

# Representation Of Social Issues In Parasite: A Critical Discourse Analysis

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**Abstract:** Cinema, since its inception, has played a pivotal role in representing culture, people, and society. Moreover, the medium has addressed various social issues through its narratives and brought social change. From Edward Said's Orientalism Theory to Laura Mulvey's Male Gaze Theory to Roland Barthes' Semiotics, many researchers have implemented numerous theories to mine various forms of representation in the film and other mediums of media. For this study, the Oscar-winning film, Parasite, has been selected for the analysis with the aim of understanding the social issues the director has embedded in various scenes, shots, and sequences of the film. To achieve the aim, the researchers have applied the Critical Discourse Analysis (Fairclough, 1995) to analyse how social issues are portrayed in the film. In addition, the study has taken the Representation Theory (Stuart Hall, 1996) as a theoretical guide. The filmmaker, through the film text, portrayed myriad social issues, the study reveals. This analysis discloses many issues a large number of low-income families have been facing every day. Moreover, the study discovered the modus-operandi of low-income families to survive in the modern world, highlighting the massive gap between the poor and the rich.

**Keywords:** Representation, Parasite, Social problems, Critical Discourse Analysis.

## I. Introduction

Since the advent of Cinematographe and its constant development, the world has witnessed diverse events from around the planet from the comfort of our homes. Numerous producers and directors triggered making films on myriad social issues apart from various other topics. Auguste and Louis Lumière invented the Cinematographe, which can record and project films on the same machine. After the invention, Lumiere Brothers introduced motion pictures to the world with their first film, *La sortie des ouvriers de l'usine Lumière* (Workers Leaving the Lumière Factory) December 28, 1895, at the Grand Café in Paris. In India, Cinematographe was introduced in Bombay (now Mumbai) on July 7, 1896. Among many others, the most popular social issues shown in the films include war, poverty, unemployment, global warming, drug abuse, and women's inequality.

Since the birth of cinema in India in 1913, the medium has pictured social conditions apart from delivering entertainment to the audience (Gupta et al., 2013). One of the most critical traits of cinema is the inclusion of societal discourse and its capability to influence people (Khan & Kumar, 2020). Sociologists opined that if there is a condition that enough people think causes a problem or threatens their lives and something needs to be done to rectify or encounter it, that condition is called a social problem (Kornblum et al., 2012). This paper aims to study how social issues have been portrayed in Bong Joon Ho's Parasite and explores the meaningful facts and the underlying narrative in this Academy Award Winning film.

Film industries worldwide are producing films based on social issues impacting human civilization as a whole. From the Italian neorealist masterpiece *Bicycle Thieves* (1948) to the French New Wave film *400 Blow* (1959) to the 1979 American film *Apocalypse Now*, social issues have been represented clearly. The most popular film industry in India, Bollywood, recently produced many films touching the social issue genre. To name a few, recently released films *Pink*, *Pad Man*, and *Article 15* addressed different social issues ranging from stereotyping women to caste-based discrimination to busting stigma and taboos. Not only does the film show the hardship people face, but it also pushes the respective government to take steps to encounter the problems; films act as an agent of social change. In an apparently positive impact of the film, Amir Khan's *Taare Zameen Par* (2007) has helped parents identify their children linked to dyslexia, and the government of India has ditched the GST on sanitary pads following the release of *Pad Man* (2018). In a report in *Korea Herald*, the Seoul City government resolved to improve the living condition of people living in semi-basement apartments- an apparent effect of the Oscar-winning film "*Parasite*."

Though the film is in the Korean language, the film has already broken the language barrier and reached the nook and corner of this only habitable planet. Moreover, it is the first film non-English language film to have received Best International Film along with Best Picture in the same year in Oscar, 2020.

## 2. Literature Review

Cinemas have been portraying different social issues and creating awareness among common people and as society is greatly influenced by cinema, so has cinema by society (Sharma, 2018). Time and again, cinema has taken up social issues as its central themes and constructed its narratives to ensure that it reaches a diverse audience, including people from different backgrounds and cultures.

Being one of the most critical issues the world has been facing, many scholars focus on social issues. (Manshor et al., 2020) discussed poverty issues in society. Among many other factors, the authors pointed out that poverty contributes to social issues and is mainly due to the escalating unemployment rate. These issues were clearly visible in films produced around two decades ago. Contemporary films do not show these original themes frequently. Negi (2017) discussed the disappearing rural theme in Hindi Cinema, discussing many not-recent films that focused on poverty, class conflict, the struggle of common people, and farmers' issues, among many others. Negi points out that contemporary filmmakers should focus on social issues through realism.

Scholars from different fields studied cinema and its role in representing social problems different sections of society have been facing. In the aftermath of the 9/11 attack, Manipur films have been churning out in different parts of the globe. With the hypothesis that Muslims are portrayed in a negative way, Nurullah (2010) analyzes the television serial "24" to highlight how Muslims and Islam are depicted in the famous Fox Network series using Edward Said's "Orientalism Theory." The author took "Mulism and Arab" as "Other" in his critical analysis.

When it comes to the study of insurgency issues in India, the state of Jammu and Kashmir has always been one of the focal points among many other states. Bollywood films have portrayed both the beauty and bloodshed of Kashmir; in recent times, mostly the latter. Back in the days, Kashmir was regarded as "Heaven" on Earth, Prajapati (2018) stressed, adding that bloodshed, terror, and various other social problems have turned the place into a symbol of fear. Prajapati analyzed Vishal Bhardwaj's *Haider* (2014) to dig out the social and political issues that have been making various development activities and improving the well-being of its Kashmiris.

Sharma (2018) selected six Hindi films, *Toilet Ek Prem Katha*, *Phullu*, *Padman*, *Shubh Manglam*, *Hindi Medium*, *G Kutta Se*, and *Lipstick Under My Burkha* - all based on social issues, and discussed how the contents of the film encourage the audience to take up necessary steps to fight taboos and myths that have been hampering social progress. The author pointed out that the selected films have come up with content that will give an impetus to social change through the audience, and Indian cinema should include more such social issue themes that have not been shown and depicted.

Social issues are represented in many mediums, and their content can be seen daily in newspapers and other media forms, including films. However, unlike Hollywood films, most Bollywood cinemas have songs, and in one study of songs, Khan and Kumar (2020) selected Hindi film songs to study the socio-political issue contents. By applying rhetorical and quantitative content analysis methods, the authors pointed out that songs in Bollywood films produced from 2009 to 2019 contain mostly political and women-centric issues. The authors conclude that major social issues concerning violence, education, corruption, and unemployment can be placed into public discussion through cinema and songs.

Films play a significant role in showing the reality of society; at the same time, they also shape and influence society (Chandra & Bhatia, 2019). In the analysis of five films, Chandra and Bhatia studied the social elements that are depicted in the films *Mother India* (1957), *My Brother Nikhil* (2005), *Rang De Basanti* (2006), and *Taare Zameen Par* (2007). The authors pointed out the elements in the films, such as caste discrimination, poverty, lack of education, awareness of same-gender relationships, social stigma, and injustice.

One of the many social issues people have come across worldwide is crime against women. Depicting real stories, many films have

been produced surrounding this issue in its narratives. In an analysis of three short films that depicted rape cases, Ghosh (2020) found that the films' content spread awareness about rape cases and other crimes against women. Through the study of the Bollywood movie 'Pink,' Tamakuwala (2017) observed that the media needs to bring out programs to improve women's status in society and a positive portrayal of women is necessary for media. The author opined that it is imminent to discuss the women's issues more to empower them to ensure that women take equal roles as men in society.

Apart from the critically acclaimed film 'Pink,' the Bollywood film industry has recently produced *Section 375* and *Article 15*, centering around sexual violence and equality. Adopting Laura Mulvey's theory of the Male Gaze, Swatie (2020) discussed the two films. In her study to discuss the representation of sexual violence, the author argued that the accurate picture of sexual violence had been erased from the media text, and rape has been converted into myth.

### 3. Objectives

- To study the portrayal of poverty and unemployment as depicted in the film.
- To explore how the filmmaker presents the education scenario.
- To find the challenges people face due to the income gap in the film.

### Research Question

- How does the film *Parasite* depict social issues through the film discourse?

### 4. Research Design

The researchers have adopted the qualitative approach to answer the research question, applying Norman Fairclough's Critical Discourse Analysis (CDA) method. Moreover, Stuart Hall's representation theory has been employed as the theoretical guide for the analysis.

Before commencing the CDA, the researchers collected the data for analysis by watching the selected South Korean Oscar-winning film *Parasite* (2019). Then the data has been categorized as per the objectives of the study. The results and analysis have been presented by employing Fairclough's three-dimensional framework of analysis.

Norman Fairclough (2012) defines Critical discourse analysis (CDA) as a branch of critical social analysis, which contributes to the latter a focus on discourse and relations between discourse and other social elements (e.g., on how discourse figures in ideologies and power relations). The three-dimensional frameworks for Critical Discourse Analysis (CDA) propounded by Fairclough in 2012 are:

1. Text analysis: A descriptive form of analysis is to be employed. Here the text includes all written, verbal, or visual texts.
2. Processing analysis or Discursive Practice: Interpretation of the text, including its production and consumption.
3. Social analysis or Social Practice: Explaining social and cultural practices that make or govern the process.

Hall (1997) explained the term 'Representation' as the depiction or portrayal of an idea or an object and conveying it meaningfully to others using language. He stressed that representation connects meaning and language to culture and plays an integral part in constructing meaning and exchanging it between members of a culture. The theorist organized and explained three accounts in his theory of representation.

1. Reflective: This approach delved into finding whether media producers represented the actual event or object to the viewer or audience.
2. Intentional: The production of meaning is based on what the media producers intended, contrary to the reflective

approach. Here the media producers construct the intended meaning.

3. Constructionist: This approach may be explained as the concoction of both Reflective and Intentional ways of representation. This approach claims that meaning is perceived in the mind of the audience.

## 5. CDA of Parasite

The film's Critical Discourse Analysis (CDA) is presented following the three inter-related processes of analysis propounded by Norman Fairclough. The analysis of the social issues has been given under the subheadings of Poverty & Unemployment, Educational Problems, and Income Gap. The analysis has employed the three CDA frameworks: textual analysis (description), processing analysis (interpretation), and social analysis (explanation). However, the analysis cannot be presented in a gestalt as the texts comprise both verbal and visual elements and are located at the different time frames of the film.

### Poverty & Unemployment

**Text analysis:** The film starts by showing the four members of the Kim family as an unemployed family looking for odd jobs. They cannot even afford an internet connection on the phone and are trying to get a free Wi-Fi network or use others' private Wi-Fi roaming around their apartment and even at their toilets.

**Processing analysis:** Through the narratives, poverty, one of the dominant social issues, is displayed distinctly from the film's first scene. In the initial scenes, Ki-woo and Ki-jung tried to find a Wi-Fi connection by holding their phones high and finally got a Wi-Fi network at their toilet. The visual text underlines how the family of Kim struggles to live a life. They could not even afford an internet connection on their smartphones. So instead, they try to hack into others' Wi-Fi by guessing passwords after detecting others' signals.

**Social analysis:** The text highlighted the issue of being poor at a time when internet connections were cheap in many parts of the world. This scene explains that they live where they do not even get Wi-Fi signals: be it a private or public network. Moreover, the lack of job opportunities put them in a situation where they took the means of hacking other's Wi-Fi. The scars of poverty and inequality in South Korea's modern society are reflected in the film.

**Text analysis:** When Min, a wealthy Ki-woo friend, came and gifted the Scholar Stone, they expected to bring material wealth. However, Ki-woo's mother said: "Food would have been better." The statement came soon after finding out that the gift was just a stone.

**Processing analysis:** When Min walked in and talked about the park family and provided Ki-woo the teacher's job, he also left the Scholar Stone. Nevertheless, Ki-woo's mother stated, "Food would have been better," highlighting that they do not need things that do not relieve them from poverty. The discourse highlighted the condition of the Kim family. The family's sole aim was to put food on the table as they were jobless with no source of income.

**Social analysis:** Min is a wealthy friend shown as somebody who gave the Ki-woo a home tutor's job along with the Scholar Stone. In the society shown in the film, Min represents the affluent class of people. However, the gift he presented to his friend could not help the family. What they want is money or food to survive. Naturally, people appreciate it when somebody presents a gift. However, the gift receiver in the film narrated a different opinion about the gesture. She was not appreciative because of her social standing.

**Text analysis:** When the Kim family got some money, they always enjoyed drinking beer and eating pizza for a few moments, expecting they would become rich one day. However, they are reminded of their status by the pissing guy.

**Processing analysis:** The guy who always takes a leak near the window of the Kim family when they were having a meal explained that the low-income family could not enjoy the little money they earned. They always expect to live a happy life in the future and try to enjoy the moment, but the appearance of the pissing guy keeps reminding the family of their status and living conditions. These instances were shown twice in the film: the first was tackled by Min, Ki-woo's wealthy friend, and Ki-woo and his father tackled the second. Both the scenes conveyed living standards.

**Social Analysis:** The positioning of Kims in the semi-basement apartment explained the picture of poor people's homes. Their kitchen is also positioned near the window where some drunk guys would come and take a leak. However, rich people are positioned to be living on higher ground. Though the film is fiction, thousands of poor South Korean families survive in dark, smelly basement apartments known as Banjiha.

**Text analysis:** The Kim family lives in a semi-basement apartment and the husband of Moon-gwang, Guen-sae, lives hiding in the basement of the Park's mansion. When the Kim and Moon-gwang families knew each other's secrets, they threatened to expose each other.

**Processing analysis:** When the Kim family and Guen-sae family get to know each other's secrets, Moon-gwang threatens to expose the Kim family. However, the Kim family could not afford to lose their jobs. Both the families depend on Park's family. Guen-sae has always been kept hidden since they cannot afford a house to live in. A family of two, and four have been struggling to survive at any cost.

**Social analysis:** The lifestyle and economic conditions are highlighted through their living styles and the level of their apartments. Low-income families can take people's lives to save their job at Park's mansion. Therefore, they started to attempt each other's life to survive,

showing the spectator the harsh reality of being poor in the modern society of South Korea.

**Text analysis:** Ki-jung removed Driver Yoon by leaving her underwear in Dong-ik expensive car and made it look like driver Yoon had car sex. When Yoen-kyo asked Ki-jung about his behavior when he gave her a ride, she replied: "I told him to go to Hye-hwa Station, but he insisted on driving me home." Surprised by her words, Yoen-kyo said: "That jerk! He took you home late at night?"

**Processing analysis:** This discourse between Yoen-kyo and Ki-jung about the driver Yoon has built a firm ground on Yoen-kyo's supposition of driver Yoon being a jerk. The conversation depicted the cut-throat competition between low-class people to seize every opportunity or create opportunities at the cost of others' jobs. The same happened to Moon-gwang, the old housekeeper of the park family.

**Social analysis:** The film, through its narrative, explains the conditions of low-class poor people. In order to get a job for survival, they would take every opportunity to destroy others' lives, especially the poor, at any cost. The film did not show the job competition at the corporate level as it was more focused on the lives of poor people and their struggle to achieve their goal, which was to survive. After Ki-woo got his job as a tutor, he took advantage put her sister as an art therapist. Her sister had to remove Park's family's chauffeur to rope in her father.

### Income Gap

**Text analysis:** The poor family of Kims is shown to be living in a semi-base apartment. Similarly, the housekeeper's husband lives hidden in the basement of the Park family, and they are unaware of his presence. Park family lives on higher ground.

**Processing analysis:** Director Bong Joon-ho meticulously distinguishes and compares two different families with equal numbers of members: the Park family is shown as an upper class. In contrast, the Kim family is portrayed as lower class. Even worse than the Kim family, Moon-gwang's family could not afford a house. They are homeless. The Kim family lives in a urinal-like basement apartment, while the Parks live in a luxurious mansion. The Kim could not even afford a good meal, let alone a decent home.

**Social Analysis:** The film showed two classes of people: first, those who live in semi-base apartments, and second, rich or high-class people who live in mansions. The later part of the film introduces a family who lived in the basement of the Park's mansion. The Kims focused on earning money to survive, while the Parks focused on staying a lavish life. The Kims and Parks' living conditions highlighted the wide income gap in South Korean society. The different pictures of their homes portray the widening income gap.

**Text analysis:** When Dong-ik brought a walkie-talkie for his son, Da-song, Da-song ran and sniffed at Ki-taek's blazer, then ran towards Choong-sook and sniffed again and said: "It is the same! They smell the same." When his mother tells him to go upstairs and be with Jessica (Ki-jung), Da-song replies: "Jessica smells like that, too." In another scene, Dong-ik, speaking to his wife, said: "Even though he always seems about to cross the line. He never does cross it. That is good. I will give him credit. But that smell crosses the line."

**Processing analysis:** The discourse between Park Dong-ik and his son Da-Song about the smell showed lower-class groups mainly through "smell." It showed that the poor have an unpleasant smell and the rich have not. Here, the smell symbolizes poverty and those who live in semi-basement or basements.

**Social Analysis:** The stark difference in the income gap has been magnified through various scenes where the wealthy Park family talks about the poor's smell. Not only has smell been used as many as five times to remind the spectators about the alienation of poor and lower-class people by upper-class people, but the smell also captures the unaffordability of the poor to wear clothes that do not smell. And the smell of semi-basement. The two families have been differentiated through their homes: a semi-basement that drunk people consider a urinal and another mansion in the posh area of South Korea's capital Seoul. The basement apartments in South Korea do not get enough sunlight; thus, the unpleasant smell. For Kim, it was a threat to expose their identity.

**Text analysis:** Abundant sunlight at the Park's home. The semi-basement of the Kim family was not well-lit and had no direct sunlight entry.

**Processing analysis:** The lighting plays a crucial role in differentiating the poor and the rich. The visual elements show the rich and the poor, consisting of the sunlight and the well-lit and poorly-lit mise-en-scene of the two families. The scenes of two different homes discuss their financial and income position in society.

**Social analysis:** In Seoul, the wealthy people live in mansions, while the poor survive in places where they do not get abundant sunlight and clean air. When the Kim family was shown, their semi-basement apartment was not well-lit. While the Parks' home was well lit and had abundant sunlight, people living in semi-basement apartments do not get enough sunlight. Moreover, they do not even have a proper place to dry their clothes. In addition, the air they breathe contains dust and smells of urine.

**Text analysis:** Using forged documents, Ki-woo managed to get the job as a Park family's home tutor. Ki-woo's sister started working as

an art therapist. She then removed the chauffeur to let his father work there. Then, the housekeeper was removed to be replaced by her mother.

**Processing analysis:** The family could not live a happy life with the money Ki-woo earned as the tutor of Park's daughter. He made plans to make her sister work as an art therapist. When the duo started working, they have not affected the lives of any other workers. The removal of the chauffeur and the housekeeper using unfair means explained the poor people's struggle to survive. The earnings of Ki-woo and his sister Ki-jung could bear the family's expenses.

**Social analysis:** Ki-woo and his sister Ki-jung's methods to remove other people to get their mother and father jobs portrayed the considerable income gap and highly competitive job market resulting in different living standards in Seoul. The film focuses on wealthy and high-class families while the other is a destitute family. The income gap can be seen by comparing the two families and measuring the differences in living conditions. No part of the film introduces the middle class, thus presenting the considerable income gap between the two families. The poor get paid less. So, they find it challenging to survive in society. While in the corporate world, only Mr. Park had to work to cover expenses and lead a lavish life. The broad income gap has been highlighted.

**Text analysis:** The Kims enjoy life by drinking cheap beer and having junk food when they get money. Furthermore, they also dream of a better tomorrow after becoming wealthy. On the other hand, the park family wants to stay in the countryside and camp there to enjoy the beauty of nature as they celebrate Park Da-song's birthday. The different living styles and their ways of enjoyment are portrayed here. The Kim family struggles to face the rain, while the Park family enjoys it differently.

**Processing analysis:** People enjoy or celebrate things differently. Moreover, money and income come into play in how the celebration could be done. For example, the family of Park lives in a fabulous house, and for their enjoyment and celebration of birthdays, they want to stay outdoor and organized camping. On the other hand, the family of Kim celebrates by drinking cheap beer and simply filling their stomach with some steaks. While the Park family was out to camp to celebrate Da-song's birthday, the Kim family tried to live in their dream home at least for the night and spend their time eating and drinking a lot, and that did not happen too after the Parks cancelled their camping trip and returned home.

**Social analysis:** Rain and its effects on two different classes of people How they face the rain. The Kim family and low-income families who live in the basement apartments have been shown. During an incessant rain and storm, the Park family and the Kim family were shown how they tackled or reacted to the rain and defined the two classes in the city of Seoul. The Park family's spacious mansion had enough rooms to sleep anywhere and enjoy the rain, while the Kims found their semi-basement apartment about to be submerged underwater. While the Parks enjoy the rain in their clean mansion and the younger son camping on the lawns for enjoyment, Kims had to see overflowing craps forcing them to stay in a public relief camp. Rain destroys the homes of many low-income families living in society while affluent families enjoy it.

**Text analysis:** The Kim family's semi-basement apartment was half-submerged underwater last night. The day after, when Ki-taek was driving Yoen-kye to shop for the impromptu birthday celebration, the latter was on the phone talking to a friend.

Yoen-kye said: "Today, the sky is so blue, and no fine dust!

Thanks to all the rains yesterday!"

**Processing analysis:** In the backseat of their car, Yoen-kye was sitting so relaxed. She held her legs on the passenger seat and made the remarks. As she invited her friend, they conversed about the rain yesterday. She added that there was no pollution the next day. The sunlight was so clear that day. To her family, the last day was remarkable as they enjoyed it. However, for the Kims, the last day was a nightmare. The Kim family's semi-basement apartment was half-submerged underwater. They could not sleep the last night.

**Social Analysis:** The Park family would never understand the situation of the lower-class people, the film points out. Apart from the smell, many mentions hurt the Kim family's sentiment and reminded them that they are poor. The camera first focuses on what Yoen-kye says, then the camera pans right and shows the dull and angry face of Ki-taek, who barely slept last night. Yoen-kye went on to say on the phone: "Right, that rain was such a blessing!" The conversation on the phone highlighted that rich people are not aware of poor people's conditions, and neither do they care about those poor and low-class people who cannot afford a house.

**Text analysis:** Ki-woo and Da-hye look at the people preparing for Da-song's birthday. Seeing the happiness and enjoyment of the people, Ki-woo said, "Wow. Everyone looks gorgeous, right? Even for a sudden gathering, they are so cool! And look so natural."

**Processing analysis:** Ki-woo uses the words: they look so natural. It signified that he and his family had been faking it all along. Though he masqueraded as being from a good family, he is not. Ki-woo then asks Da-hye: "Do I fit in here?" Ki-woo always dreams of transforming from their low-class status to high class like that of the Parks. However, time and again, he felt that he and his family would not achieve what he had been dreaming. He sees that the Moon-gwang and his husband Guen-sae would be an obstacle to what he wants to achieve. So, he



picked up the scholar stone, which he expected would bring his material wealth to kill Moon-gwang and his husband.

**Social analysis:** The next day, after the rain, the film shows two classes of people, the poor and the rich. The rich enjoy their lives and organize parties on a big lawn. However, the poor had to stay in relief camps as a flash flood destructed their homes. Ki-woo's dreams of being rich were cloudy, given the earnings his family makes. The Kim family could not afford a decent house to live in even after four of their family worked for the rich Parks. The wealthy class does not even mention the sufferings of low-income group families.

### **Educational Problems**

**Text analysis:** When the wealthy friend of Ki-woo, Min, came, the duo had a conversation over soju. He asked if the former's sister was taking lessons. "Is Ki-jung taking lessons these days?" he asked. Ki-woo said she could not afford to take lessons. Then, Min asked Ki-woo to be his replacement to teach the rich Park Da-hye as he is leaving the country to study abroad. Even though Min insisted that Ki-woo be the tutor, he said he was not a college graduate to qualify for the teaching post.

**Processing analysis:** Not only did the conversation explain the condition of Ki-woo's sister, but it also stressed that Ki-woo is not a college student as he cannot afford to study university courses. He was not qualified enough to teach Da-hye. However, Min explained that he would recommend him to teach her, so he need not be worried. Min, being from a wealthy family, can afford to study, but, Ki-woo and Ki-jung cannot. The poor are not well-educated or trained. Min used the word "recommendation." It explained that recommendation would work and the educational qualification would not help much.

**Social analysis:** South Korean parents spend the highest on their children's education

compared to the rest of the countries. Since the competition of sending their children to the university level escalated; it caused obstacles for poor parents as they cannot afford to give higher education to their children. As a result, people who are not qualified hardly get jobs. Parasite portrayed Ki-woo and Ki-jung as the children of a low-income family, while Kim represents the affluent class. The film did not show any steps the government authority took to provide free education to the poor. The status of graduates degraded as children were racing to complete higher education. In one scene, Mr. Kim said: "When an opening for a security guard attracts 500 university graduates. Our family got hired."

**Text analysis:** When Ki-woo argued if the Park family would hire him given that he was not even a college student, Min said, "Just fake it. And don't worry, you'll have my recommendation." Min also suggested that Ki-woo should take the help of his sister in forging documents. Min said: "You said your sister is artistic. Good at Photoshop? Then Ki-woo and Ki-jung make college degree certificates. The fake document surprised his father. Their father, Mr. Kim, lauds the forgery skill of his daughter.

**Processing analysis:** To get the job as a home tutor, Ki-woo and Ki-jung make fake certificates, which the former showed to Mrs. Park. Ki-jung was good at artistic works, though Min only referred to her photoshop skills. Ki-jung even asked why she did not get into art school, given her ability to forge documents. Mr. Kim praised her daughter for her forgery skills, at the same time, wished his son to get the job. It also explained that poverty has compelled the Kim family to take illegal means to at least get a job.

**Social analysis:** While it is ideal to tell their children not to take the wrong path, Ki-jung's unusual act of appreciating his daughter and son for faking certificates showed how badly his son needed a job for the family's sake.

Moreover, the text highlights that he cannot afford to enrol his son in proper education. Though he could not provide a good education for his son and daughter, he wished to see them being good at education. When Ki-woo said he did not think photoshopping the document was forgery or crime and would go to the university next year, Ki-jung surprisingly said: "You have got a plan." Like wealthy parents, he wished his son and daughter to get a better education in the highly competitive South Korean society.

**Text analysis:** Ki-woo was tutoring Mr. Park's daughter Da-hye. Furthermore, Ki-woo's sister Ki-jung was giving art lessons to Da-song. Mr. and Mrs. Park have done all they could to improve their son through private tuition. To Mrs. Park, Ki-woo is a qualified college graduate, and Ki-jung is an applied arts graduate from Illinois State University.

**Processing analysis:** Min recommended Ki-woo as a good tutor that could substitute for him as he was away. Ki-woo recommended his sister as a famous applied art teacher who is very good at tackling and imparting knowledge to young kids. The discourse between Ki-woo and Ki-jung with Mrs. Park is built on fake narratives. However, Mrs. Park buys it. Mrs. Park was ready to pay any amount if convinced or persuaded that her children would be better. Mrs. Park is portrayed as a gullible lady.

**Social analysis:** Rich parents focused on private tutors, shelling out hefty tuition fees in South Korea. Through the Park family, the director of the film showed the rich people's trend to equip their children with myriad knowledge in the highly competitive South Korean society. Both Da-hye and Da-song are in their schooling period, but their parents focused on improving them from their tender age. Unlike Mr. Kim's daughter and son, Mr. Park affords a college preparatory tutor for their daughter, Da-hye, and a therapeutic arts teacher for their son, Da-song. Vividly the vast disparities between South Korean society's affluent and low-income families in educating

their children have been portrayed. For example, the children of Mr. and Mrs. Park started learning through private tuition early. In contrast, the Kim family's children could not afford a college education.

## 6. Conclusion

The study finds that the film has audaciously established the conditions of people living in South Korea's capital. Moreover, it illustrated how the low-income group desperately tried to extract money from those high-income groups, utilizing multiple dishonest means. The vast disparities between the two groups have been underlined. The film's discourse delivered critical social issues South Korean society has faced. The critical discourse analysis was sufficient to comprehend social issues encoded in the film's text. In India and its most popular film industry, Bollywood churns out thousands of films each year, while a handful of films have content on social issues. Being the mirror of society, a well-researched script and a well-presented film will do good for society as it would push authorities to check the issues on time and address them. Parasite depicts the nightmarish experience of poor people in the modern world orchestrated by the unceasingly deepening income inequality. Education is portrayed to be expensive, and only affluent families can afford it. The film starts by establishing the Kim family's semi-basement apartment and concludes with an evening shot of the same semi-basement apartment tilting down the camera. The camera work and the frames showed the dream of low-class people who never fulfilled their dreams and ended where they started. Nevertheless, their dream goes on. Poverty, unemployment, income gap, and educational problems have been spotlighted through the discourse and film text.

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