

'Parasite': the most disruptive film in Hollywood

What an interesting year 2019 was in terms of cinematography! Big bets such as *Joker* or *Maleficent* were expected to take the big screens by storm, but there was an unexpected overwhelming achiever: *Parasite*. The film by South Korean director Bong Joon Ho became the unbeatable phenomenon last year, being the first Korean movie ever to win the Oscar for Best Picture. Moreover, *Parasite* became the first non-English language film to receive that award, which resulted in a record: being the first full-length film in history to win simultaneously Best Picture and Best International Feature film.

Along these, *Parasite* also received the Best Director and Best Original Screenplay prizes. As a matter of fact, the last time a non-English language film won Best Original Screenplay was in *Talk to Her*, the memorable Spanish film by Almodovar. *Parasite* reached 1 million euros of profit in Spain a month after its release, and 106, 7 million euros worldwide. Moreover, after the Oscars ceremony, the box office increased significantly, reaching 224.1 million of earnings worldwide. Experts and the audience agree that *Parasite* is thrilling, shocking and witty. Its symbolism and social criticism dyed with black humour are subtly spun at first and brutally clear afterwards. That is why *Parasite* is considered a masterpiece.

Here are some key points of the film which I found impressive: Since the first scene, the poor family is treated as literal parasites, with their humble semi-basement apartment being fumigated. In contrast, the discovery in the rich family's basement is mind-blowing, and it indicates the necessity of keeping not only privileged people in the society, but also keeping *parasites* to maintain the "status quo". Remarkable is also "the smell", which works as the essential symbol of selfishness and ignorance of the privileged. That subtle element represents the huge gap between social classes and becomes the key to the ending in a masterful way.

The conclusion is that Bong Joon Ho has succeeded in establishing a new cult film, deservedly. *Parasite* is not a film you watch to kill time but to reflect. The film craves for the viewer's empathy. We must be the ones figuring out the intention of the film, and it doesn't have to be the same conclusion as the rest of the audience. That's what *Parasite* invites us to do.

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