

The Analysis of the Oscar-Winning Movie: *Parasite*

Parasite is a 2019 South Korean black comedy thriller movie directed by Bong Joon-ho and is the first film with a non-English script to win Best Picture at the Oscars in 2020. With its overwhelming plot and acting, this motion picture retains a long-lasting effect and some kind of shock. The class serves as a backbone and a primary objective of social commentary within the South Korean comedy/thriller (Kench, 2020). Every single element and detail in the movie, including the student's stone, the contrasting architecture, family names, and characters' behavior, contribute to the central topic of the universal problem of classism and wealth disparity. The 2020 Oscar-winning movie *Parasite* (2019) is a phenomenal cinematic portrayal and a critical message to modern society regarding the severe outcomes of the long-established inequalities within capitalism.

Summary

Parasite (2019) narrates about a poverty-stricken family, the Kims, that manage to position themselves in the service of the Parks, the wealthy family, in a tricky manner. The Parks own an obscenely rich household, in which the family harbored a stranger in their basement for years without their knowledge. The film takes its beginning in the half-basement apartment where the Kims live (Matthews, 2020). The Kims' home is an architectural purgatory that complies with the boundary of proper living conditions and an appropriate reflection of the psychological states of the main characters. The family undertakes some odd jobs to earn some money, and they rely on unprotected Wi-Fi networks and street-cleaning pesticides to keep their home free from the insects.

Ki-woo, the protagonist's son, receives a stone, a gift from his friend, who helps him get a tutoring job with a wealthy family. Thereafter, Ki-woo and his sister Ki-jung skillfully falsify

credentials for the work, which sets the beginning of the long-lasting fraud engaging both the Kim family infiltrating the upper-class Park family one-by-one. Within a short period of time, the whole family of the Kims starts working for the Parks and implements a real deception, which works without any problems (Matthews, 2020). After a while, the lower-class family who serves the wealthy household begin to assume a greater degree of this fictitious identity of wealth. The viewer suddenly encounters a “massive tonal shift” from the comedy to the unexpected thriller scenes after Moon-Gwang, the former housewife, returns to the house and reveals the secret basement (Kench, 2020, para. 6). It is a hidden spot where her incognito husband is living for many years, indicating even lower class than the Kims. In the wake of such a turn of events, the movie continues in more dramatic and darker tones until the ending, when the violence explodes, and the gifted stone becomes an instrument of aggression and blood at the birthday party of the Parks' youngest child.

Analysis

Parasite (2019) can be regarded as a modern parable on the inherent social disparities existent within the capitalist system. The picture reveals that the only possible way to succeed in life is to infringe upon others. The movie's entire plot is filmed elegantly with particular attention to details, such as interior and exterior design and lighting of the main house. Hence, the powerful message to the current society embodied in depicting the ordinary life of the lower-class South Korean family is told with an expertly crafted high-wire act of tension. It is the “upstairs-downstairs” motion picture, which investigates every available social level on the ladder of class “aspirationalism” (Kench, 2020, para. 8). The anti-capitalist narrative represents the wealthiest part of the population as parasitic, while the working class is illustrated as having trouble staying out of inequalities and financial struggles.

Evaluation

Bong Joon-ho's vision of the world most distinctly develops in his movies' endings: they are clear, bleak, and relentless. In general, his cinematic work is personal in a particular way that he makes his audience to experience the feelings of dread, terror, and anxiety that he feels about the surrounding world (Kench, 2020). *Parasite* (2019) is a phenomenal and shocking masterpiece, especially for the Western world, because it is primarily based on the contrasting worldview of East Asian society. However, the topic that the movie raises concerning the increasing gap between the rich and the poor is peculiar to every modern society. The director uses “frankness” as a tool to showcase a dark, realistic ending of the movie (Kench, 2020, para. 10). Therefore, one of the key reasons why *Parasite* achieved tremendous success in 2019 and 2020 is because of its central topic raised and messages of classism and the wealth divide, which are genuinely widespread societal issues.

Conclusion

Parasite (2019) is currently considered one of the most acclaimed movies, revealing the critical societal issue of class inequalities and the interconnection between money, power, and violence in an exaggerated manner. Bong Joon-ho skillfully adapts a vertical illustration of the social status and class, and, with his movie, he represents the most emphasized and refined approach to class depiction and comparative analysis. From the artistic and moral perspectives, *Parasite* (2019) is a significant movie that deserved the extensive cultural swell within its international discussion and appreciation.

References

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