), which, while plot-relevant, still frames her body as a tool.

Her inner life is the least explored in the family, so she can feel more like a plot device than her brother or father do.

Chung-Sook

Marginalised, flat arc

Working-class Korean woman in her late 40s, a former athlete, physically strong and pragmatically ruthless

Drives plot	Makes choices	Inner life	Humanised
■■■ Moderate	■■■ Moderate	■■■ Weak	■■■ Moderate

Gender	woman
Class	working-class/poor (lives in semi-basement)
Age	49
Profession	unemployed/housekeeper (initially unemployed, becomes the Parks' housekeeper)
Body	former athlete (pictures show her as a shot putter; she is physically strong)
Nationality	Korean

The nagging wife, subverted. She constantly belittles Ki-Tek, which fits the trope. The script subverts it: she is the family's toughest member in body and mind, and her harshness is how she survives.

The maternal protector, played straight. When she skewers Kun-Sae at the end, it is a primal defence of her family, in line with the 'mother bear' archetype.

Chung-Sook's physical strength, left over from her years as an athlete, is what gets the family through the final brawl.

Her line 'She's kindhearted because she's rich' is the film's most direct statement of its thesis on class and morality.

Her character is largely defined by her pragmatic toughness, with fewer moments of vulnerability or interiority compared to the male characters.

The script sometimes uses her for comic relief (e.g., her drunkenness) in ways that slightly undercut her formidable presence.

Yon-Kyo

Privileged, no arc

Wealthy, naive Korean homemaker, sheltered by her class position

Drives plot

■■■ Weak

Makes choices

■■■ Weak

Inner life

■■■ Weak

Humanised

■■■ Moderate

Exists to serve the Kim family's story

Objectification present

Othering present

Gender

woman

Class

upper-class/wealthy (lives in a mansion designed by a famous architect)

Age

41

Profession

homemaker (does not work, manages the household)

Nationality

Korean

The naive rich wife, played straight. Yon-Kyo is portrayed as gullible and simple, the classic stereotype of the wealthy, idle woman.

The hysterical mother, played straight. Her main concern is her son's trauma, and she reacts with high-pitched emotion: the trope of the over-anxious, irrational mother.

Her gullibility comes from her wealth, which has spared her the need to be sceptical. She is a product of her environment more than an individual fool.

She is never given an inner life and is treated as a punchline or a plot device. Of the major characters, she is the least humanised. Her sexuality is used for a comic scene (the sofa scene) that others her and her husband; from the Kims' point of view their intimacy is absurd.

The script never challenges the 'simple' label Min-Hyuk gives her, so in effect it agrees with him.

Dong-Ik

Privileged, no arc

Wealthy Korean CEO, embodies the polite but firm class distance of the nouveau riche

Drives plot

■■■ Moderate

Makes choices

■■■ Moderate

Inner life

■■■ Weak

Humanised

■■■ Moderate

Exists to serve Ki-Tek's story

Othering present

Gender

man

Class

upper-class/wealthy (CEO of a tech company, lives in a mansion)

Age

45

Profession

CEO (works at a tech company)

Nationality

Korean

The benevolent patriarch, subverted. He appears kind and reasonable, but the script subverts this: his comments about 'the line' and his physical disgust at the 'poor smell' show a deep-seated classism.

The cool CEO, played straight. He is first presented as a tired high-flyer with an air of mystique, a common idealised picture of corporate success.

Dong-Ik's classism comes out through 'reasonable' boundaries and private disgust. That makes him a realistic antagonist, and a harder one to spot than a cartoon villain.

His obsession with the 'line' is a metaphor for class boundaries, and he dies because he cannot see the Kims as fully human.

His character is largely defined by his function as a class antagonist, with limited exploration of his inner life beyond his role as employer and husband.

The 'poor smell' comment carries the theme, but it risks shrinking his class prejudice to a single, easy-to-spot tic.

Three of the five power relations are domination

Subordination	Ki-Tek and Dong-Ik. Ki-Tek is Dong-Ik's employee. Dong-Ik values his work but keeps a strict class boundary. He talks about 'the line', and in private he complains about Ki-Tek's smell. Along class and profession
Domination	Yon-Kyo and Chung-Sook. Yon-Kyo is Chung-Sook's employer. She is friendly but demanding, and to her Chung-Sook is part of how the household runs, not a person with a life of her own. Along class and profession
Domination	Ki-Woo and Da-Hae. Ki-Woo is poorer, but he holds the power here. He is Da-Hae's tutor, and he courts her as part of the con, which works because she is naive. Along class and gender
Conflict	The Kim Family with Mun-Kwang and Kun-Sae. A horizontal class conflict. Both families are poor and precariously attached to the Park household. They fight for the same limited resource: the right to parasitise the wealthy family. Along class
Domination	Ki-Jung and Yon-Kyo. Ki-Jung performs expertise and authority, and Yon-Kyo gives way completely. Psychological manipulation reverses the expected employer-employee power dynamic. Along class, gender and profession

Four scenes where identities meet: two reinforce the hierarchy, one challenges it and one cuts both ways.

Each moment is a scene where two or more of a character's identities meet. Structural: they compound the character's situation. Political: loyalties to different groups pull against each other. Representational: the portrayal itself carries the charge.

Sc. 69	Chung-Sook states, 'She's kindhearted because she's rich.' If I had all this, my heart would be overflowing with kindness! She ties goodness to money: kindness is something the rich can afford. Chung-Sook, structural. Challenges the hierarchy.
Sc. 74	Mun-Kwang pleads with Chung-Sook, 'Us domestic workers, we're sisters,' and appeals to what they share as working women. It fails: they are competing for the same job. Mun-Kwang, structural. Reinforces the hierarchy.
Sc. 93	Dong-Ik and Yon-Kyo discuss Ki-Tek's 'poor smell' while having sex, and Dong-Ik fetishises the 'cheap panties.' The scene layers class disgust with sexual desire, so class becomes something bodily and sexual. Ki-Tek, representational. Reinforces the hierarchy.
Sc. 131	Ki-Tek kills Dong-Ik after seeing him recoil at Kun-Sae's 'poor smell.' He answers class disgust, and what he takes as an insult to his family's dignity, with an axe. Ki-Tek, structural. Cuts both ways.

Eight stereotypes played straight, four subverted

Played straight	The bumbling father and the violent lower-class man (Ki-Tek); the charming con artist (Ki-Woo); the cynical artist (Ki-Jung); the maternal protector (Chung-Sook); the naive rich wife and the hysterical mother (Yon-Kyo); the cool CEO (Dong-Ik)
Subverted	The model minority striver (Ki-Woo); the femme fatale (Ki-Jung); the nagging wife (Chung-Sook); the benevolent patriarch (Dong-Ik)

Every wealthy character is naive or shallow; every poor one is cunning and emotionally complex.

Women's bodies are consistently used as tools or sites of class commentary (Ki-Jung's underwear, Yon-Kyo's sexuality, Chung-Sook's physical strength).

The only non-Korean characters are a German family who appear briefly and silently, as a punchline about the house's cursed history.

The wealthy characters, particularly Yon-Kyo, are so lacking in interiority that they risk becoming caricatures of clueless privilege rather than fully realised antagonists.

The script's treatment of its female characters is uneven; Ki-Jung and Chung-Sook are formidable but are given less interiority than Ki-Woo and Ki-Tek, and Yon-Kyo is largely a punchline.

The ending's fantasy sequence fits the theme, but it could be read as saying the only way out of class oppression is to become the oppressor. Systemic change never enters the picture.

For the next draft

Almost everything Yon-Kyo does is played for satire, with little interior life outside the comedy, so the joke lands on a type rather than a person. Is her flatness part of the film's argument about her class?

Ki-Jung is the family's most capable operator, yet nearly every beat she has goes to the scheme and none to her own wants. What does she want for herself?

Courting Da-Hae is part of Ki-Woo's con, and the script never has him admit, even to himself, that it is cruel. Does he know?

Theory and terms

Intersectionality: Crenshaw's insight that identities compound: a character's situation as, say, an older working-class woman is not the sum of three separate categories but its own position.

Agency: Whether the story happens because of a character's choices, as opposed to a character who exists mainly to enable someone else's story.

Interiority: Access to a character's inner life. A character can have many scenes and still be treated as a device rather than a person.

Othering: Framing a character primarily as different or alien, seen from outside rather than inhabited.

Subverted stereotype: A trope the script deliberately sets up and then undercuts. This is a strength.

Further reading

[Crenshaw \(1989\) Demarginalizing the Intersection of Race and Sex](#)

[Crenshaw \(1991\) Mapping the Margins](#)