
RESEARCH ARTICLE

Parasite Deception: A Discourse Analysis on Class Inequality Depicted in Bong Joon Ho's Movie

Frez P. Colonia¹, Bea Christine L. Saavedra², Jemima M. Setias³ ✉ and Lito L. Diones⁴

^{1,2,3}*Undergraduate Student, Department of Languages and Literature, College of Arts and Sciences, Cebu Normal University Cebu City, Philippines*

⁴*Associate Professor III/ CNU IPRO Coordinator, Department of Languages and Literature College of Arts and Sciences, Cebu Normal University Cebu City, Philippines*

Corresponding Author: Jemima M. Setias, **E-mail:** 18002325@cnu.edu.ph

ABSTRACT

Movies are a combination of technology and entertainment with the consideration of aesthetics. Movies reflect society and transform the citizens' views about things and basically about everything else in the world. A movie does not only entertain, but it also educates the viewers about society. Lessons from these movies can also be applied in real-life scenarios. Also, some movies reflect the context of the society in which the movie is reflected into. Some of these depictions even reflect the social setups of society. Social set-ups in movies show the different classes as people compete for resources and survival. This study investigates the class inequalities depicted in the movie Parasite by Bong Joon Ho by delving deeper into its characters, settings, and symbolism. Related Literature and Related Studies serve as the foundation of this study. The data from the chosen literary work is analyzed using a qualitative strategy through discourse analysis and is scrutinized through the lenses of Conflict Theory and Symbolic Interactionism Theory. The findings show that there are class inequalities present in the movie Parasite. Furthermore, the class inequalities found in character analysis are life, income and wealth, membership, and treatment and responsibility. Meanwhile, income and wealth, and life inequalities are found in settings analysis. Lastly, in symbolism analysis, the class inequalities that are found are income and wealth, life and treatment, and responsibility inequality. Moreover, future literary researchers are recommended to conduct a psychological analysis of the characters, shot by shot analysis of the settings, and a content analysis of the symbolisms to extract the class inequalities that are found in the movie.

KEYWORDS

bong joon ho, class, inequalities, k-movie, parasite

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1. Introduction

Movies are the visual art of storytelling (Mahmood, 2013). Movies need to have a connection with the social structures of the given time and context in which a movie took place since it is an account of the social and economical set-up of a society (Mahmood, 2013). Filmmakers see movies as an opportunity to provide awareness about current dilemmas that need to be addressed and are now utilizing cinemas to shape the viewers' opinions about society and about the world.

Good movies affect the viewers positively, just as how the world makes a buzz about the 2019 Korean movie Parasite, which leaves critics in talks about the boldness of the satirized class stratification in the movie.

2. Literature Review

The following readings relate and support the main problem and the sub-problem of the study. A character reflects the traits and personalities of people in a real-world scenario.

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According to Reich (2017), in the article titled, *Exploring Movie Construction and Production Subtitles: What's so Exciting About Movies*, the plot of the movie draws out the character's physiological, psychological, and sociological aspects have to be well-developed for the characters to become a representation of real people.

This article will be utilized in the study to determine how the characters are being developed and analyze the sociological aspects of each character within the parameters of social status.

In every literary work, the setting is utilized in trying to imply something that is relevant to the plot, the character, or the conflict (MasterClass, 2021). According to Benedict (2010), the setting usually is the one that controls and manipulates the mood of the story and how the characters affect the dialogue and events within the narrative. The article is utilized to determine the significance of settings in the movie and how these affect the characters' setting; it is being projected in the movie to depict class inequality among the characters.

Another element is symbols. Symbols are used to represent a concept in a story. Writers also use symbols to combine themes, create imagery, and hint at deeper meaning beneath situations (Industrial Script, 2021). According to Severson (2020), symbols are the art of expressing intangible ideas through the representation of tangible objects, which are also dependent on the context of the literary work. This article is used to determine how symbols are portrayed within the film and analyze the underlying meanings associated with these symbols that depict inequality.

This study aims to investigate class inequality in Bong Joon Ho's 2019 movie *Parasite* by delving into the movie's characters, settings, and symbolism. Characters are considered by looking into the characters' roles and traits. The setting is also being studied as this holds an impact in the depiction of inequality, and lastly, the utilization of symbolism is also analyzed to see the depiction of the gap between classes.

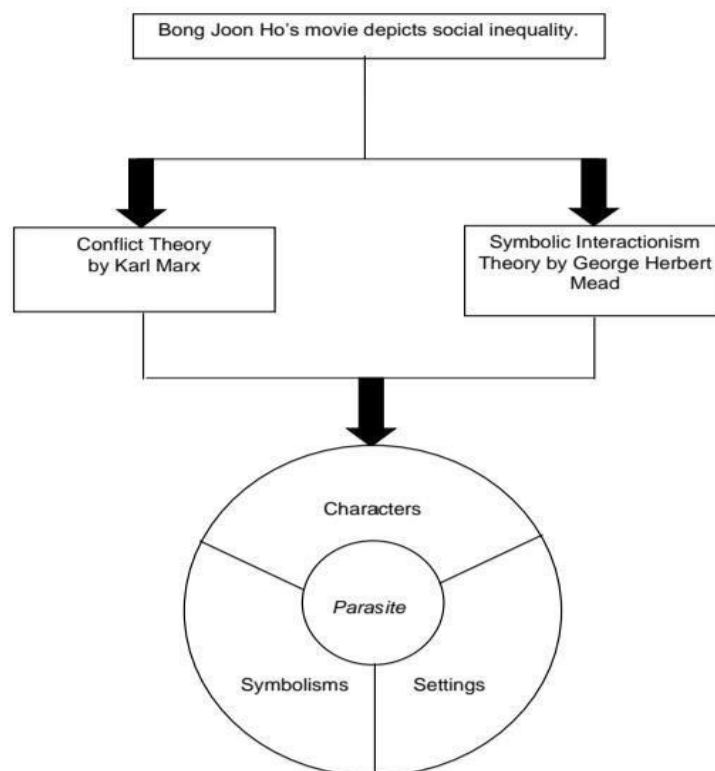


Figure 1. Schematic Presentation of the Theoretical and Conceptual Framework of the Study

In order to address the main and sub-problems, the analysis of the study is supported by the Conflict Theory by Karl Marx and Symbolic Interactionism Theory by George Herbert Mead.

Conflict Theory is the first theory utilized in the study that is concerned with the competition between social classes. In this theory, social order is maintained by people who have money and power and dominate over those who have none (Hayes, 2022). Society is composed of people that are classified into different social groups and always in rivalry for political position, authority, and social goods, especially those considered as essential needs such as rations, accommodation and shelter, education, and employment.

This theory is utilized in the study to determine the depiction of class inequality in the movie. Through this, the characters' roles, traits, and social status are considered factors in competition for gaining resources. Also, the settings are analyzed by looking into the architectural styles of the houses and how these hold conflict between the families.

Symbolic interactionism is the second theory used in the study and is utilized to delve into the relationships between individuals and society. The theory revolves around the symbols which are important to the existence of society and shaping the individual's identity and mindset (Redmond, n.d.). Also, symbolic interactionists point out that a person's appearance, house, transportation, and personal style indicate a person's social rank. This theory focuses on the concept of how a person's social class influences daily interactions.

This theory will be used in delving into the symbolisms utilized in the movie, which may reflect inequalities experienced by each character.

This study is beneficial to people who are inclined to the field of literature and sociology, specifically: literature students and instructors, social science students, and instructors, as well as literary and social science researchers. Lastly, this study can serve as a reference for future researchers.

The scope of the study is focused on the class inequality depicted in Bong Joon Ho's 2019 movie, *Parasite* and is limited to the discussion of characters, settings, and symbolisms.

3. Definition of Terms

The terms that are frequently used are operationally defined.

Characters are the ones who portray the life of people in a certain society, which are divided into classes.

Class Inequality is the unfair and unjustifiable discrimination that is happening in society.

Settings assist the audience in comprehending the behaviors and inner motivations of the story's characters.

Symbolisms refer to objects which represent an idea or notion and can also be a representation of inequalities portrayed in the movie.

4. Methodology

This study uses qualitative study, specifically discourse analysis. Qualitative study is the analysis of text data in order to understand concepts. Discourse analysis seeks to explore the meanings produced in communication in relation to the social context of the piece to be analyzed. Utilizing this method, the social inequality depicted in *Parasite* will be thoroughly analyzed. Thus, the study's main problem and its sub-problems will be addressed.

The main source of data is taken from the Korean movie *Parasite*, written by Bong Joon Ho and Han Jin Won, directed by Bong Joon Ho, produced under Barunson E&A, distributed by CJ Entertainment, released on May 21, 2019, for the Cannes Film Festival and locally released in South Korea on May 30, 2019. The movie's duration is 2 hours and 12 minutes.

This study follows three phases. Phase 1. Characters, Phase 2. Settings, and Phase 3. Symbolisms.

4.1 Phase 1. Characters

A table is used in this phase titled Character Analysis.

4.2 Phase 2. Settings

To fully understand the second phase, a table titled Settings Analysis is utilized.

4.3 Phase 3. Symbolisms

In this phase, a table titled Symbolism Analysis is used.

5. Results and Discussion

This chapter presents the data in order to answer the sub-problems raised in the study generated through the literary method used.

5.1 Characters

Below is Table 1, which presents the characters' roles and traits being portrayed and how these are influenced by class inequality experienced by each character.

The movie *Parasite* has a set of characters clustered into three families. The first family that is introduced is the Kim family. Kim Ki-Taek, the patriarch, is an easy-going man. Ki-Taek will usually go with the flow and add unexpected humor to tense situations (CharacTour, n.d.). When Ki-Woo and Ki-Jung proceeded to the plan of hiring Kim's matriarch into the Park household, Ki-Taek did the talking to Mrs. Park in order to build suspicions that would lead to the housekeeper's disposal so that Chung-Suk, the wife, can take the job. This trait shown is connected to Ki-Taek's psychological aspect, as discussed by John Reich (2017). It is because of Ki-Taek's ambition to earn more money than the man gladly agrees to perform the plans as it is also an opportunity to provide well for the family.

As a driver, Ki-Taek offers friendly conversations in the car. Mr. Park, on the other hand, does not like Ki-Taek's stance of trying to be close and also comments to his wife about Ki-Taek's smell, comparing it to a wet rag.

Although Ki-Taek is the head of the family, Ki-Taek experiences Life Inequality as the father is not able to provide even the basic needs of the family because of a lack of education which leads to limited opportunities. This is anchored in Conflict theory which claims that classes in society are treated in various ways depending on culture, educational background, and gender.

As a driver, Ki-Taek experienced income and wealth inequality. Despite the dedication that Ki-Taek displays in performing the job as a driver by trying to be friendly to Mr. Park, Ki-Taek is still not safe from the unfair treatment caused by class conflict.

Another character in the movie is Park Chung-Suk, who is the Kim family's matriarch. As a mother, Chung-Suk portrays bluntness in words by having no trouble speaking out the woman's thoughts to the Kim family. Chung-Suk, being the new housekeeper, is able to replicate the service that the former housekeeper provides for the Park family.

Chung-Suk experienced Life Inequality since the woman is unable to gain an education, and thus, opportunities seldom come. This is anchored in the Conflict Theory, which states that the poor belong to lower social groups and struggle for rations, accommodations, shelter, education, and employment.

Meanwhile, Kim Ki-Woo is the son of Ki-Taek and Chung-Suk. As a son, Ki-Woo is young yet ambitious and thinks he is stifled by poverty. Ki-Woo is the first one to enter the lives of the Park family by being a tutor. However, Ki-Woo is clever and deceitful and uses cleverness to create a scheme to infiltrate the lives of the Park family by introducing every member of the boy's own family under different identities to earn more money. As a son, Ki-Woo belongs to membership inequality as the boy hasn't been able to get a decent education, so job opportunities are minimal. This has driven Ki-Woo to grab every opportunity that comes along.

Meanwhile, as a tutor, Ki-Woo received life inequality. Ki-Woo is offered a well-paying job but takes advantage of it. This supports the Conflict Theory, which states that because of the unfair distribution of goods, people become greedier. Since the boy's family is poor and only driven by ambition, Ki-Woo wants more and commits deception to achieve it.

The other child of the Kims is the daughter Kim Ki-Jung. Ki-Jung is young and talented when it comes to art despite not owning any college degree. The girl is smart when it comes to persuading and deceiving since the girl easily discovers Da-Song has trauma that persuaded Mrs. Park to hire Ki-Jung.

Having unemployed parents, Ki-Jung experienced membership inequality, affecting the girl by not being able to attend college and struggling to provide even the basic necessities. This became Ki-Jung's driving force to get more, which led the siblings to join hands to let the parents work with the Parks under different identities.

Meanwhile, Park Dong-Ik is the patriarch of the Park Family. Dong-Ik is portrayed as a hardworking father that is able to provide for the needs of his family. However, the father only spends little time with the family to manage the business.

Dong-Ik, as a father, belongs to life inequality since the man is wealthy but is dependent on employees to do the minimum jobs and services.

As a businessman, Dong-Ik possesses a pleasant personality in dealing with others, but at the same time, the man wants the employees not to "cross the line" (Joon-Ho, 2022). This behavior is anchored in the Conflict Theory, which states that social order is maintained by those who have money and power, dominating those who lack these aspects through holding authority.

Because of the prominence of Dong-Ik's name as a businessman, countless opportunities are pouring, and the accumulation of wealth is easily obtained, thus aligning the character with the income and wealth inequality.

On the other hand, Choi Yeon-Gyo is portrayed as a very well-meaning mother to the children. As a mother, Yeon-Gyo always puts the welfare of the children first, especially the son, Da-Song, who has hyper-active personality. Yeon-Gyo belongs to membership inequality as the woman is dependent on the income that Dong-Ik generates. In the version of Max Weber's Conflict Theory, it is stated that individuals are given positions and occupations depending on race, social status, and gender.

As a young wife, Yeon-Gyo is also very gullible as she is easily hooked by Ki-Woo's pretension and hires every member of the Kim family in the process since the woman believes that chains of recommendations also establish a belt of trust (Weber, 2022). Yeon-Gyo experiences life inequality since the woman is unable to perform basic household chores and is entirely dependent on the employees to keep the house in order.

Park Da-Hye is the daughter of the Park family and is well-provided with needs and wants from the parents, but the only downside of it is that both lack attention towards the girl. Da-Hye experienced life inequality as the parents were more concerned about Da-Song's welfare than Da-Hye's. Also, Da-Hye is being provided with all her needs through Dong-Ik's income and wealth, putting her character under membership inequality.

Park Da-Song is the energetic son of the Park family. Because the boy is a member of the Cub Scouts, it is also in Da-Song's nature to be observant and almost spills the Kim family's secret of being related to one another through the smell (Joon-Ho, 2022). Da-Song belongs to membership inequality as the boy is very well-provided with all the needs and wants with Dong-Ik's wealth.

The next family introduced is the Oh family, which consists of the wife Gook Moon-Gwang, and the husband, Oh Geun-Sae. Moon-Gwang is known as the proud and mysterious housekeeper and the holdover after the first owner of the house (Joon-Ho, 2022). Moon-Gwang is proud that no one knows about the bunker, thus using it to the woman's advantage as a hidden spot for Oh Geun-Sae to hide from the loan sharks. This corroborates Conflict Theory that people use their connections in order to gain control over resources. Moon-Gwang used the position of a housekeeper in order to gain control of the basement.

As the plot progresses, more traits of Moon-Gwang are revealed, such as being clumsy but caring. On the other hand, despite being fired from the job because of Kim, Moon-Gwang came back to the house to check on Geun-Sae. In that particular scene, Moon-Gwang is viewed as a caring wife.

Moon-Gwang receives life inequality as the housekeeper's job is being robbed, and he is forced to leave the house. In Conflict Theory, society is composed of people that are clustered into different social groups and are always in rivalry for the position, authority, and social goods. The second inequality Moon-Gwang received is treatment and responsibility inequality. Since Moon-Gwang is the holdover of the former owner of the house, the woman has the privilege of owning the bunker in the basement and fulfilling the wife's responsibility of caring for Geun-Sae.

Oh Geun-Sae is the husband of Gook Moon-Gwang and is presented as an odd person. There is one scene where Geun-Sae is banging the man's forehead to the switch in sending a thank you message to the patriarch of the Park family using Morse code. Geun-Sae is there in the bunker hiding because of loan sharks. These actions of Geun-Sae showed cowardice. Geun-Sae rather chose to be a freeloader to Moon-Gwang and hide rather than find means to pay the debt. Geun-Sae is also violent. The moment the man knew that Moon-Gwang was dead, Geun-Sae went rogue by crashing the birthday party of Da-Song and violently stabbed Ki-Jung to death.

Nonetheless, Geun-Sae is a victim of poverty and life inequality. Geun-Sae loaned money to start a business, but unfortunately, the business deteriorated and made the man even poorer. Life inequality focuses on the opportunities that come to the life of a person, but instead of making the life of Geun-Sae better, it becomes even worse because of debts. This corroborates the Conflict Theory that the root cause of conflict is the unjust distribution of goods and exhibition of power. Loan sharks use violence in collecting money, and exhibiting power is another factor in the division of classes.

By staying at the bunker, Geun-Sae already received membership inequality. Moon-Gwang helped the man hide and provided everything. Geun-Sae has no job and is on the run, so Moon-Gwang has no choice but put the man in the basement. Furthermore, in the article, *Rising Inequalities in South Korea and the Search for a New Business Ecosystem* by Choong (2016), South Korea's rising inequality can be attributed to three major factors: rapid population aging, large wage gaps between regular and non-regular workers and occupational inequality between genders. Wealth, employment status, family size, and education are significant contributors to income inequality. These articles show that it is evident even before *Parasite* that class inequality is already present.

Therefore, the class inequalities that are found in character analysis are life, income and wealth, membership, and treatment and responsibility inequality. Through the film, the inequalities depicted in the lives of the characters can also serve as a mirror in societies on how to conduct actions to minimize the disparities experienced by the citizens to improve their way of living.

5.2 Settings

Below is Table 2, which presents the comparison of the settings in the movie and the class inequality it depicted. First is Kim's family house, which is immediately presented to the viewers as a small semi-basement apartment, half underground and half overlooking the street. This represents the family's class status.

Table 2. Settings Analysis

Settings	Kim Family	Park Family	Class Inequality
house	basement-like apartment	spacious well-organized	Income and Wealth Inequality
stairs	short set	long sets	Life Inequality
basement	have distinct odor	cramped, smelly	No inequality experienced
windows	small	colossal	Income and Wealth Inequality
personal spaces	cramped	lavish	Income and Wealth Inequality

This supports the article *Story Elements: Importance of the Setting* by Benedict (2010), claiming that settings mirror society. The kind of life the Kims are living is common in society, especially for those who are not given enough opportunities.

On the other hand, the slick, modern house of the Park family symbolizes social status. The house contains minimalistic qualities, spacious and well-organized. The Parks saw the house as a safe haven.

The two houses depict income and wealth inequality as each house shows what each family can afford with the opportunities given. This claim is supported by Conflict Theory which states that the root cause of conflict within the society is the unfair distribution of goods and resources among the classes. Because of income constraints, the Kim family can only afford to live in a semi-basement to live in a semi-basement apartment. Meanwhile, the Parks have abundant income opportunities as the father owns a company and can easily afford a huge house.

Additionally, the stairs are considered as another setting as both the Park and the Kim families have to undergo the motion of going up and down. The Kims entered the semi-basement apartment by going down the stairs. On the other hand, the Park's house has numerous stairs that the characters usually need to climb up.

The stairs are a representation of life inequality experienced by the characters, emphasizing the class status to which these characters belong. The Park and Kim families go up and down the set of stairs, which represents class disparity and movement within the society. As a result of this motion, it is clearly identified that the Parks are frequently seen emerging from the sub-basement parking, whereas the Kims have to descend.

Meanwhile, another setting is the basement. The Kims and the Parks have basements, but the Kims' basement serves as the main house. As stated, the basement of the Kims is cramped and filled with unnecessary things. This is supported by the article of Benedict (2010), which claimed that settings are the representation of the social status of the people living in society.

On top of that, the Park family has two basements. There is a small-scale yet well-organized basement; however, there is a secret bunker beyond that is cramped, smelly, and contains no windows.

Here, there is no inequality manifested. The Kims dwell in a semi-basement apartment. On the other hand, the Park family's secret bunker, about which the main homeowners are unaware.

Another setting in the film is windows. The windows of the Kim family house are small. Having a small window to look outside. Furthermore, every inch of the Park family's house is designed to exude luxury. Large glass windows dominated an entire wall.

The windows are a visual representation of income and wealth inequality. This represents class disparity revealed by lighting and the amount of sunshine that each house obtained. The Kims have a small window, thus the limited sunshine going inside the house showcasing limited resources accessible to the Kims. Meanwhile, the Parks have a colossal window, and so sunshine pours brightly inside the house. This represents unlimited resources of the Parks.

Meanwhile, the Parks also showcased the family's status in society through the spaces in the house. The house is set up to have a large space with minimalistic quality. The personal spaces of the Kims are messy and chaotic. However, the small space is where the whole family gathers, which means that the family has a good relationship. This is a representation of income and wealth inequality as the movie depicts the obvious gap in opportunities available to each of the families.

Income and wealth, and life inequality are the inequalities that are found in settings analysis. In support, the article by Kim (2020) titled, *The Halfway Underground Homes of 'Parasite' is Real Spaces of Desperation and Dreams*, banjihias come to symbolize a segment of South Koreans squeezed by increasing density crammed into corners of a city where rich occupy most of the cosmopolitan spaces. Due to the real depiction of these places in the movie, the government of Korea recently announced its plans to provide 1,500 families living in the city's banjihias with funds to fix and modernize it to make it more livable. This goes to show how movies hold a powerful voice for certain issues in society that need attention and immediate action.

5.3 Symbolisms

Below is Table 3, which presents the interpretations of meaning from the symbols found in the movie as well as the class inequality these symbols depict.

Table 3. Symbolisms Analysis

Symbols	Meaning	Class Inequality
instant noodles with steak	wealth	Income and Wealth Inequality
smell	social status symbol	Income and Wealth Inequality
flood	tragedy to the Kims inconvenience to the Parks	Life Inequality
invisible lines	division between classes	Life Inequality
peach	weapon	Treatment and Responsibility Inequality
scholar's stone	Ki-Woo's ambition and downfall	Life Inequality
underwear	deception	Treatment and Responsibility Inequality
stairs	social movement	Income and Wealth Inequality
Moon-Gwang's video	Moon-Gwang's supremacy	Treatment and Responsibility Inequality

One of the things that hold meaning in the movie is instant noodles with steak. The wealthy Park family's instant noodles are mixed with *hanwoo*, a high-class Korean beef. This denotes that instant noodles, when mixed with steak, now symbolize wealth. The ram-don depicted in the movie is classified as an income and wealth inequality because of the fact that the Parks manage to turn a cheap meal into a luxurious one. Thus, this exemplifies the claim in Symbolic Interactionism that a person's home, accessories, clothes, and preferences reveal one's social status.

Another symbol found in the film is the smell. The social disparities are presented through bodily smells and scents. The smell illustrates income and wealth inequality. As portrayed in the film, Park Dong-Ik easily distinguishes the scent of the driver, Ki-Taek, who has lower status.

The third symbolism found in the movie is the huge flood that destroys the semi-basement apartment of the Kim family. On the other hand, even though Mrs. Parks considered the canceled trip a 'disaster,' she still has a huge and warm house. This is referred

to as life inequality because this sequence depicts how all that takes is one sweeping tragedy for the Kim family to lose everything, while the said tragedy is only a minor inconvenience to the Parks.

On the other hand, the invisible lines in the films are certain lines on the screen that holds a deeper meaning. The film uses split shots that emphasize that the rich and the poor cannot be seen together in one frame, which signifies that the two classes cannot be seen on equal footing.

This is considered Life Inequality as the rule of not crossing the line only goes one way and only benefits the Park family. This claim is supported by Symbolic Interactionism Theory, which states that groups socialize with those who have the same pursuit. This explains Mr. Park's obsession with not crossing the lines with the employees.

Meanwhile, another thing in the movie that holds meaning is the peach fruit. It serves as a weapon the Kim siblings use to terminate the housekeeper Moon-Gwang so that Chung-Suk could take on the role of the housekeeper. To get through a life of wealth, the Kim siblings manage to alter a delicious fruit into a formidable weapon. The peach is classified as a treatment and responsibility inequality as the Kim siblings used peach fruit as a weapon so that Moon-Gwang lost his job.

The next symbolism is the scholar's stone which is believed to bring material wealth. True enough, the stone did bring material wealth as the members infiltrated the house of the Park family, but the lucky fortune is only short-lived. The stone then becomes a weapon that Ki-Woo brings downstairs to finish the two couples below the bunker, but the stone falls out of Ki-Woo's hands, and he ends up getting beaten with it. In the end, the stone is being put back in nature, symbolizing penitent surrender to fate upon failure to seize riches the illegal way.

The stone represents Life Inequality experienced by Ki-Woo as the stone symbolizes Ki-Woo's hope and desire to achieve more. This is supported by Conflict Theory, in which individuals compete for leisure, dominance, and social status. The stone became Ki-Woo's entry ticket to the rich world. However, after the flood, the boy clings to the stone and plans something terrible for the two couples in the bunker, now using the stone as a weapon, but it slips from Ki-Woo's hands and nearly kills the boy. Ki-Woo almost became a victim of his own aspirations.

Another symbol is underwear. The underwear is a master deception of Ki-Jung in an attempt to have the Parks' chauffeur terminated. The underwear portrays treatment and responsibility inequality as Ki-Jung slandered the Parks' driver in order for the driver to get fired and let Ki-Taek get hired for the Parks. This is anchored in the Conflict Theory, wherein society is composed of social groups that are in constant rivalry for essential needs such as employment. As Ki-Jung is desperate to have more of Park's wealth, the girl does not think of the poor driver's welfare or circumstances.

Aside from being considered an important part of the setting, the stairs also symbolize the mobility of both families in society. The movie is considered the 'staircase movie' as both the Park and the Kim families have to undergo the motion of going up and down the set of stairs, which represents the class inequality depicted in the movie. The incredible contrast between the two families is shown to the audience through the scene in which the Kims are escaping the Park family's large house under the pouring rain in what seems like a never-ending journey of descending an infinite number of stairs, portraying how far below Kim's social standings are compared to the Parks. The stairs represent the income and wealth inequality that the characters in the film experience, emphasizing the diverse opportunities they have that influence one's way of life.

The last symbol found in the film is Moon-Gwang's video. Moon-Gwang uncovers that the Kims are all linked to each other and threatens to leak it to the Parks'. The video represents the woman's supremacy over the Kim family. Moon-Gwang's video represents treatment and responsibility inequality. This is anchored in the Conflict Theory that social groups are always in rivalry for resources, especially those that are considered essential needs of humans, such as employment. The unfortunate truth in society is that the poor turn to one another to compete for the little resources available rather than banding together and pursuing those in power in the hopes of extending some of the resources. The video with the extortion of power evokes images of a conflict and a desperate fight for survival. In addition to this analysis, inequalities in contemporary Korean society are connected to household type, income, job status, and housing, which would also result in further issues like food insecurity and the living lifestyle of people (Kim et al., 2011). In symbolism analysis, the class inequalities found are income and wealth, life and treatment, and responsibility inequality. Due to the huge disparity in the way of living between the prominent people, people on the lower part of the ladder are finding themselves increasingly living with the bare minimum in a society with systemic unfairness and biases in favor of the elite.

6. Conclusion

This study investigates the class inequality in Bong Joon Ho's 2019 movie Parasite by delving into the movie's characters, settings, and symbolism. Characters are considered by looking into the characters' roles and traits. The setting is also being looked upon

as this holds an impact on the depiction of the inequality of the two social classes present in the movie. Lastly, the utilization of symbolism which adds color to the narrative, is analyzed to see the depiction of the gap between the poor and wealthy classes.

Thus, based on the findings, there are class inequalities depicted in Bong Joon Ho's *Parasite*. Furthermore, the class inequalities found in character analysis are life, income and wealth, membership, and treatment and responsibility. Meanwhile, income and wealth, and life inequalities are found in settings analysis. Lastly, in symbolism analysis, the class inequalities that are found are income and wealth, life and treatment, and responsibility inequality.

Thus, this study is beneficial to people who are inclined to the field of literature and sociology, specifically: literature students, social science students, literature instructors as well as social science instructors, and literary and social science researchers. This study is beneficial to students, as well as instructors of literature, as this can help in understanding the literary elements being used in a movie. This can also be beneficial to social science students and instructors as the movie shows social stratification and the actions taken by the characters as a form of instinct for survival in the social competitions among the different classes. Lastly, this study can serve as a reference for future researchers.

Meanwhile, the limitations of the study are within the parameters of the sub-problems raised, which are the characters, settings, and symbolism. Lastly, future literary researchers are recommended to conduct a psychological analysis of the characters, a shot-by-shot analysis of the settings, and a content analysis of the symbolisms to extract the class inequalities that are found in the movie.

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