

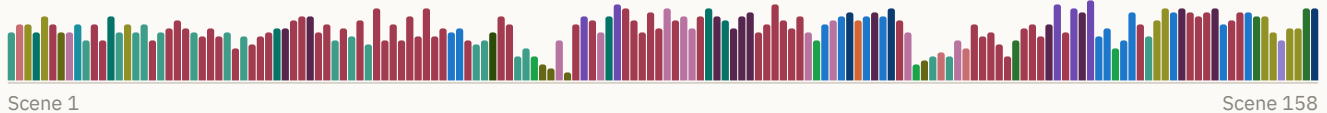
Screenplay diagnostic report

Parasite (2019)

Detected genre: Thriller. Genre drift at scene 93.

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

At a glance: audience emotion, scene by scene



Tier

Feature

Instrument

1

Generated

13 July 2026

Instruments in this report

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

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.

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

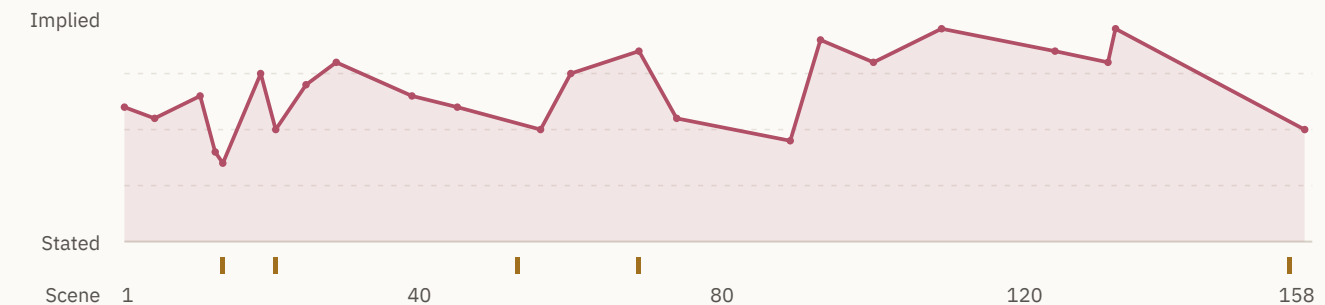
How much of the meaning is left implied.

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](#)

Where to look next

Other instruments in the lab.

Emotional Rhythm Strip

€8

What the audience feels, scene by scene.

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

manymonkeys.ai/tools/emotional-rhythm-strip

Structure of Sympathy

€11

Who the audience recognises, follows and roots for.

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

manymonkeys.ai/tools/structure-of-sympathy

Character Topology

€17

Who actually holds your cast together.

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

manymonkeys.ai/tools/character-topology

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