

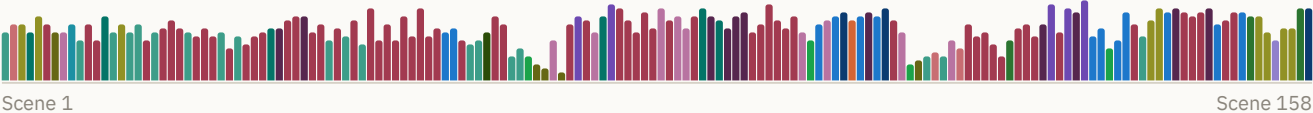
Screenplay diagnostic report

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

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.

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](#)

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.