

READING CINEMATIC SPACE IN THE FILM "PARASITE"

Parazit Filmi Özelinde Sinemasal Mekan

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ABSTRACT

Cinematic space is a structure within which images are created. Every space on screen has a specific purpose and a meaning in the film. The director uses the space to give the desired effect. The director makes the audience to see the world from the frame which belongs to his choices by positioning the camera angle as desired. In the film, the director produces the space in accordance with the emotion he wants to create. Because the director sets up a new world in his film and builds this world in the way he wants to depict it. Based on the idea that every space on the screen has a specific purpose and meaning, in this study, a spatial interpretation of the film "Parasite" will be made. But before reading and interpreting the spaces in the film, first the concept of space is going to be discussed then cinematic space is going to be explained, and finally how to interpret the cinematic space is going to be mentioned.

Key Words: Cinema, space, cinematic space, spatial interpretation.

ÖZET

Sinematik mekan, içinde görüntülerin yaratıldığı bir yapıdır. Filmde görünen her mekanın belirli bir amacı ve anlamı vardır. Yönetmen, mekanı istenen etkiyi vermek için kullanır ve kamera açısını istediği gibi konumlandırarak izleyicinin dünyayı kendi seçimlerine ait çerçeveden görmesini sağlar. Böylece mekanı yaratmak istediği duyguya uygun olarak üretir. Çünkü filmde yönetmen yeni bir dünya kurar ve bu dünyayı kendi anlatmak istediği şekilde kurgular. Ekrandaki her mekanın belirli bir amacı ve anlamı olduğu fikrinden hareketle bu çalışmada "Parazit" filminin mekansal yorumu yapılacaktır. Ancak filmdeki mekanları okumadan ve yorumlamadan önce mekan kavramı ele alınacak, ardından sinematik mekan anlatılacak ve son olarak sinematik mekanın nasıl yorumlanacağından bahsedilecektir.

Anahtar Sözcükler: Sinema, mekan, sinemasal mekan, mekan analizi

1. INTRODUCTION

Cinema is a kind of art which can exceed the real space and borders and the economical, political, cultural, social, ideological boundaries. Spaces in the cinema can be real spaces just as in the real world or can be imaginary spaces that come true with the imagination of the director or the audience. There can be also metaphorical spaces. The director exceeds or crosses the limits via cinematic space. Cinema offers the director a very wide range for the design or arrangement of spaces. The director is independent because what he creates is just an imaginary reality. The director should be careful while using the space. Because cinematic space reflects what the director means. Cinematic space is in almost all cinema genres and it has a very significant role. The information, the point of view, the perspective all are presented through cinematic space. An imaginary, reproduced place is presented to the audience to offer new images again through cinematic space. That's to say space is a very significant principle of a film. Actually, it is the basis of how we perceive the world.

Space provides narrative realism by grounding a film to a location's regional sense of place and history. Space provides realism and in this way the audience interprets the story as taking place or events take place. In film, events happen and transform it into narrative space. Lukinbeal, (2005:6-7) quoted by Bernard Nietschmann (1993) discussed about four ways of a film which can indicate a strong sense of space. First, the narrative is told in such a way that it permits the audience to understand the space throughout the film. So the audience never becomes displaced or lost in narrative space. Second, films that use multiple signifiers of space rather than just conventional spaces allow the audience to reach the

everyday complexities of place. Third, space is positioned in the foreground as a supporting actor, rather than merely as background scenery in the film. Fourth, film narratives can be taken part within space rather than simply focused on actions and events (Lukinbeal; 2005:6-7).

Every film is perceived as a whole with its characters, story and plot. One of the important components for the success of the process is the “space”. The entire area in the film is fictionalized by the director's eye and point of view. It is the reality of his world. What is left out is just as important as what is selected and included in the image. Trying to keep the audience's attention with camera angle, colour, lighting and movement, the director constructs the atmosphere in line with this request. Even in the most fantastical movies, nothing is there randomly and haphazardly. The presence of objects, people, in short, everything there, in that way and at that moment, has to do with the director in line with a decision and purpose. However, in some films, just like Parasite, the setting is perhaps more important than the characters and story. So in this study a spatial interpretation of the film "Parasite" will be made with the thought that every space on the screen has a specific purpose and meaning. The most important reason for choosing “Parasite” in this study is that most of the story is told not in words, but in the use of space and the way people act in it.

2. SPACE

Space appears as a concept that has been tried to be explained by different disciplines and each time has new meanings. Herman, Jahn and Ryan (2005: 553-554) offer different descriptions of space by quoting from different perspectives. They state that Chatman (1978) clarifies space in three parts: (1) Space is scenically presented on the theatrical stage. (2) Space is depicted in pictures and film. (3) Space is described in verbal narratives. Another description is made by Ryan (2013): more obviously than in the other modes of representation, spatial description is relative to either observers or intrinsically oriented objects. Another description comes from Stanzel (1984). He points out, space in a novel is distinct from space in the visual arts because description relies on gap-ping and audience cooperation to accomplish its task. Herman, Jahn and Ryan define narrative space as “*At its most basic level, narrative space is the environment in which story-internal characters move about and live. Narrative space is characterised by a complex of parameters: (1) by the boundaries that separate it from coordinate, superordinate, and subordinate spaces, (2) by the objects which it contains, (3) by the living conditions which it provides, and (4) by the temporal dimension to which it is bound*”. (Herman, Jahn and Ryan, 2005: 552).

Describing the interior of a room to the smallest visual detail is practically impossible. The full presentation of a room on a stage is unproblematic as in the media of picture and film. In verbal narrative, spatial features are usually invoked by tracing the visible boundaries and referring to obstructions and typical objects. Filmic description is continually refreshed at the rate of 24 times per second. Verbal definition simply continues to apply until an explicit change is required in conditions. A picture tells more than a thousand words (Herman, Jahn and Ryan, 2005: 553-554).

The dimension of story-events is time and the dimension of story-existence is space. Chatman distinguishes story-space from discourse-space and he declares that the distinction emerges most clearly in visual narratives. He explains explicit story-space as the segment of the world actually shown on the screen in films. He explains implied story-space as everything off screen to us but visible to the characters or alluded to by the action. A major difference between seeing a set of objects in real life and on film is the cutting-off performed by the frame. From Chatman's point of view, in real life there are no edges delimiting a visual image. There is a process to sense and see. However, he describes space in cinema to be literal. That is, objects, dimensions and relations are similar to those in the real world. In verbal narrative space is abstract. You need to require a reconstruction in the mind. Thus, a discussion of story-space begins most conveniently with the cinema (Chatman, 1978:96).

Chatman talks about five characteristics of space. 1. Scale or size: Each existent has its own size, which is a function of its "normal" size in the real world and its distance from the camera's lens. Proximity can be manipulated for both natural and supernatural effects. 2. Contour, texture, and density: The linear outlines on the screen are similar to the objects photographed. But the cinema, a two-dimensional medium, must project its third dimension. The texture of surfaces can only be conveyed by shadow-modeling on the flat screen. 3. Position: Each existent is situated either in the vertical and horizontal dimension of the frame, or in relation to other existents within the frame, at a certain angle from the camera. 4. Degree, kind, and area of reflected illumination: The existent is lit, the source-light is focused or diffused, and so on. 5. Clarity or

degree of optical resolution: The existent is in sharp or soft focus in or out of focus, or shown through a distorting lens (Chatman, 1978:97-98).

Drawing a line between story-space and discourse-space is not as easy to establish as those between story-time and discourse time. Unlike time, placement or physical disposition has no natural logic in the real world. Time passes for all of us in the same clock direction, but the spatial disposition of an object is relative to other objects and to the viewer's own position in space. Angle, distance, and etc. are controlled by the director's placement of the camera. Life doesn't offer any prearranged reasons for these placements or space. They are all choices or products of the art of the director (Chatman, 1978:98).

Thanks to space, film makers can control what the audiences see and moreover they can control how they want the audiences to see. According to Lefebvre (1991), space is that of a mental thing or mental place. And it belonged to the realm of consciousness (Lefebvre (1991:2-3).

When we mention a room in an apartment, the corner of the street, a marketplace, a shopping or cultural centre, a public place, everybody can understand what is being talked about and what is meant by these phrases. These phrases are used to serve to distinguish particular spaces, and in general to describe a social space. They correlate with a specific use of that space. Therefore they correspond to a spatial practice that they express and constitute. There are two possibilities here. These words can make up an unrecognized code which we can reconstitute and explain by means of thought. On the other hand, reflection will enable us to construct a spatial code. In either event, the result of our thinking would be the construction of space (Lefebvre, 1991:16).

In reality, social space comprises social actions, that is the actions of subjects both individual and collective. From the point of view of these subjects, the behaviour of their space is at once vital and mortal. They develop, give expression to themselves, and encounter prohibitions, they perish. It can be said that social space works is a tool for the analysis of society (Lefebvre, 1991:33-34).

The produced space also serves as a tool of thought and of action. In addition to being a means of production it is also a means of control, and thus of domination, of power (Lefebvre, 1991: 26).

The question arises of how space can be read or decoded. A convenient answer to this question is certainly not easy. The notions of message, code, information cannot help us discover the formation of a space without supporting arguments or proof. But it's inevitable to say that produced space can be decoded and can be read. Such a space suggests a process of signification. Even if there is no general code of space, there may have existed specific codes, established at specific historical periods and varying in their effects (Lefebvre, 1991:33-34).

3. SPACE IN CINEMA

Chee and Lim (2015) state that the foregrounding of space as the subject of inquiry in film studies is not new. Indeed, the variety of scholarly work that focus on space in cinema is as wide-ranging as the ways in which space may be defined; from discussions on landscape, geography and cartography in films to how space is constructed in particular genres and cinematic representations of urban space and particular cities, as well as within the boundaries of specific cinemas (Chee and Lim; 2015:1).

In today's world it is not going to be wrong to say that we see the world through screens. Screen links our world to any possible world represented via moving images. Moving images gather spaces of different worlds which describe real places taken from the historical world and which describe imaginary locations via framing, editing, lighting, sound mixing. According to Farber (1971: 3) space is the most dramatic stylistic entity in the visual arts. Farber put forward three primary types of space in fiction cinema: the field of the screen, the psychological space of the actor, and the area of experience and geography that the film covers. It appears a broad realm, encompassing both mechanically reproduced external space and the artistic means of representing it. (Farber, 1978:3; Williams, 2013:1).

Rosário and Álvarez, also state that cinema gives us the opportunity to fit the world to the screen "*The dichotomy between the infinite spaces that screens invite us to explore and the restricted, material space that each individual screen actually occupies establishes a useful distinction between the two types of cinematic spaces that will be discussed throughout this volume: on the one hand, those depicting real places taken from the historical world; on the other hand, those giving rise to imaginary or alternative locations in possible worlds through the slightest nuances of framing, editing, lighting, sound mixing and,*

more importantly, the very act of perceiving." Rosário and Álvarez, (2019:1). Thus, thanks to cinema we can feel, hear and see the different views and perspectives of life. And it's known that the origin of cinema is based on this. *"The term cinematic is meant to convey its etymological origins found in the word cinema. The Greek term κινεῖν or kinema, meaning 'to move' or 'movement', also appears in the word stem of kinematic, kinetic and kinaesthetic."* (Koeck, 2013:5).

Cinema involves both mechanically reproduced external space and the artistic means of representing it. Cinema is the art of combining space and time. A moving body occupies spaces which are not fixed. There are acts of duration, or space-in-time. The moving body thus succeeds in being spatial and becoming temporal by expressing duration with time and space. Place functions as the common denominator of movement and duration. For this reason, space is linked to time in cinema. Cinema is also a medium that allows us to shift back and forth between subjective and objective worlds. Cinema has the potential to use the spaces limitless (Williams, 2013:2-3).

Space in cinema is not only what we see in the frame but also what lies outside it (Williams, 2013:4). In the film, we can wander through the cinematic space thanks to the camera and we can hear the sounds. The camera presents its own visual perception to us. In the cinema, we have the opportunity to experience the space differently from the real life. The location, scale, shutter speed and location of the camera offer different perceptions.

Williams (2013:1) states that cinematic space, covers potentially everything in the staging of a shot, from the disposition of the actors to the arrangement of the décor and props, the placement of cameras, lighting, and the use of different lenses and film stock.

Cinematic spaces are formed by mediating physical and experienced spaces through the art of cinema and bringing them to the screen. Physical spaces are transformed into cinematic spaces by framing and editing in the form of cinematic landscapes. Space is used in cinema to shape viewers' perceptions and emotions because space is a fundamental and pervasive source of social power (Harvey, 1992:256).

According to Resnick (2018: 3) movies are a powerful source of knowledge. Here he refers the knowledge people use to make most of their everyday life decisions. *"Some movies educate us about things we have never experienced first-hand, like war, outer space, and vampires. Closer to this project, some movies flesh out educational topics people have already had experience with, like school politics and sports coaches. Other movies may provide "knowledge" on educational topics few have experienced directly."* (Resnick: 2018: 3).

Bishop indicates space something which is not given, but which is made. Through optics, geometry, technology, cosmology, visual culture models and history, we create space by experience. Our senses, our experience, all of these are learned from the positioning of our unique knowledge of space (Bishop, 2015: xi).

The story which is more suitable for the medium is the story found in reality. And film as an art has its aesthetics which is linked to the ability to show moving pictures. Film use the medium for non-realist purposes. It resides in formal deviations from real life experiences. It is the medium that supplies the closest realistic match to our unmediated sensory perception of the world. It reproduces reality in such a way as to minimise the traces of a narrating agency. Films can present narratives that contain many spaces and change of location (Herman, Jahn and Ryan, 2005: 168). So it's possible to say that cinematic space is represented or produced space. (Chee and Lim; 2015:4).

Every narrative makes the receiver (audience/reader) create the story world in their mind. The characters and events of the story occur within this imagined space. Keen (2003:108) states *"Some theorists characterize the story world as a projection implied by the action and characters, some as a bounded set of possibilities strongly guided by and partially constituting genre, and some as a fictional level, surrounded by nonfictional apparatus."* The details of place and space contribute to the imagining of the story world. The space provide the particulars out of which readers/audiences create fictional worlds in their minds. Sometimes narratives demand that readers imagine worlds inside worlds, not always in conformity with the laws of physics (Keen, 2003: 108). From this point of view it is possible to say that space in the film (or cinematic space) is limited by different camera angles, by the director or producers of the film. The director uses the space to give the desired effect. The director makes the audience to see the world from the frame

which belongs to his choices by positioning the camera angle as desired. What they leave out as much as they put in the frame is the result of the choice.

4. INTERPRETING CINEMATIC SPACE

The first thing that conveys the content of the filmic narrative and makes it meaningful is the image. Objects, characters, time and space existing in the image make up this content. However, the object in the image is not similar to the one in the world, but a reflection of it. It is the director who creates this reflection. The director sometimes changes the reality very little. He presents the reality in the world objectively. But sometimes he changes it completely. Every image has a form. With this form, meaning is created. The director shows the objects, characters and the space in the image with certain camera angles and under a certain light. This reflects the cinematographer's point of view. The resulting image has passed from the director's point of view. It is a result reflected on the screen and presented to the audience as much as the director wants to present. Therefore, besides the technical components by who and for what purpose what is meant to be told is also very important in terms of creating meaning. In accordance with this information the choice of location in the cinema, the camera movements, in other words the space tells from which perspective the director views life.

It is clear that a spatial code is not simply a means of interpreting space. It is a means of living in that space, of understanding it, and of producing it. (Lefebvre, 1991: 47,48). Space is influential in the perception process of the individual and is shaped, changed and transformed by the society and system in which he lives. The space produced by the director is actually a thought, a system of thoughts. Space provides the environment for this system of thoughts. The audience reads the message with the space produced by the director in the cinema and makes his interpretation through this information.

Our abilities such as determining the location of objects and people and distinguishing their boundaries by perceiving their boundaries are related to the perception of space created by our minds. Knowledge of location involves different scales of space and time, and both the sense of what's out there and the sense of where you are. What you can see, hear, and feel at any given moment, the movements you made to get there, and your memory of those movements and knowledge of local geography all contribute to your sense of your position in the world (Groh,2014: 3-4). Memory and our spatial abilities provide mutual support to one another. Memory is not the only integral part of building a sense of space, but space also serves as a kind of filing system for storing and accessing memories. The sense of space is about knowing where things are, what they are, where people are, who they are (Groh,2014:189). And cinema allows us to create a new world by combining our perception and thoughts. Space is one of the most important elements of the film. Every different place we see in a film is actually a planned a produced, recreated place and contains plenty of meanings. In the film, the director produces the space in accordance with the emotion he wants to create. Because the director sets up a new world in his film and builds this world in the way he wants to depict it.

Set in cinema plays a very important role in how we read the scene. It offers useful information about time, place, social class, and the mental state of the characters. Moreover, the set also affects how the actors behave because it defines the space. The set also affects where the camera and sound recording equipment can be placed. So scene has an enormous impact on the framing of the shot. Sets are sketched out by hand, previsualized on specialized computer programs, or modeled well in advance of production. The director works out the visual language of the film. He makes decisions about the color palette, the choice of patterns and materials, the scale of rooms and furnishings, and the space for cameras and lighting (Lewis,2014: 57).

We interpret everything through space. We experience various ideological structures that interpellate us as subjects in various ways (Benshoff, 2016:29). The film should offer an interpretation of life. The film must create another universe using the camera. Film should only be considered as images projected onto the screen. These images are images of physical reality. Apart from the reality of these, the reality created by the film must be a completely unique reality (Demir, 1994: 121). Directors show only a cross section of events and spaces and let audiences make inferences from the rest rather than presenting a complete story in a total space (Berliner: 2010:208). *“Drawing upon cultural and cinematic codes about the meanings of light and dark, consistently dressing a character in black and shooting him or her in shadowy spaces, is a very easy way to arouse suspicions in the audience’s mind about the character’s potential villainy”* (Benshoff, 2016:34).



Escher (2006:308) states that a theory of cinematic spaces attempts to address the question of how spaces are created arranged or generated in movies. He quotes from Lotman (1972) who offers a basis for the theoretical considerations of cinematic spaces with his topological model of culture that interprets the crossing of borders as an underlying technique of cinematic narration and as a variation to written texts and spoken language. Cinematic space enables a hierarchical differentiation of semantic spaces that are established through narration. For films, it means every action shall be construed as a departure from a semantic space and thus crossing a border. When a cinematic figure or even the camera perspective exits a specific space, a border has been crossed. A director can manage to cross the border in films by combining unexpected messages that in the given context either modify cultural traditions, violate religious taboos or cross other barriers. Crossing geographical, linguistic or cultural borders constitute the key elements of a good working cinematic narration. The central figures of a film should move along the dividing line between imaginable and unimaginable from the audience's perspective. The borders are about gender-specific, linguistic, location related and cultural borders. The unimaginable becomes cinematic reality when the director crosses the border. The director creates the cinematic space of a film by continuously crossing borders. The director can use geographical and fabricated, recreated cinematic locations to achieve this (Escher;2006:308-309).

To ensure that a movie addresses to an audience and does not conjure up the impression of a chaotic sequence of images, the sequence of pictures and the narrated story are stabilized and rendered easily accessible based on the extreme point rule and the consistency principle. Escher quotes from Renner (1986) *"The extreme point rule guarantees that the activities, events and dynamics are focused on an extreme point in such a way to stabilize the situation in the case of crossing borders in the sequences of movie scenes. This extreme point may be arranged topographically, socially, politically or communicatively. By attaching more importance to this rule, a good director creates an evocative sensation due to frequently crossing borders."* The consistency principle ensures that the contrast between the main character and the space can be removed at the end of the film after crossing borders. The consistency rule assures that the imaginary world continues to exist for the film. Crossing borders broadens the world as audiences know it. Crossing borders in films develop new spaces and allow the audience to change how they perceive things. Enlarging existing borders allows for the expansion of the space and scope of action within a film. A director should push the borders in an effort to expand the space. Cinematic narration is characterized by crossing borders and differs from other stories that are not based on imagery. If a film does not include any crossing borders, the space of the film becomes artificial. Crossing borders make the audiences perceive the world differently. This entails the cinematically re-presented space. And this also entails the space that is provided as an intercultural area and is constantly expanding as a result of crossing borders. Films change, develop and transform and stabilize society (Escher; 2006:309).

According to Chris Lukinbeal and Stefan Zimmermann (2008) film is a combination of sight and sound, of texture and (e)motion, memory and experience. They say *"moving beyond the sensory subjectivities of voyeurism and voyages, film is also an assemblage of simulacra and of representational, non-representational, haptical, affective and performative practices."* (Lukinbeal and Zimmermann; 2008: 16).

A focus on the content of what the audiences see configures film as social texts, objects worthy of geographic inquiry and space. Whatever form social texts are, their symbolic qualities inform, challenge and negotiate social-spatial meaning. The textual metaphor is hegemonic within film geography because it is a powerful and appropriate means through which to engage cultural and social meaning of reproduction (Lukinbeal and Zimmermann; 2008: 17). Text means a signifying practice associated with types of cultural production including the landscape and film. The creative interaction between the audience's theoretical framework and the film being studied, leads to meaning and understanding. How is the film interpreted via the content of what is seen by the audiences? First, film and social life have similar characteristics. Second, intention and reception of any film cannot always coincide. Third, interpretation of films and cultural events change with location, culture and time. Fourth, textual meaning is changeable because it is interpreted. Meaning is constituted through the point of view of the audience. Cinema is a mechanical reproduction. Cinema produces a reality effect rather than reproducing the real or reproducing what is seen.

Film offers a space of knowledge which combines perspectives, imagination, art, objective and subjective qualities, geographic information (Lukinbeal, and Zimmermann; 2006:316). Interpreting the cinematic space is formed in the social environment. Some very significant factors that help the audience to interpret the

space involve the cultural values of the cinema director, his ideological perspective, cinematic narrative, elements of cinematic narrative such as color and light, the subject and genre of the film.

Cinematic space is a structure within which images are created. Film space is often referred to in film studies as its *mise-en-scène*, but this is a kind of a set up. Audiences interpret the film through a variety of representational techniques. So audiences suspend their disbelief and their knowledge. This is made by 24 still-images passing by the lens of the camera every second. All these come together with plenty of technological developments and camera techniques that create the filmic space. The space of a shot and its affect and our perceptions is of great importance to film narrative. Camera techniques such as panning, tilting and tracking define the space of the image, our perceptual position and our perspective (Aitken and Dixon; 2006: 331).

5. DISCUSSION

The cinematic space creates a medium for cinematic action and cinematic narrative. Cinematic space can become the principal element of the film; it supports the character and the narrative by combining all the tools of space such as light, color, sound, texture. Thanks to cinematic space, the director presents an imaginary or a reproduced place to the audience. Thus, directors can control what the audiences see and they can control how they want the audiences to see. From this point of view, the subject of this study is the space of the film "Parasite" (2019) which was directed by Bong Joon-ho. Before discussing the space of the film, it will be suitable to talk about the plot and the description of spaces in the film.

5.1. The Plot:

The story takes place in South Korea. The characters in the film are the Kim family. They play the role of a poor family who start working for a wealthy family by infiltrating their house and by pretending as qualified individuals. They actually live in poverty in a very poor neighbourhood. The Kim family recommends one another as qualified workers to take over as servants of the Parks by deceiving them. The Kim family recommends one another as qualified workers to take over as servants of the Parks. The son becomes the tutor of Parks' daughter. The daughter becomes an art therapist to the Parks' young son. The father becomes the driver and finally the mother becomes the housekeeper. When the Parks leave on a camping trip, the Kims revel in the luxuries of their residence. At that night the previous housekeeper appears at the door, says she has left something in the basement. She enters a hidden entrance to an underground bunker created by the architect and previous homeowner. In this way the Kim family finds out the bunker and the old housekeeper's husband who has been living there. The old housekeeper asks for help while the Kim family reveal themselves. From that point a struggle has begun. The old housekeeper films them and threatens to expose their ruse to the Parks. The Kims finally lock them in the bunker. A severe rainstorm brings the Parks home early. The Kims start to clean the house immediately. Finally the father, the son and the daughter succeed in escaping but they are exposed to the insults of Mr. Park about the smell of the Kim father. The next day, Mrs Park hosts a house party with the Kim family's help. The chaos begins. The son enters the bunker with the scholar's rock to face the old housekeeper but the old housekeeper's husband attack him first and then stabs the daughter with a kitchen knife in front of the horrified party guests. Mr Park orders the father to drive the Park's son to the hospital. In the chaos, the father again sees Mr Park's disgusted reaction to the smell and takes the knife and kills him then escapes the scene. Weeks later, the Kim son recovers. He and his mother are convicted of fraud and put on probation. The daughter died and the father who is wanted by the police for Mr Park's murder cannot be found. But in the end it is understood that he is living in the bunker. The son writes a letter to his father, vowing to earn enough money to purchase the house and reunite with his father.

5.2. The Space:

The Park's house: The Parks' house was a specially constructed set. The ground floor and the garden were constructed on an empty outdoor lot. The basement and first floor were constructed on set. The main floor of the house was in a backlot. The second floor was all green screen outside. The space in the film is like a universe. It was designed and constructed to be a luxurious house but beyond its fabulous design it serves the needs of the director's of his camera, compositions, and characters. For example, the first floor's living room with a single wide window is used to enrich the garden (Picture 1). The design of the inner home is used to enrich wide and deep rooms (Picture 2).

The Kims' apartment: The Kim family's semi-basement apartment and its street were also built on set. It is very clear that they live in poverty. They fold pizza boxes for a delivery company to make some cash, steal wi-fi from the coffee shop nearby (Picture 3, Picture 4).

Every film is perceived as a whole with its characters, story and plot. One of the important components for the success of the process is the "space". The director fictionalizes the entire space in the film with his point of view. It is the reality of his world. In Parasite, the space has crucial importance than the characters and story.

The Parks' home is so clean and empty that it contrasts against the filthy, narrow and messy home of the Kim family. These two spaces stimulates the audience visually. The reason of why the Kims home is half-underground is that this space symbolises the people who stuck between worlds of the rich and the poor.

Much of the story in "Parasite" isn't told in words, but in the use of space and the way people move through it. The Kim family are often together that's to say they are usually in the same frame but always feels awkward. On the other hand, the Park family always sit in separate rooms that's to say they are on different sides of the frame. That's why they are so weak.



Picture:1



Picture:2



Picture:3



Picture:4

It's so clear that life is hard for the Kim family. However, the Park family, on the other hand, has a very comfortable life in luxury. Most of the use of space draws attention to class distinctions and conflict. The most important factor for the audience to make this distinction is that the director has achieved this with the choice of spaces.

6. CONCLUSION

How to use the cinematic space has a significant role in films. The film "Parasite" proves this to the audience. It's impossible not to realize how important to see the director's camera moves with total assurance and conviction. Every move and angle is deliberate. It is a remarkably well-edited film especially with the chosen spaces.

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