



Semiotic Analysis and Moral Message in the Film Parasite

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ABSTRACT

The 2019 film Parasite is a film that tells about social and economic disparities in the lives of two families, which carries many moral messages for film lovers in Cianjur. The topic of Parasite 2019 is considered to attract the attention of researchers because the film was widely discussed and was a trend at that time, receiving many nominations and world awards. The 2019 film Parasite became the first film from South Korea to receive an Academy Award nomination and the first non-English language film to win a nomination for best film. The film also received four nominations at the 73rd British Academy Film Awards, winning for film not in the English language and best original screenplay. The film was also the first non-English language film to win the Screen Actors Guild Award for outstanding performance in a motion picture. This film by director Bon Joon Ho managed to get more than 10 million viewers, namely a total of around 10,249,000 viewers. This research is qualitative research using John Fiske's hermeneutics and semiotics approach. There are stages for analyzing objects according to John Fiske, namely the Reality and Representation stages. The results of this research show that the 2019 film Parasite is a film that represents the meaning of social and economic inequality that occurs in South Korea which is packaged nicely in a film

INTRODUCTION

In the Big Indonesian Dictionary, film is defined in two senses. Firstly, film is a thin membrane made from celluloid to hold a negative image (which will be made into a portrait) or as a positive image (which will be played in a cinema). Second, films are defined as vivid picture stories. Film was first discovered at the end of the 19th century. Films continue to develop along with the technological revolution that supports them. Initially only known as black-and-white and soundless films, it then developed into sound films, and followed by color films in the 1920s to 1930s.

Not only films, film production equipment has also developed over time, so that up to now films are still able to provide interesting viewing for the wider public. Film is included in electronic mass communication media which is considered capable of being an effective medium for persuading and persuading a wide audience. (Representation of Santri Identity (Semiotic Analysis of John Fiske's Model in the Film *Cahaya Cinta Pesantren*), 2020:58).

LITERATURE REVIEW

Film studies can be said to be a relatively new field of study and not comparable to the process of technological evolution. The exploitation of film studies that occurred in the 60-70s in Europe and America apparently did not bring much significant change. The desire to produce a holistic approach to film studies that is multidisciplinary and interdisciplinary in nature still seems to be wishful thinking. This is no exception if film studies are seen in the context of Communication Studies. Even though film is an integral part of the field of Communication Studies, it turns out that the "stepchild" impression of film studies must be acknowledged. Film studies still do not receive adequate attention among communication scientists.

METHODOLOGY

This research approach uses a descriptive qualitative approach, where researchers will observe a phenomenon in films. This qualitative research is supported by interview techniques, observation and literature study. The research method that the author uses in this research is the Hermeneutics method. The emergence of the term *hermeneuein* or *hermeneia* is related to the mythological figure, Hermes, namely a messenger whose task was to convey Jupiter's message to humans. Hermes is depicted as someone who has winged feet. Hermes' job was to translate messages from the gods on Mount Olympus into a language that humanity could understand. Hermes' task is very important for human life, because if there is a misunderstanding between humans in understanding the god's messages, the consequences will be fatal for all of humanity. Hermes must be able to interpret messages into the language used by his listeners. Since then, Hermes has become a symbol of an ambassador carrying out a certain mission. The success of this mission depends entirely on the method by which it is delivered. Therefore, hermeneutics is ultimately defined as the process of changing something or a situation of ignorance into understanding (Widodo, 2008).

RESULT AND DISCUSSION

Parasite is a Korean film in the tragic comedy genre that tells the story of Kim Ki-Taek's family living in poverty and unemployment. Kim Ki-Taek lives with his family in a semi-basement house in the middle of the city, they work as a pizza box folding shop to survive.

One day, Ki - Woo had his friends come and bring them a metaphorical stone. Ki - Woo invites Min - Hyuk to drink together. In their chat, Min - Hyuk shows a photo to Ki - Woo, Park Da Hye is his private student. Min Hyuk offers Ki-Woo to replace him as a private English teacher for Park Da Hye. Because Min-Hyuk will continue his education abroad. Ki-Woo accepts the offer and asks his younger brother to help him forge a college diploma. Finally, Ki-Woo is accepted as a private teacher for Park Da Hye, the daughter of Mr Park So Dam's rich family. Ki-Woo starts carrying out his cunning actions to get the workers out of Mr. Park's house and wants to include his family members one by one to work with Mr. Park's family.

1. The Meaning of the Word "Parasite"

Referring to the English word, the word parasite means parasitic plant. Reported on the Wikipedia.org site, parasite means a parasite or organism that lives and sucks food from another organism to which it attaches (called its host), an organism whose life burdens other people without providing other benefits to the organism it attaches to. This parasite can also be dangerous because it causes death in its host. This meaning fits perfectly with the depiction of every scene in this film. Where rich people need the services of poor people, and vice versa, poor people depend on rich people for their lives.

2. Moral Message in the Film Parasite

Through this parasite film, we can learn that everything we get and do always has consequences. This parasite film tells the story of the issue of social inequality that occurs in South Korea. which is depicted by a lower class family and an upper class family which is packaged nicely in a film. The moral message in this film is divided into two sides, namely positive and negative.

The positive moral message in this parasite film is that dreams can be achieved with good and serious effort. Good and bad luck have become an integral part of human life. The efforts made by Mr. Kim's family, who are willing to do anything to survive, are exemplary as their persistence in achieving success without prioritizing prestige.

The first analyst also taught that a diploma is not always a benchmark for work, qualified skills can also be the key to success.

Parasite films can also package nicely every conflict that occurs as a result of what each character does. The director of this film, Bong Joon Ho, succeeded in inserting a moral message about the impact of an insult on a person. This message is clear at the end of this story, where Ki-Taek stabs Park Dong-ik. This is not because of envy of wealth but rather a form of anger. Even the poor person that Park Dong-ik often said and always covered his nose when he was near Ki-Taek, that was an insult that made Ki-Taek kill Park Dong-ik. In social assessment theory based on Muzafer Sherif's research which attempts to estimate how a person evaluates a message and how the assessment made can influence the

belief system they previously had. According to Sherif, the same process also applies to assessing messages in communication, this can be seen during Ki - Woo's interview in the scene where Yeon - Gyo is seen saying that asking someone you trust for workers is better than choosing from someone else. In the theory of persuasive communication in the Journal of Communication Science, persuasive communication is a communication process that aims to influence the thoughts and opinions of other people to match the opinions and desires of the communicator or speaker. In the first part, when Ki - Woo comes to Yeon - Gyo's house with a fake diploma, Ki - Woo's gestures and way of speaking really convince Yeon - Gyo that Ki - Woo is indeed a graduate of a famous campus and has great skills. Apart from Ki - Woo, Jessica was also able to convince Yeon - Gyo that she graduated from a well-known applied arts college, with her design skills, Kim Ki Taek and Choong Shook also managed to convince Yeon - Gyo by not showing that they were in the same family.

3. Manipulative Characteristics of Ki - Woo

1. First Illustration



Figure 1: Ki-Woo and Yeon-Gyo's Conversation (12:49-14:51)

A young man was seen walking and approaching a house in a modern and elite area. The young man had a sheet of paper in his hand. This sheet contains a life history and experience, namely the curriculum vitae (CV). Not long after that, a neatly dressed woman approached him, they talked about the young man's performance as a private tutor.

Based on Research Results.

A. Reality Level

According to the source, in the researcher's observations this scene shows Ki-Woo trying to convince Mrs. Yeon-gyo with his style of dressing and speaking to Mrs. Yeon-gyo. Be very careful in speaking and choosing words. The way Ki-Woo shows Mrs. Yeon-gyo is very convincing. In reality, Ki-Woo was once a student at a well-known campus, because difficult economic conditions meant that Ki-Woo did not continue his education.

B. Representation Levels

According to the source, based on the researcher's observations in this scene, it starts with Ki-Woo's arrival at the luxury house on an uphill road and then when he enters the house he has to go back up the stairs, which means that here the contrast between rich and poor people is very clear. This also shows that Ki-Woo comes from a lower class. all elements in this scene are categorized into a

code. In the first scene where Ki-Woo emerges from the street, Ki-Woo is next to a plant called Virginia creeper, a plant which some people often call a parasite (a creeping plant). This indicates that Ki-Woo and his family are parasites.

2. Second Illustration



Figure 2: Ki - Woo Conversation When Recommending Ki Jung (18:59 - 20:02)

A young man (Ki - Woo) is seen talking about the drawings and works of art of Mrs. Yeon - Gyo's son. Ki - Woo tries to guess what Mrs. Yeon - Gyo's son is drawing. In their conversation Ki - Woo mentions that his son there is a deep talent for art. Until he recommended a private applied arts teacher.

Based on research results

A. Reality Levels

According to the source in the researcher's view, in this scene Ki-Woo talks with Mrs. Yeon-Gyo about the honorarium that Ki-Woo will get and the study contract, then Ki-Woo asks Mrs. Yeon-Gyo about the painting that Da Song always draws because everyone The paintings are the same shape with the same colors and positions. Then Ki-Woo tries to recommend his sister, Ki-Jung, with the pseudonym Jessica. Ki-Woo tries to convince Mrs. Yeon-Gyo by saying that Jessica's art class is really fun.

B. Representation Levels

According to sources in the researcher's view, in this part when Ki-Woo talks to Mrs. Yeon-Gyo, the camera can be seen moving forward slowly as if there is a strange impression, this shows that there is something he wants to achieve. In this part, Ki-Woo is seen pointing at the Da Song painting. This painting depicts a bald man, this man who Da Song saw as a child.

3. Third Illustration



Figure 3: Ki - Woo, Ki - Jung and Yeon - Gyo Conversation (20:48 - 28:52)

Two people were seen entering the modern house and ringing the bell. At the dinner table they talked about Da Song and his strange nature. Then Mrs. Park took teacher Jessica to meet Da Song in her room. They talk about Da Song's past trauma.

In this part too, when Jessica was successfully accepted as a Private Da Song tutor. Jessica tried to recommend her father to become the Park family's personal driver, by making up a story about an old driver who was friendly and had good ethics. Jessica also tried to convince Mrs. Park that the driver she recommended was really accepted.

Based on Research Results

A. Reality Levels

According to sources in the researcher's view, in this scene Ki-Woo and Ki-Jung managed to act out their play so well that Mrs. Yeon-Gyo didn't realize there was something strange about Ki-Woo and Ki-Jung (Jessica).

B. Representation Levels

According to the source in the researcher's view, in this part Ki-Jung (Jessica) looks like someone who understands Da Song's situation and succeeded in making Mrs. Yeon-Gyo really trust her and immediately made a contract with Ki-Jung to become Da Song's private teacher.

4. Fourth Illustration



Figure 4: Ki - Woo Dan Kim - Ki Taek Conversation (29:53 - 39:15)

In the restaurant, Ki-Woo chats with his younger brother about the continuation of his evil intention to get rid of Mr. Park's personal driver. Jessica put a trap in Mr. Park's car, so that the driver would be fired from his job. Then Ki-Woo talked to his father about his father being a driver, then Ki-Woo and his father (Mr. Kim) went to the Mercedes-Benz car shop to learn how to drive, so they could work for Mr. Park.

In this part, after Kim Ki-taek (Ki Woo and Jessica's father) was accepted as Mr. Park's personal driver and the dismissal of Moon-Gwang, Mr. Park's household assistant. Kim Ki-taek recommended his wife to work with Mr. Park through his alibi regarding a company providing home workers.

In the Researcher's View

A. Reality Levels

According to sources in the researcher's view, in this scene Ki-Woo and his family are seen eating at a special place for workers. It is clear that Ki-Woo and his family come from a lower class.

B. Representation Levels

According to sources in the researcher's view, at this event Ki-Woo taught his father about the parts and how to drive a Mercedes-Benz car because Ki-Taek had been a driver for him driving a car was not difficult, Ki-Taek managed to convince Mr Park Ki Jeong with good driving skills.

5. Fifth Illustration



Figure 5: Ki - Woo, Ki - Jung And Choong - Sook Conversation (39:32 - 44:21)

In this part, Ki - Woo continues to pay attention to Mr. Park's household assistant, Mon-Gwang, and tells his mother that Mon-Gwang was the personal assistant for the longest time. Mon-Gwang was the nanny for the Namgoong family and then continued serving the Diesterweg family to Mr. Park's family. Ki - Woo and his sister also planned to get Mon-Gwang out by giving him peaches because he was allergic to the fruit. Ki - Woo's goal was to give it so that Mon-Gwang would appear to have a contagious disease, then Mon-Gwang would be stopped.

In the researcher's view

A. Reality Levels

According to the source in the researcher's view, in this section Ki-Woo and Ki-Jung try to talk about the household assistant at Mrs Yeon-Gyo's house and try to include her mother working there.

B. Representation Levels

According to the source in the researcher's view, in this section Ki-Woo teaches his father to dialogue to convince Mrs. Yeon-Gyo that Mon-Gwang does have a contagious disease with gestures that make it seem as if it is true that the disease is contagious.



Figure 6: When Ki - Woo Brought a Lucky Stone (96:37 - 109:34)

When the Park family goes camping, the Kim family takes the opportunity to have fun at home while enjoying the rain and drinking. Then Mon-Gwang, the old servant, came back to Mr. Park's house. Mon-Gwang asked Choong-Shook for

permission to enter the house. Mon-Gwang rushed to go to the basement of the house below, not long after that Choong-Shook followed by Ki-Woo, Ki Jung and Kim Ki-Taek followed Mon-Gwang to go into the basement, and there was no one in the basement. a man who lives there is Mon-Gwang's husband. Not long after that, the Kim family's lies were exposed and a fight broke out which resulted in Mon-Gwang being concussed. Ki-Woo took the lucky stone to Mr. Park Ki Jeong's house.

In the Researcher's View

A. Reality Levels

According to sources in the researcher's view, in this scene when the Park Ki Jeong family is on holiday, the Kim family is seen relaxing in the living room by looking at the beautiful garden atmosphere from inside the house. This part illustrates the tendency of the poor to always want to escape from the reality of their lives. bitter, with fantasies of being rich.

B. Representation Levels

According to sources in the researcher's view, in this section, when Chong Sook follows Mon-Gwang to the basement of the Park Ki Jeong family's house, he is seen descending many stairs and located very low. This really shows that there is a contrast between the lower class and the upper class. Ki-Woo is seen carrying the stone which his family thinks brings good luck and good fortune to the basement. Ki-Woo hopes that everything will get better.

CONCLUSION AND RECOMMENDATION

The 2019 film *Parasite* is a film that tells the story of social and economic disparities between classes in South Korea. The lower class is represented by a poor family and the upper class is represented by a rich businessman's family. Regarding Ki-Woo's character, we must say that the method used is wrong. Because lying and justifying means to achieve goals are not justified in any norms. However, on the other hand, Ki Woo and his family are basically good people, only circumstances made Ki Woo lie and get rid of his previous workers.

However, the moral compass in this film is maintained, because when they make a mistake by injuring other people they feel guilty, it's different if they feel happy after doing that. And in the end, they suffered bad consequences from their actions. Placing the protagonist as a character who is a liar is certainly not easy, because how can the audience sympathize with a character who is a liar? However, thanks to the director's intelligence, this bad character can attract sympathy.

In John Fiske's semiotic analysis, the *Parasite* film has two levels of analysis, namely analysis at the reality level and the representation level. Firstly, from an analytical level of reality, the film *Parasite* tells about social inequality by showing the contrast between the upper class and the lower class. The second is the Representation Level where this story is represented by the story of two families with a life setting that shows people from the lower class living in a semi-basement house and rich people living in a luxurious house. Apart from that, according to filmmaker Tedy CH, films have an influence on the audience. This film also illustrates that everything is justifiable

the way to achieve the goal is not good to do, and bad consequences will befall anyone who sows evil. But besides that, intelligence and creativity in life are needed to be able to survive in increasingly difficult situations.

FURTHER STUDY

This research still has limitations, so it is necessary to carry out further research related to the topic of Semiotic Analysis and Moral Message in the Film Parasite in order to improve this research and add insight to readers.

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