

Identification of Social Strata through Spoon Class Theory in the Parasite Film

Identifikasi Strata Sosial melalui Teori Kelas Sendok dalam Film Parasite

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Abstract

Film serves as a medium of communication and expression, delivering messages and meanings, both implicit and explicit, through captivating narratives. "Parasite," directed by Bong Joon-ho, is emblematic of South Korean cinema's exploration of class divisions. The film encapsulates the lives of two families from disparate backgrounds—the wealthy Park family and the struggling Kim family. The film's success echoes its compelling portrayal of societal disparity within a relatable narrative framework. Employing Teun van Dijk's model of Critical Discourse Analysis (CDA), this qualitative study unravels the role of stereotypes in shaping the portrayal of social strata. A macro-level examination exposes the prevalence of stereotypes, with characters embodying recognizable archetypes corresponding to their societal roles. Stereotypes serve as a narrative shorthand, facilitating a clear depiction of class differences and contributing to narrative coherence. At the meso level, stereotypes orchestrate the progression of the narrative, aligning with societal norms and imbuing the storyline with familiarity. Micro-level analysis delves into linguistic nuances, revealing how characters' speech patterns reinforce class distinctions. The socio-cultural backdrop further contextualizes stereotypes, reflecting the intricacies of cultural norms and societal values. Characters' behaviours are deeply influenced by their cultural context, amplifying the resonance of stereotypes within the broader societal landscape. In conclusion, this study unveils how harnesses stereotypes to portray intricate social strata. Employing Teun van Dijk's CDA model, the research deciphers the interplay of stereotypes across macro, meso, and micro levels, revealing their influence on narrative dynamics and societal interactions.

Keywords: *Nonverbal Communication; South Korean film; Spoon Class Theory; Stereotype; Teun Van Dijk*

Abstrak

Film berfungsi sebagai media komunikasi dan ekspresi, menyampaikan pesan dan makna, baik implisit maupun eksplisit, melalui narasi yang menawan. "Parasite" yang disutradarai oleh Bong Joon-ho merupakan simbol dari eksplorasi pembagian kelas di sinema Korea Selatan. Film ini merangkum kehidupan dua keluarga dari latar belakang berbeda—keluarga Park yang kaya dan keluarga Kim yang

sedang berjuang. Kesuksesan film ini mencerminkan penggambaran kesenjangan sosial yang menarik dalam kerangka narasi yang relevan. Dengan menggunakan model Analisis Wacana Kritis (CDA) Teun van Dijk, penelitian kualitatif ini mengungkap peran stereotip dalam membentuk gambaran strata sosial. Pemeriksaan tingkat makro mengungkap prevalensi stereotip, dengan karakter yang mewujudkan arketipe yang dapat dikenali sesuai dengan peran sosial mereka. Stereotip berfungsi sebagai singkatan naratif, memfasilitasi penggambaran yang jelas tentang perbedaan kelas dan berkontribusi pada koherensi naratif. Pada tingkat meso, stereotip mengatur perkembangan narasi, menyelaraskan dengan norma-norma masyarakat, dan membuat alur cerita menjadi akrab. Analisis tingkat mikro menggali nuansa linguistik, mengungkap bagaimana pola bicara karakter memperkuat perbedaan kelas. Latar belakang sosio-kultural semakin mengkontekstualisasikan stereotip, yang mencerminkan seluk-beluk norma budaya dan nilai-nilai masyarakat. Perilaku karakter sangat dipengaruhi oleh konteks budaya mereka, sehingga memperkuat resonansi stereotip dalam lanskap masyarakat yang lebih luas. Kesimpulannya, penelitian ini mengungkap bagaimana memanfaatkan stereotip untuk menggambarkan strata sosial yang rumit. Dengan menggunakan model CDA Teun van Dijk, penelitian ini menguraikan interaksi stereotip di tingkat makro, meso, dan mikro, serta mengungkap pengaruhnya terhadap dinamika naratif dan interaksi masyarakat.

Kata Kunci: Film Korea Selatan; Komunikasi nonverbal; Stereotip; Teori Kelas Sendok; Teun Van Dijk

1. Introduction

Film can be used as a medium of communication to display cultural arts works and mass social institutions, and they can be produced using cinematographic principles and displayed with or without sound (Salim & Sukendro, 2021). Messages from the human imagination are conveyed through film that are able to penetrate the boundaries of reality, so that manipulation-pseudo reality is created of reality in the form of human daily life (Kristiyono & Sirikit, 2019). The interesting storyline and the sound effects that accompany each storyline keep many audiences from getting bored while watching it, because it doesn't require imagination like reading a book. Film serves a variety of purposes, including entertainment, education, information and communication (Zain et al., 2021).

The growth of South Korea's creative industry is a key factor in the developed nation's national income (Nisa & Berliantika, 2022). In 2013, President Park Geun-hye announced plans to move the country towards a "creative economy". The goal of supporting a growth model based on innovation and entrepreneurship is to push the Korean economy to the limit of its strategy of catching up to drive its

economic growth over the past 40 years (Culture & Creativity, 2022). Furthermore, South Korea is developed country that generates the largest contributor from creative sector, which includes K-pop, films, and dramas (Shalekhah & Martadi, 2020). The success of the film industry not only begin with the release of the Parasite film, but it also began in 1990, when the last remnants of the repressive military regime disappeared, allowing for a relaxation of the censorship restrictions and the entrance of major Korean corporations into the film industry (Saxena, 2022).

People will develop, grow up and live in variety of social situations, including those with various perspectives, habits, and cultures. This distinction will eventually divide people into several groups according to whether they belong to them equally or not, which groupings will be referred to as social classes (Syifa & Haloho, 2022). This social class division plays a very important role in determining its privileges. Individuals chance and privileges increase with their social class, and this will undoubtedly have an impact on both their equality of life and their ability to gain access. There are certain criteria that must be met in order to join a particular social class. This standard will then lead an

individual to occupy a certain social class. The four main factors that determine social class in a society are intelligence, heredity, power, and wealth (Soyomukti, 2014). These four criteria are interrelated and even the identities of “rich class” and “poor class” will refer to the identity of a community group. These two factors lead to grouping criteria based on economic factors.

South Korea is a country that has a measure of the distribution of community groups based on their social class. In general, there are three social class divisions in South Korea: upper, middle, and bottom social class. South Korean films and dramas frequently reflect class divisions in their own countries. This is because class groupings based on economics have become embedded and rooted so that they are used as standards for society. Even though wealth and power are frequently used as benchmarks, basically they still have different viewpoints. This difference of opinion is due to the fact that every society lives with different systems, values, and norms (Syifa & Haloho, 2022).

Perceptions about social class will be formed from the habits of society and the media. The mass media has the power to describe reality in society so that it will carry out construction with a new understanding. The media drives opinions, perspectives, ideologies, even feelings. The Parasite film is an example of depicting the differences in South Korean social class. In 2019, Parasite became a film from South Korea Selatan that caught the world's attention. Directed by Bong Joon-ho, this film is a comedy thriller about two families with different social backgrounds. The family is the Park who comes from a rich family and The Kim's who comes from a poor family. The Parasite film premiered at the 72nd Cannes film festival in Mei 2019 and won the award for the first Korean film, the Palme d'Or (Liu, 2020). In addition, Parasite also won four main awards at the 92nd Academy Awards and became history

as a non-English film that won the best film award.

The success of the Parasite film created a new historical precedent in South Korea. The film by Bong Joon-ho is able to intuitively show the audience the various problems of the gap between the rich and the poor that exist in today's modern Korean society. The wealth disparity is not unique to South Korea, it also exists in a number of other developed countries, including America. The economic disparity in America was exacerbated by the 2020 pandemic, where more female than male workers in the industrial sector lost their jobs due to gender discrimination (Nan Aulia Darsono, 2022).

The Parasite film's portrayal of societal disparity is filled with a compelling storyline that makes it simple for audiences to understand. Social disparity is a condition where there is an imbalance or injustice in the distribution of many things in social life, both personally and in groups that are considered important (Azizah, 2022). It is the gap is often associated with a form of difference in society that is real and is usually seen from an economic perspective. Social differences between people arise because of differences in the limits of economic capacity and other problems between groups of people in a particular field (Susanti, 2021).

According to Kumparan.com (2022) there are several factors that cause social disparity, including geographical conditions, differences in natural resources, the influence of globalization, demographic, and government policies. Numerous negative consequences, such as increased unemployment and poverty, the formation of social jealousy, an increase in crime, and other things, might result from the existence of this social disparity. Muchaqqi et al., (2019) study of residents of the Muara Angke area revealed that social disparity has an effect on people's involvement, access to resources, and quality of life through a lack of justice. This

disparity creates a negative gap in the living situation of the Muara Angke residents, which is manifested in new problems that are difficult to solve such as unemployment and crime.

Inequality is described through the two groups of the upper and lower classes, where the lower class becomes a parasite because it secretly depends on the upper class for its livelihood. The upper class is depicted as depending on the lower class to be able to help them do some work. The poor economy in poor families becomes a motive for fraud and greed, which gradually leads to criminal acts (Dewi et al., 2021).

2. Method

This study uses descriptive qualitative research methods with the Teun Van Dijk model of critical discourse analysis to analyse the social context of films, social cognition, and texts. His approach to CDA is widely recognized and has been influential in understanding the role of language in power relations, social inequalities, and ideology. Van Dijk's CDA is grounded in a sociocognitive approach, which emphasizes the cognitive processes involved in producing and interpreting discourse, as well as the social context in which discourse occurs. This approach focuses on how discourse reflects and reproduces social structures and power relations. Analysing these elements allows researchers to uncover the ways in which discourse frames issues and constructs particular representations of reality. To apply van Dijk's model of CDA, researchers typically follow these steps: Collect relevant texts or speech samples then identify macrostructures, discourse strategies, and ideological themes. Continued by analyse how language constructs power relations, identities, and social hierarchies. Followed by Contextualize the discourse within broader social, political, and historical contexts. And uncover underlying ideologies and potential manipulations in the discourse.

Qualitative research method is one of the research plans and processes to describe, explore, and understand the meaning that involves important efforts where data collection is in the form of analysis and then interpreted (Creswell, 2012). Descriptive qualitative approach is a study that describes information data based on facts in the field (Moleong, 2018). This descriptive qualitative research aims to describe existing phenomena, which can be scientific or engineering that examines forms, relationships, activities, differences or similarities with other phenomena (Arikunto, 2016). Meanwhile, according to Sugiyono (2017) descriptive qualitative research is based on the philosophy of postpositivism which is usually used to research objectively when the researcher acts as the key instrument.

The Parasite film which premiered in Indonesia on 21 Juni 2019 with a duration of 134 minutes become the object of research which was analyzed using the Teun Van Dijk critical discourse analysis. Van Dijk (1993) suggests that critical discourse analysis examines the relationship between discourse, power, domination, and social injustice by placing discourse as a form of social practice. Critical discourse analysis is a study carried out by researchers to find the deep meaning of the true meaning conveyed by the writer/speaker and not only in the form of language elements but also context. The context discussed is the language used in accordance with certain situations so that the goal can be achieved. Analysis of critical discourse is usually used to analyse communication in which there are gaps or inequalities in the relationship between participants, such as communication in mass media discourse (Masitoh, 2020).

Teun Van Dijk's model of critical discourse analysis is widely used which is also known as the 'social cognitive approach' in which critical discourse analysis is not only based on text but must be seen as a description of three buildings: text, social cognition, and social context are

then combined into a unit for analysis (Musyafa'ah, 2017). In Van Dijk analysis model, a mutually supporting structure consists of a text which can be in the form of writing, words, and pictures. The text is divided into three levels: (1) macro, which is a thematic element that has a global meaning from one discourse, (2) messo, is a scheme consisting of an introduction, content, and conclusion that shows the parts in the text that form a unity of meaning, (3) micro, consisting of semantics, syntax, rhetoric. Social cognition is how a text is consumed and interpreted not only at the individual level but also socially how that meaning is processed. While the social context is all forms of situations as well as religious, cultural, social, or political backgrounds for the consumption of the text (Petuguruan, 2022).

In order to be able to collect relevant texts or speech samples then identify macrostructures, discourse strategies, and ideological themes. Continued by analyse how language constructs power relations, identities, and social hierarchies. Followed by Contextualize the discourse within

broader social, political, and historical contexts. And uncover underlying ideologies and potential manipulations in the discourse. The division of the film is divided into three parts: the beginning, the middle, and the end. This is done so that we can easily understand and examine parts of the film.

3. Synopsis

This film, which tells about social disparity, begins its story where there is a poor family consisting of four people: Kim Ki Taek (father), Choong Sook (mother), Kim Ki Jeong (daughter) and Ki Woo (son). The life of The Kim's is very difficult every day, where they are always filled with worries about tomorrow because they all don't have steady jobs to survive. Until one day Ki Woo received an offer from a college friend to work as an English tutor in a wealthy family: The Park Dong Ik's, which consists of Yeon Kyo as the wife, Da Hye as the eldest daughter, dan Da Song as the youngest son.

Table 1. The beginning of the story of the Kim's

No.	Scene Description	Scene Visualization	Duration
1	A poor family of four living in a semi-basement house. It consist Kim Ki Taek, Choong Sook, Kim Ki Woo and Kim Ki Jeong.		00:01:34 - 00:02:14
2	Ki Woo's freind, Min Hyuk comes and gives him a stone which was a gift from his grandfather and is believed to bring a good fortune.		00:06:50 - 00:07:23
3	Min Hyuk offers Ki Woo to become an English tutor in one of the rich families, The Park's.		00:08:54 - 00:10:50





<p>4 Ki Woo offers Jessica as an art teacher to Mrs. Yeon who is worried about her youngest son, Da Song. Jessica that Ki Woo meant was his younger sister, Ki Jeong.</p>		<p>00:19:33 - 00:20:36</p>
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Source: Parasite, 2019

Ki Woo is in charge of tutoring their daughter, Da-hye. Ki Woo finally agreed to the offer and managed to trick the innocent Park family with a fake diploma. It didn't take long for Ki Woo to be able to launch his action to get his whole family to work with The Park's. Starting with bringing his younger sister Ki Jeong, who pretended to

be Jessica and posed as an art teacher, and her father Ki Taek, who posed as Mr. Park's personal driver, the first driver managed to get rid of first. They didn't stop there, they also succeeded in hiring their mother, Choong Sook, to work as housekeeper, the previous housekeeper managed to get rid of as well in a cunning way.

Table 2. The Kim's manages to get jobs at The Park's

No.	Scene Description	Scene Visualization	Duration
1	<p>Ki Woo brings his younger sister, Ki Jeong who disguises herself as Jessica, an Illionist from Chicago. Ki Jeong repeats the instructions from Ki Woo to disguise and lie before ringing the bell.</p>		<p>00:20:36 - 00:21:30</p>
2	<p>Ki Jeong was escorted home by Mr. Park's driver, but on the way Ki Jeong carried out the action by making it look like something was wrong. This she did so that the driver was fired and his father, Kim could work as a driver in this family.</p>		<p>00:29:22 - 00:30:32</p>
3	<p>Kim Ki Taek manages to become a driver for Mr. Park's driver on the recommendation of Ki Jeong after passing the driving test.</p>		<p>00:37:57 - 00:39:11</p>
4	<p>The next step is to get rid of the housemaid, this is done by using peach powder which can cause allergies in the housemaid.</p>		<p>00:40:21 - 00:44:12</p>





5	Choong Sook managers to enter and become the housekeeper for The Park's.		00:50:52 - 00:51:56
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Source: Parasite, 2019

The happiness and comfort felt by The Kim's did not last long and had to end which led to disaster and brought it to the situation at the beginning of the story. The

Kim family's wickedness has almost been caught since Da Song realized that they all smell the same.

Table 3. The beginning of the conflict




No.	Scene Description	Scene Visualization	Duration
1	Da Song was the first to realize that Choong Sook's body odor with Mr. Kim was the same as that of Ki Jeong. So The Kim's decided to use a different laundry soap.		00:51:16 - 00:52:27
2	One day The Park's decided to take a few days' vacation out of town. Before leaving Mrs. Yeon prepared various things including her dog's food.		00:54:32 - 00:55:13
3	When The Par's goes on vacation, The Kim's controls the house and acts as they please by using all facilities. However, suddenly the old maid came to the house and begged her way in to look for things.		00:55:44 - 01:05:37
4	The arrival of this old maid reveals that there is a hidden room where she hid her husband. This is the beginning of the conflict and problems in the house.		00:01:53 - 01:23:25

Source: Parasite, 2019

Starting from the entire Park family who decided to take a few days off, so The Kim's freely controlled the big house. Until one night the house's old maid came and revealed that there was a basement where

she had hidden her husband. Since that incident, so many incidents were revealed which became the beginning of conflicts and problems in the house

Table 4. The end of the Parasite film

No.	Scene Description	Scene Visualization	Duration
1	It was the day The Park's had a garden party to celebrate Da Song's birthday and a shocking incident occurred. The old maid's husband managed to get out of the hidden room.		01:42:14 - 01:52:51
2	In the middle of a garden party, the maid's husband attacks Ki Jeong by stabbing her. When Ki Jeong was injured, Mr. Park ordered Mr. Kim to throw the car keys and it fell under the maid's husband's body. While picking up Mr. Park's key covering his nose, Mr. Kim remembered some of his statements saying that he smelled. So Mr. Kim stabbed Mr. Park because he was hurt.		01:53:06 - 01:55:37
3	Mr. Kim ran away and hid under the basement of the house for a very long time. Only Ki Woo and Choong Sook survived the tragedy.		01:55:37 - 02:06:53

Source: Parasite, 2019

The climax of the conflicts and problems in this film is at the garden birthday party of Mr. Park's son, Da Song. This film depicts the lives of two contrasting families through several settings, from a luxurious house on a hill for the upper class and a basement house for the lower class. The depiction that occurs in the film is presented in a very structured and neat manner by Mr. Kim's children who are a manifestation of material needs and a decent life (Iswari, 2016).

4. Spoon Class Theory

Films that reflect the lives of South Koreans in general, who refer to themselves as "dirty spoons" (i.e., brands born from households with income and crumbs and do not have a decent existence or, more precisely, are in

social disparity, are in harmony with these people's daily experiences. In contrast, those who come from wealthy families with high incomes are frequently referred to as "golden spoon" (Pramudyani, 2020). The social class separation between those with golden spoons and those with dirty spoons is known in Korean with Spoon Class Theory, or *Sujeo Gyegeumnon* in Korean, is a concept to classify a society with economic class based on assets, wealth, consequences and income levels of their parents (Satyarthi, 2018).



Figure 1. Social class separation in South Korea
 Source: Satyarthi, 2018

This Spoon Class Theory gained popularity in South Korea at the end of 2015 since many people associated it to a number of South Korean actresses who were new to the entertainment industry but were given major roles because their parents were rich (Kim, 2017). The Class Spoon Theory according to Kim (2017) also describes a form of inequality and

challenging living conditions, but if a person is given a “golden spoon”, they will be able to live quietly in their parents’ wealth and avoid looking for work because they will find a job for them.

In contrast to the clay spoon, the conversation about this golden spoon is growing not only among celebrities but also throughout all spheres of society. This Class Spoon Theory, which highlights economic and class disparity, is widely regarded as a major issue in South Korea, as the younger generation feels that those from low-income background are treated unfairly (Satyarthi, 2018).

In addition to the categories of gold and dirty spoons, there are also additional categories of spoons, including diamond, gold, silver, bronze, and dirty spoons. The distribution of spoon classes in terms of income and assets can be seen below:

Table 5. Class categorization of spoons in South Korea

Spoon Class	Total Income	Number of Classes
Diamond Spoon	Assets: above 3 billion won Annual revenue: 300 million won	Top grade 0,1%
Gold Spoon	Assets: above billion won Annual revenue: 200 million won	Top grade 1%
Silver Spoon	Assets: above 1 billion won Annual revenue: 80 million won	Top grade 3%
Bronze Spoon	Assets: above 500 million won Annual revenue: 55 million won	Top grade 7,5%
Dirty Spoon	Assets: under 50 million won Annual revenue: under 20 million won	The rest

When compared to other nations in the world, South Korea’s gap is not always awful, but it is still widening and is characterised by uncontrolled real estate prices and stagnant economic growth. Through the Parasite film, director Bong Joon-Ho managed to show the gap that occurred in South Korea in the modern era through several scenes. The scene shown in the film begins from the situation where

The Kim’s lives in a basement which is commonly referred to as a *banjiha* (반지하) and has a distinctive unpleasant odor (Khairunisa, 2020). Contrarily, societies are described as large, spacious houses called mansions that are typically constructed by architects, have a futuristic design, and are located on a city plateau.



Figure 2. The condition of The Kim's house in scene 00:01:34 – 00:06:50

Bong Joon-Ho through the Parasite film illustrates that life is not always black and white, and wrong and right. However, sometimes life is grey. In the Parasite film, it is described that humans have decisions that can affect their destiny at any time. As seen in the film, The Kim's cannot simply be labelled as evil underclassmen. In the film, it is still told how The Kim's continues to behave well with The Park's and carry out all their duties properly. There is a dialogue between The Kim's and The Park's implies that the wealthy upper class is charitable and eager to help since they are rich (Ikhsan, 2022).

The film's message, which categorises society into "dirty spoon" and "golden spoon" classes, is in line with the lives of many South Koreans. The real situation of social disparity and social class that occurs in South Korea is shown through the Parasite film. Real social disparity makes it possible to conclude that the South Korean government has failed in overcoming social disparity in that country. Such a judgement arises because South Korea is a developed country, has a decent place to live, but the house that is used as a place to live in the Parasite film is a place to live that is far from decent. Located in semi-basement, seedy, poor air and water quality, crumbling walls. This is completely different from how modern upper-class

society is portrayed in the Parasite film, where people live in a beautiful environment with clean, spacious, high-quality buildings and of course with good air and water quality.

The lower class who do not have a fixed income and work odd jobs live in a slum environment, while the upper class who have a regular income and are decent live in an elite home environment. This shows that the South Korean government has not been fully responsible for the welfare of its people, especially those who are underprivileged (Lestari, 2021).

As our exploration began, it became clear that "Parasite" extends beyond mere cinematic art, it serves as a reflective mirror of societal fractures. The macro-level examination unveiled overarching themes encompassing wealth inequality, social hierarchy, and tensions related to class distinctions.

The narrative, akin to a masterful tapestry, intricately interwove the lives of characters hailing from diverse backgrounds, encapsulating the core essence of the Spoon Class Theory. Transitioning to the meso level, the film's structural intricacies came to the forefront. Its narrative trajectory, encompassing introduction, development, and resolution, mirrored the characters' expedition through societal barriers. This structural coherence emphasized the fluidity and interconnected nature of class divisions, epitomizing the very essence of the Spoon Class Theory. Venturing beyond the individual realm, our investigation extended to encompass a broader scope of social cognition. It became apparent that audience interpretations were deeply intertwined with their own societal contexts. Those in privileged positions might resonate with the upper-class characters, while marginalized individuals found kinship in the struggles of the less fortunate. This dynamic interplay between narrative and audience response mirrors the core principles of social cognition articulated by van Dijk. Intricately

interwoven with the narrative fabric were the threads of socio-cultural context, adding layers of authenticity to the portrayal of class distinctions within the film. The South Korean backdrop introduced distinctive cultural intricacies, weaving a fabric where economic disparity and societal norms intricately influenced characters' journeys. This contextual backdrop breathed vitality into their actions, infusing resonance into the overarching depiction of social strata.

5. Stereotype

The separation based on Spoon Class Theory in South Korea is very closely related to the stereotypes that still exist in South Korean society. In *Parasite*, social class differences are depicted through several images, but the stereotype of the poor lower class is illustrated by the scene where Mr. Park and his wife say that the lower class smells the same as the subway. Even when his wife complained about Kim's body odor, they said it smelled similar to stale radishes and stewed rags. Even though Kim, Ki Jeong dan Ki Wo secretly eavesdropped on the conversation under the table.



Figure 3. Mr. Kim and his wife talk that the lower-class smells like the subway

Stereotypes are unbalanced judgments about a group of people or society that occur as a result of the tendency to generalize haphazardly without differentiation (Murdianto, 2018). Stereotypes are overt representations but

simply reduce people to a series of characters that are then exaggerated, usually negative stereotypes (Barker & Chris, 2006). Barker (2014) divides stereotypes into two types: heterostereotype and autostereotype. Heterostereotype is a stereotype that is associated with other groups. Autostereotype is a stereotype that is related to itself. Stereotypes are not always negative but can have a positive image.

Stereotypes grow into a number of patterns that are based on various human psychological processes, including appraisal, attributions, selective attention, emotion, concept formation and categorization dan memory (Matsumoto & Hwang, 2019). Individuals play a major role in creating stereotypical information for related groups by attributing the behavior of one group to those of related group. In everyday life, stereotypes serve to fulfil psychological needs by helping people internalise shared values and identities and justify their actions against other social groups (Murdianto, 2018). Negative stereotypes will eventually lead to prejudice that leads to discrimination and violence against certain social groups.

6. Nonverbal Communication

An inappropriate environment for The Kim's residence is shown in several opening scenes, at 00:01:34 – 00:06:50. Unlike with The Park's residence which is in a luxurious environment equipped with various luxurious facilities as well as shown in scene 00:13:22. This unsuitable living condition creates an unpleasant odor which is influenced by the air quality and water quality in the environment. The film illustrates the scene where Da Song, Mr. Park's son, realizes that Kim dan Choong Sook smell the same, as well as Ki Jeong, his tutor, which is shown in the scene at 00:51:48.

In the film, Kim is depicted as showing his offense, with a curt face like in the scene where Mr. Park and Mrs. Yeon talk about

his body odor at 01:27:09. As a result of the harm caused by this, Kim stabbed Mr. Park during the garden party at 01:54:59. In Communication theory, smells or scents are categorized as a form of nonverbal communication because it is a communication process that involves interest, memory, and identification (Wahyuningtyas, 2015).

Edward T. Hall suggests that nonverbal language is a silent language and hidden dimension in a culture (Katz, 2006). Nonverbal behavior not only serves to reinforce and clarify verbal messages but can also function as a form of symbolic interaction without a verbal partner. Although there appear to be slight cross-cultural differences in nonverbal behaviors that express emotional states, there are significant cultural differences in the specifics of language.

The emotional state displayed in each character reflects the extent to which their personality can be displayed and when or where they can be displayed (Kemalasari et al., 2021). All the different interpretations that can be attached to touch, gaze, clothing, movement, space, and the like when sending and receiving messages without a verbal equivalent (Samovar et al., 2016). Compared to verbal communication, nonverbal messages are stronger and more ambiguous because they are signaled and interpreted through multiple channels such as facial expressions, body language, tone of voice, spatial relationships, and environment (Andersen, 2020).


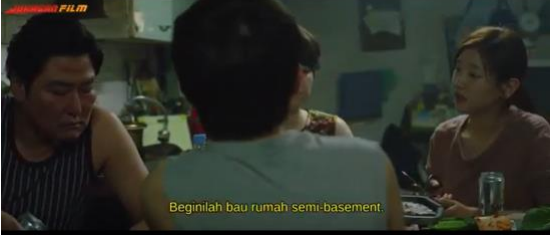


Olfactics is a form of nonverbal communication related to the sense of smell. Interpersonal communication through smell, has been almost neglected in intercultural research despite its importance (Samovar et al., 1998). Americans have the

most odor-averse culture in the world (Andersen, 1998). While most people give off a natural body odor, cultures in the most affluent parts of the world use a range of cosmetics to get rid of body odor or replace it with natural fragrances (Andersen, 2020).

Bong Joon-Ho in the Parasite film uses smell as a class marker. This is in line with his statement quoted from *tirto.id* that “in normal life, the rich and the poor do not live in the same room, they have their own class, the rich will only smell the poor if the poor work for them” he said (Abdulsalam, 2019). In the Parasite film, it was shown that Kim did not like Mr. Park, who was concerned about his body odor and said that his body odor was similar to wet rags and stale radish, so Mr. Park actually wanted to fire Kim, but because he was good at work, he abandoned his intention. Mrs. Yeon opened the car window as well since she was disgusted by Kim’s odor.

The wealthy Park’s certainly have rights in what their taste in fragrances is like. They have the freedom to choose various fragrances such as perfumes to the scent of detergents that are used according to their wishes. This is inversely proportional to The Kim’s, who are currently disguising themselves as strangers in The Park’s home. Perfume for The Kim’s is not their priority because their top focus is how to fill their stomachs. The Kim’s cover was almost blown due to a statement from Da-Song when he said that the maid and driver had the exact same characteristic smell. Even though it sounds trivial, this is one of the reasons why Kim killed Park at the garden party which was a ridiculous decision. In fact, it’s not just a matter of smell, but there is pride and all the problems of poverty which are the reasons he killed Mr. Park (Ikhsan, 2022).

Table 6. Some scenes that show the smell in the Parasite film

No	Scene Description	Scene Visualization	Duration
1	Da Soong realizes that The Kim's smell the same.		00:51:48 - 00:51:58
2	The Kim's use different laundry soaps to differentiate the smells. Ki Jeong says that they have the same smell because they live in the basement.		00:52:00 - 00:52:58
4	Mr. Park and Mrs. Yeon also noticed the unpleasant body odor. They said Kim had a smell like boiled rags and was similar to riding the subway where people had an unpleasant odor.		01:27:09 - 02:28:15
5	The next scene is shown by Mr. Park when he takes the car keys under the old maid's husband's body. Mr. Park covered his nose while carrying the fallen car keys.		01:54:47 - 01:54:59

Source: Parasite, 2019

A study by Classen et al., (1994) in his book entitled *Aroma: The Cultural History of Smell*, suggests that odors are frequently ascribed to differences in ethnicity and social class which are perceived that odors originate from many things, including food, hygiene, perfume, and one's place of residence. Body odor is considered as an identity attached to a person so that it cannot be changed and can be used to identify someone (Abdulsalam, 2019).

Smell is the word that appears most often throughout the Parasite film. Kumparan.com found that smells were mentioned 16 times in the film (Kartika,

2020). Smell is ranked 13th in the most spoken words. Smell is not only said by Mr. Park and his wife, but it also spoken in the scene where Da Soong realizes that the smell of Kim and his wife who is a maid are similar

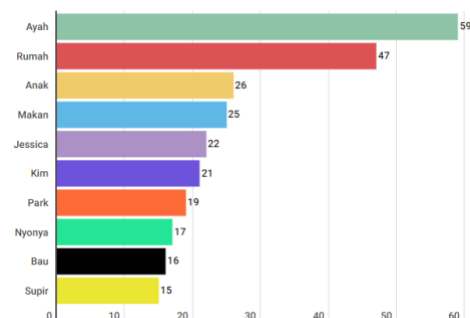


Figure 4. Ranking of the word “smell” in the Parasite film

4. Discussion



Analysis of social class differences in the Parasite film was carried out using Teun Van Dijk’s critical discourse analysis. Teun Van Dijk’s discourse analysis has three dimensions: macro, meso dan micro. In order for a discourse to be understood as a whole, it is necessary to have text and context (Mukhlis et al., 2020). Context will reveal how the text relates to numerous aspects outside of language, such as culture and society. Thus the information obtained can be known as a whole.

The macro structure contains global meaning in the text which is understood by the topic. This idea is presented in several sentences that discuss differences in social class. This structure is also known as semantics because it relates to and

discusses the main ideas and thematic elements in a text. The macro-level perspective revealed a landscape dominated by stereotypes. Characters from different social strata were introduced through recognizable archetypes, painting a vivid portrait of their societal roles. The overarching use of stereotypes served as an artistic shorthand, succinctly conveying class distinctions and allowing the narrative to unfold with a sense of familiarity.

The meso structure is a framework in discourse related to the opening of the contents, closing, and conclusions. The third structure is micro, which contains the discourse under study including sentences, propositions, paraphrases, and pictures (Murni dkk., 2020). We divide the film into three segments for easy analysis. The division of segments in the film is divided into the beginning, middle, and end

Table 7. Analysis of the beginning of the Parasite film

Scene Visualization	Discourse Structure	Element	Explanation
 <p>Kim Ki Taek’s poor family (00:01:34- 00:02:14)</p>	Macro	Thematic	The difference in social class in the two families, the poor Kim Ki Taek family dan the rich Park family. Differences between rich and poor families in South Korea.
 <p>Ki Wo works as a tutor for a wealthy family and sends his entire family to work here (00:13:22 - 00:51:56)</p>	Messo	Scheme /plot	Introduction: At the beginning of the film, it is described as a poor family who lives in an uninhabitable place and does not have a permanent job. Until when Ki Wo accepts a job as a tutor at a rich man’s house which is shown as a decent place to live with luxurious facilities. Content: The Kim’s made it into The Park’s and managed to do a good job. The Park’s doesn’t suspect The Kim’s, so the action continues.

		<p>Closing: Suspicion of the Kim's does not arise at the beginning or even the end of the story, although Da Song realizes they have the same smell.</p>
<p>The Kim's justifies any means to be able to bring all of their family members into the house (00:20:36-00:51:56)</p>	<p>Micro Semantics</p>	<p>Differences in social class in South Korea through the Parasite film are visualized by different residential locations, the semi-basement for the poor and the hill for the rich.</p>
		<p>Syntax</p> <p>The use of dialogue when The Kim's begins to enter The Park's is told in a very orderly sequence in several neat scenes which are supported by the persuasive abilities of each character.</p>
<p>Da Song realizes that Kim has the same body odor as the maid. (00:51:16 - 00: 52:27)</p>	<p>Rhetoric</p>	<p>The scene where Da Song says that Kim has the same smell as her maid.</p>

Source: Parasite, 2019

The first part of the film which introduces and tells the story of The Kim's, which is a lower-class family, is depicted through visualization that shows the reality of lower-class life in South Korea. Macro structure is the general meaning of a text by observing the main ideas on the theme raised (Eriyanto et al., 2001). The thematic element in this first section is the difference in social class as indicated by the place of residence and occupation of the head of the family in these two families. This is very closely related to the Spoon Class Theory which is the division of social classes in South Korean society based on their economic level. In short, the theory classifies society based on the "golden spoon" and "dirty spoon". At the beginning it can be seen that The Kim's, which is a poor family and does not have a steady income, belongs to the "dirty spoon" class group.

The meso structure is a discourse structure that is closely related to the framework of the text and contains an introduction, body, and conclusion





(Eriyanto et al., 2001). The neat plot can help the audience understand the situation of The Kim's from the beginning, and by the time Ki Wo has a job as a tutor in a luxurious house and his entire family is able to work there, Da Song is the first to notice that the driver and his maid share the same body odor.

The microstructure which is then divided into three elements including semantics, syntax, and rhetoric can tell this film based on the background and social differences in the two families. Semantics is categorized into local meanings and appears in the connections between sentences that can build certain meanings in text structures (Eriyanto et al., 2001). The semantics of this film is that the differences in social class in South Korea through the Parasite film are visualized by different residential locations which is semi-basement for the poor and hill for the rich. Syntax is a discourse strategy which is seen from the coherence of the words: dialogue. The element that stands out in this film is how the fraud that was carried out by all

members of the Kim's can be carried out smoothly because of the persuasive abilities of each character. The rethoric element, which is the meaning of the word, is shown when Da Song says that his maid and driver

have the same body odor. This seems to say that lower class people tend to have the same smell because they live in an inappropriate environment with poor water quality, so it seems as if they smell the same

Table 8. Analysis of the middle of the Parasite film

Scene Visualization	Discourse Structure	Element	Explanation
 <p>The Park's go on vacation (00:54:32 - 00:55:13)</p>	Macro	Thematic	Lower class people who want to have power like the upper class.
 <p>The Kim's controls the house and uses all the facilities in the house (00:55:44 - 01:05:37)</p>	Messo	Scheme/plot	<p>Introduction: The Park's is on vacation to celebrate Da Song's birthday.</p> <p>Content: When The Park's goes on vacation, The Kim's owns the house and uses the luxurious facilities in the house.</p> <p>Closing: The conflict started when the old maid came and met her husband who was hidden in the basement of the house. The old maid threatened to report their fraud if they acted arbitrarily.</p>
 <p>The old maid suddenly arrives and threatens to reveal the fraud committed by The Kim's (00:01:53 - 01:23:25)</p>	Micro	Semantics	The lower class who are categorized as "dirty spoons" want to feel the comfort and power that "golden spoon" has.
		Syntax	There is a dialogue where Kim says that Mrs. Yeon is gullible because she is rich and she is kind. The Kim's say that if their family is rich then they will be as good as The Park's too.
 <p>In the midst of the chaos that followed, they managed to get out of the house and return to their house which was being flooded (01:25: 00 - 01:39:30)</p>		Rhetoric	The scene of controlling the house using its facilities indicates that they also want a life full of comfort. The threat given by the old maid is one of the characteristics that poor people tend to be bad.

Source: Parasite, 2019

The structure of the discourse in the middle of the film has a thematic element, how the lower classes wish to have power like the upper class. As in the Spoon Class Theory where the “golden spoon” has the power and privileges to survive. In contrast to the “dirty spoon” who has no special privileges, when there is an opportunity to rule, they will rule like controlling The Park’s house.

The meso level, uncovered the subtle but significant role of stereotypes in structuring the narrative progression. The familiar beats of introduction, development, and resolution aligned with established societal expectations. Characters adhered to their assigned roles, reinforcing stereotypes and creating a narrative rhythm that resonated with the audience's preconceived notions.


The meso structure in the middle of the film is told starting from The Parks who decided to take a vacation. When going on vacation, Mrs. Yeon has prepared everything from camping equipment to food for the dogs. Mrs. Yeon gave directions to the maid, Kim’s wife. When The Park’s left, it was time for The Kim’s to take control of the house. Until finally the arrival of the house’s old maid appeared and there was a conflict that caused mutual threats. In this part it is told that the old maid had a husband which she hid in the basement of the house, this gives a clearer



picture that middle-class society is indeed its place under high class society.

The micro level exploration delved into the linguistic nuances that mirrored and reinforced stereotypes. The upper-class characters elegantly wielded sophisticated language, while the lower-class characters embraced colloquial speech. These linguistic choices deepened the division between classes and breathed life into the stereotypes, emphasizing the linguistic markers often associated with their societal positions.

The microstructure in this film that categorizes the lower class as “dirty spoon” wants to feel the comfort and power that “golden spoon” has. Syntactic elements in the scene where The Kim’s are lazing on a comfortable couch suggest that Mrs. Yeon is gullible because she is rich and she is kind. The Kim’s say that if their family is rich then they will be as good as The Park’s too. This dialogue represents that poor people who lack the economy tend to do everything they can to support themselves. They frequently act in crafty and nasty ways, as when The Park’s was tricked into working in the house by The Kim’s. In terms of rhetoric, the scene of controlling a house using its amenities indicates that they also want a life full of comfort. The threat given by the old maid is one of the characteristics that poor people tend to be bad.

Table 9. Analysis of the ending of the Parasite film

Scene Visualization	Discourse Structure	Element	Explanation
	Macro	Thematic	Heartbreak that causes disaster and chaos.

<p>A garden party where chaos and stabbing incident scenes (01:42:14 - 01:52:51)</p>	<p>Messo</p>	<p>Scheme/plot</p>	<p>Introduction: The old maid's husband managed to climb up from the basement and crash the garden party. Content: Ki Jeong is stabbed and several people are injured. The old maid had died in the basement. Closing: The end of the story of this film is the stabbing of Mr. Park by Kim who feels hurt when Park covers his nose.</p>
	<p>Micro</p>	<p>Semantics</p>	<p>It's not just the smell, but it's self-esteem that ultimately makes the garden tragedy happen.</p>
<p>The old maid's husband stabs Ki Jeong and the garden party turns into disaster (01:53:06 - 01:55:37)</p>			
		<p>Syntax</p>	<p>Kim was asked to wear Indian clothing to persuade Da Song to be happy. Likewise, when Da Song fainted because he saw the old maid's husband and Jessica who was stabbed, Park instead asked Kim to save Da Song.</p>
<p>Kim runs away after stabbing Mr. Park out of hurt. Kim hid in the basement of that house for a very long time.</p>		<p>Rhetoric</p>	<p>The scene where Mr. Park covers his nose to get the car keys gives a memory that Park has lowered Kim's self-esteem, so that Kim decides to stab out of hurt.</p>

Source: Parasite, 2019

The macro structure at the end of the Parasite film has the theme that a person's internal hurt that can drive them to commit horrific acts. As in the previous section, poor people tend to commit crimes. In addition, at the end it is shown that the poor hate the rich, which is shown by the stabbing scene. This is due to differences in mindset and point of view that cause mental blocks and differences in daily habits (Mukrim, 2021).

The meso structure provides an overview of the plot that is told in the film sequentially and tells a causal relationship. The causal relationship here is when their self-esteem (the poor) which is compared to "smell" is lowered by the rich, they will rebel. The microstructure illustrates that smell is not just a scent but is self-esteem. This is what caused Kim to stab Mr. Park.

Likewise, when Kim was required to wear an Indian hat just to please Da Song. Smell is actually not only for poor people scientifically, but in the film, it is depicted that smell is similar to self-esteem.

4. Conclusion

Based on the result and discussion above, the spoon class theory described in the Parasite film illustrates that in South Korea there are still groupings for the poor and the rich which are likened to a class of golden spoons and dirty spoons. The Parasite film is not only a story but tells the reality of social class in South Korea. This spoon class theory has generated a lot of debate and even stereotypes among South Korean. Through tensions between elite and lower classes that result in tragedy, the Parasite film extremely effectively critiques

the reality of life in South Korea (Kemalasari et al., 2021).

The theme in this film resonates with the many South Koreans who still identify themselves as “dirty spoons”, or those who were born into low-income families. This is what causes them not to have a decent home to live in. The opportunity gap, which includes the chance for Ki Taek’s children to obtain a higher education and a good profession, is one of the gaps depicted in the film (Patmawati, 2021). There is a scene with a dialogue between Mr. Kim and his son that they are lower-class people really shouldn’t have plans, because everything that is planned would end up going wrong.

This study unveils stereotypes to portray intricate social strata. Employing Teun van Dijk's CDA model, the research deciphers the interplay of stereotypes across a macro-level examination exposes the prevalence of stereotypes, with characters embodying recognizable archetypes corresponding to their societal roles. The meso level, stereotypes orchestrate the progression of the narrative, aligning with societal norms and imbuing the storyline with familiarity. Micro-level analysis delves into linguistic nuances, revealing how characters' speech patterns reinforce class distinctions, revealing their influence on narrative dynamics and societal interactions.

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