

# “Three Beliefs of Nietzsche”: Loneliness, Madness, and Creativity in Select Characters from Bong Joon-ho’s *Parasite*

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## Abstract

Existentialism is a philosophical inquiry that focuses on the experience of thinking, feeling, and action and addresses the challenges of human life. The analyses of the depiction of human adversaries through fiction are made in this article under three segments, namely: ‘loneliness’ as a feeling, ‘madness’ as an action; and ‘creativity’ in thinking. The paper adopts the methodology of Friedrich Nietzsche and his concepts of ‘Herd’, ‘Nihilism’, and ‘Error of Free Will’. These concepts narrow down to correlate with the three segments respectively. For this study, select characters from the film *Parasite* (2019) and three characters from the novels *Metamorphosis* (1915), *Frankenstein* (1818), and *Jane Eyre* (1847) are put together for close reading. We try to examine possible outcomes by picking on their visual and textual cues. In addition to the Nietzschean concepts, we deploy feasible parameters that help to augment the argument. In our attempt to answer existential beliefs, we provide analysis for interpretive existential reading.

**Keywords:** Existentialism; Free Will; Herd; Nietzsche; Nihilism.

## Introduction and Methodology

*Parasite* (2019) is Bong Joon-ho’s critically acclaimed film which managed to bag the 2020 Oscars. A South Korean black comedy thriller capacitates diverse characters in a symbiotic relationship of host and parasite. In our comprehensive interpretation of the select characters from this work, we managed to reconstruct and extract a trajectory of existential questions. We draw a comparative analysis on a few of the character archetypes in *Parasite* which work as potential literary character companions from the 19th

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and 20th century texts.

In this article, we study six characters grouped into three pairs for a comparative investigation, and for analysis, we employ three Nietzschean beliefs. Our first reading is of Kim Ki-Taek (hereafter Ki-Taek) who we parallel with Gregor Samsa from *Metamorphosis* (1915), a 20th-century character crafted by Franz Kafka. We address them through a Nietzschean lens of 'Herd', which he proposed in his work *The Will to Power* (1968). He elucidates about the mediocre and the common masses, who lack individual aspects and live in a world driven by group instincts (Nietzsche; bk.2). However, moving beyond conformity, the individual delves into a world filled with 'loneliness'.

Moving further and retreating in the literary chronology is a 19th-century character Bertha Mason from *Jane Eyre* (1847) by Charlotte Brontë and Geun-Sae from the film. Nietzsche's belief in 'Nihilism' purported in *Will to Power* (1968) is taken as the basis for a close-comparative reading for these two. Special focus is made on the conception of 'morality' which has "consequently taught men to hate and despise most profoundly what is the basic character trait of those who rule: their will to power" (Nietzsche 36-37). Our article attempts to read the overt madness as a site of resistance against the basic nature.

The third and last character for analysis is Ki-Woo, and his comparison is drawn with Victor Frankenstein from the 19th-century gothic fiction *Frankenstein* (1818) by Mary Shelley. The article investigates the creativity of the named characters through the popular Nietzschean belief of 'error of free will'. In *Twilight of the Idols: or How to Philosophize with a Hammer* (1998), Nietzsche speaks of the 'four great errors', one of which is the error of free will. Nietzsche argues that the prominent ideology behind the development of free will was to exert control over humanity, and the driving force rests in the human force to punish and judge (Nietzsche; ch.6). Meanwhile, the applicability of punishing and judging as a fulcrum to creativity is not solely dependent on choice but is also an attribute of cultural and physiological aspects. In our comprehensive literature and film's character analysis, the reverberating argument is to ascribe meaning to the characters through the Nietzschean beliefs of loneliness, mad-

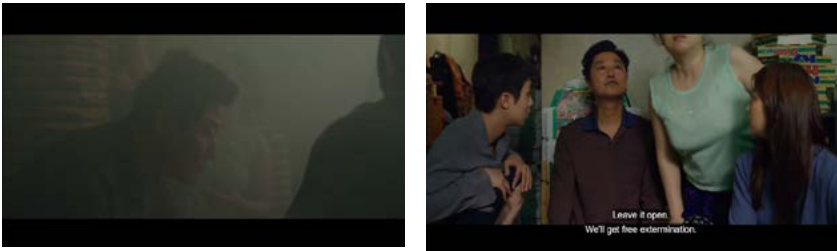
ness, and creativity.

### **Loneliness**

This section of the comparative analysis attempts to address Nietzsche's existential understanding of how moving beyond social conformity leads to loneliness. "[F]or the existentialist, being an individual in our mass society is an achievement rather than a starting point" (Flynn 24). However, the point of modern pull is to mold an individual "[in]to thinking, acting, dressing, speaking, and so forth as 'they' do" (Flynn 24). 'They' here refers to the society extracting an individual out to coerce conformity. We attempt to answer this question through six instances of Gregor Samsa and Ki-Taek which cause the existential conflict for comparison, i.e., through their living conditions, vermin mentality, fear of light, social connections, stench, and personal definitions of becoming an individual.

Kafka opens the novel with Gregor's composition, wherein "[o]ne morning, when [he] woke from troubled dreams, he found himself transformed in his bed into a horrible vermin" (Kafka 17). The physical changes caused within Gregor made him lose his physicality, ability to communicate, and all his social relations, leaving him secluded and dependent on his family for everything. His existentialism is caused by his position from a permanent resident to an extra unwelcome 'object' which his family considers him to be and thereby convert his room to "a junk room for extra furniture and other discarded objects" (Rowe 267). His emotions of worthlessness make him search for a hiding place within the junk.

Comparatively, Ki-Taek's destituteness is shown through multiple close-up shots depicting the living conditions of the family. The socks hanging by the ceiling, the four members occupying two rooms which serve as their drawing, dining, and study rooms, the children struggling for free wi-fi, the flooded bathroom with overcrowding laundry, detergent, towelsto name a few of the visual cues. A striking visual is subsumed wherein an unnamed character is captured urinating in front of Ki-Taek's house cum basement at different points in the film. Thus, Ki-Taek's existential questions rise because of their congested house, which lacks appropriate habitation properties (*Parasite*).



**Figure 1.** Ki-Taek asks his family to keep the windows open for free extermination (left), meanwhile, he remains unbothered by the smoke, and continues with his chore (right).

(Source: Amazon Prime)

Gregor's characteristics when associated with Ki-Taek's are conspicuously detectable in the movie when the smoke from the pesticide fills up the basement, depicting the societal implications for the need to clear the filth (*Parasite*). In Fig. 1 Ki-Taek asks his family to let the windows remain open, while the smoke fills up the room, he unflinchingly continues to assemble the pizza boxes and encourages others to do the same. Comparatively Gregor's sister

still cleared up the room in the evening, but now she could not have been any quicker about it. Smears of dirt were left on the walls, here and there were little balls of dust and filth...she could see the dirt as well as he could but she had simply decided to leave him to it (Kafka 77-78).

Both the characters are privy to living in filthy conditions, the prominent difference is that Gregor cannot complain and remains isolated, whereas Ki-Taek has become habitual to living in poverty, but his family supports him. In the end, Ki-Taek's house is destroyed by heavy rainfall, and Gregor is killed, thus, relieving his occupied space. Both Gregor and Ki-Taek's space of habitation is compromised by outside sources.



**Figure 2.** Ki-Taek’s hands flick the insect off the table (right) at the beginning of the film. Chung-Sook calls Ki-Taek a cockroach, who hides at the sight of light at the end of the first half.

(Source: Amazon Prime)

Another major derivative is the portrayal of both the protagonists as symbols of vermin mentality, Gregor due to his physical characteristics, and Ki-Taek because he takes extreme measures to fit into the society. Fig. 2 shows the paradox of Ki-Taek’s reality. On the right of Fig. 2, Ki-Taek is flicking an insect while on the left he is himself characterized as one by his wife (*Parasite*).



**Figure 3.** Ki-Taek, Ki-Woo, and Ki-Jung hide under the coffee table when the Park family suddenly comes back.

(Source: Amazon Prime)

Towards the end of the first half, Joon-ho skilfully places the rendezvous scene wherein Kim and the host family comes face to face when the latter

returns from their trip due to heavy rainfall. Immediately after the preceding shot, followed by an instant outbreak of the light, leads three out of the four members of the Kim family including Ki-Taek, to scattered under the coffee table (Fig. 3) (*Parasite*). He stays true to his reality by remaining quiet and motionless under the coffee table. Comparing the visual cue to Gregor, he also takes into hiding whenever his family members showed up, or even when he saw a speck of light.

Both Gregor and Ki-Taek want to diminish the then ongoing humiliation. For the two, darkness becomes their companion. Once the light goes off, the two sweep back out, but they somehow know they belong nowhere as far as the light reaches out.

Ki-Taek channelizes his manipulation and pushes away people who are like him in socio-economic positions, i.e., driver and housekeeper of the host family, which help him climb the social ladder of conformity in the film narrative. He blatantly depends on his children to seek livelihood for basic amenities, graciously exchanging his fatherly and bread-winning position with that of his son, exploiting and relinquishing his hierarchical position for survival (*Parasite*). Meanwhile, Gregor's family pushes him away from both psychologically and physically by ignoring his existence and taking in boarders. Nevertheless, Gregor is completely dependent on them for survival and social connection.

Ultimately Ki-Taek's ostracization from society is based on his stench. The odor plays a representational role in the movie and in unfolding his eventual doom. His body gives off a certain smell that is unbearable, and in multiple scenes, we see that the host couple could not bear it (*Parasite*). Likewise, in *Metamorphosis*, Gregor's room is left unclean and untouched for several days at length, opening the possibility of an unpleasant smell. Contrasting the two situations of Gregor and Ki-Taek, the latter's stench throws away his manipulated reality, and the former succumbs to his physicality.

What is crucial to the above argument is that even when the Kim family is wearing fresh clothes, the underground smell still follows them. This odor pushes Ki-Taek farther away from getting acceptance from the conformist society. Furthermore, several movie shots enable the compar-

ison of Gregor and Ki-Taek's vermin-like-treatment, many of which are inclusive of the discussion between the host couple regarding Ki-Taek's smell. The coffee table incident (Fig. 3) follows the conversation of the host couple wherein they mention Ki-Taek's smell diffusing in their entire car. Ki-Taek responds to their conversation by smelling himself trying to validate their words for his reality. Proving his presumed reality to be fatuous, his stench has put him away to his original place. Objectively reviewing the above scenario, it comes to his understanding that he can never be apart of the conventional society for which he and his family yearns. Grappling with his inability to attain conformance, Ki-Taek recollects all his anger and kills Mr. Park (employer) brutally (*Parasite*). Meanwhile, Gregor's character never revolts against the inadvertent comments from his family. The concluding narratives in the book and the movie can be compared further, where Gregor because of his absence of voice has no say and is eventually smeared off like dirt. The charwoman after cleaning his room narrates his end: "well then, that thing in there, you needn't worry about how you're going to get rid of it. That's all been sorted out" (Kafka 99). Ki-Taek, however, fights for his survival, sending codes (Fig. 8) to his son as messages of him being alive, but he cannot escape the basement in order to protect himself (*Parasite*).

Addressing the possibility of multiple interpretations with Ki-Taek; his roots lie in his survival with conformity. His continuous endurance coerces him into hiding in the basement of the Park house after stabbing Mr. Park (employer). Ki-Woo and Ki-Taek communicate through morse code, meanwhile, dreaming for a world where they could live together without the fear of getting caught. Ki-Taek for the entirety of the film displays extreme emotions to find reasons for his existence, and only breaks character when his daughter Ki-Jung is stabbed by Geun-Sae, and he kills Mr. Park. "Existentialism is a philosophy of freedom" (Flynn 37) even if the thinkers cannot benefit from one meaning, here Ki-Taek's freedom is staying hidden in the Park's basement, where no lawful judgment can be passed for his crime. However, Gregor becomes vulnerable and bows to his pernicious physicality, continuously latching onto his family who treats him no less than a lodger (Sparks 149-157). Gregor needs a space to live and food to eat without paying the rent for occupancy, which is why his death relieves the family.

Understanding these two very different media forms which we study

through the site of existentialism, causes moderate conflicts, and this conflict allows for comparative analysis. The analysis is translative of the writing in visual analysis. "Existentialism is known as an 'individualistic' philosophy" (Flynn 24) and Ki-Taek's individuation happens for he could not contain his temperament and resort to killing Mr. Park, which is morally and ethically unacceptable (*Parasite*). The herd is conforming individuals which according to various philosophers are referred to differently. "Kierkegaard refers to the 'plebs', Nietzsche unflatteringly speaks of the 'herd', Heidegger of 'Das Man', and Sartre the 'one'" (Flynn 24).

The social activity of becoming an individual, in this case, part of a herd, is a dynamic process and is never fully attained. The bondage of human beings apropos to time requires evolution and ascension and is never completed. The risk of killing Mr. Park subverts an underlying social theme that exerts the aim of "modern society [that] is away from individualism and [forces] towards conformity" (Flynn 24). In our analysis, we try to explain the various measure Ki-Taek takes to provide for himself and his family while adhering to extreme social norms but fails. Meanwhile, Gregor lost his voice and with his switch to vermin, any sort of measure became impossible.

Therefore, to answer the question raised at the beginning of the analysis, i.e., how moving away from conformity leads to loneliness? The character of Gregor answers this question through his death, his physical characteristics made him lonely at the very beginning of the narrative, and the extraction of help from his family members left him without any aid. However, Ki-Taek's argument can be summarised with Nietzsche's view on loneliness where he spoke: "eloquently of the loneliness of the individual who has risen above the herd" (Flynn 25). It is perhaps observed in Ki-Taek, reluctantly spending the rest of his life in Park's basement. Thus, the reverberating theme of 'becoming an individual' for Gregor is answered through his ascension with death, when he is smeared off as dust, meanwhile, Ki-Taek clutches onto his last string of survival while battling loneliness.

### **Madness**

Our second Nietzschean belief for analysis is the nihilistic aspect of slaves who invert the values of their masters, which we now understand as



“moral ‘good and evil’ by a covert exercise of will-to-power” (Flynn 41). Will-to-power is what Nietzsche would have believed is the main driving force in humans. Transvaluation of master’s good and evil are then found in slave’s evil and good, respectively (Flynn 41). The good considered by the master is condemned evil by the slaves, and “what [the master] disdained as ignoble became the slaves’ ‘virtues’ of humility, pity, and the like”(Flynn 41). We find certain attributes of transvaluation like Nietzsche proposed while we compare two characters, i.e., Geun-Sae and Bertha Mason. However, instead of the covert exercise of will-to-power, we find substantial evidence of overt resistance. In our attempt to answer the Nietzschean belief, we have narrowed the investigation to five parameters namely: presence, confinement, ghostly confrontation, vindication, and madness.



**Figure 4.** Geun-Sae’s wife feeds him from the nursing bottle.

(Source: Amazon Prime)

Geun-Sae is a surreptitious character in *Parasite*, who has been living in the basement of the Park family for four years, as seen in the film narrative. We as an audience come across his presence after almost an hour into the film, with the Park family has gone on a camping trip, leaving the house to the Kim members. The above incident is immediately disrupted with the arrival of the previous housekeeper. The chaos with her arrival leads the audience along with the Kim members to suspiciously follow her into the basement (Fig. 4). Geun-Sae has been in hiding in there with his wife’s help, i.e., the previous housekeeper. The owner of the house has no idea of his presence; however, Geun-Sae considers Mr. Park to be his master and he even stuck his posters on the basement walls. Geun-Sae looks upto Mr.

Park as someone who houses and feeds him. He manages to send morse-code signals to the family to show his respect. Nevertheless, the owner is unable to interpret his signals and gauges the flickering of lights as faulty. In his interaction with Ki-Taek, he mentions that he feels comfortable living in the basement. The audience can decipher that Geun-Sae has lost all account of his life, he feels that he was born and brought up in the basement, maybe got married there too. He pleads Ki-Taek to not reveal his presence to the owner and to let him be (*Parasite*). Contrastingly, Bertha Mason is a voiceless minor Victorian character of Charlotte Brontë. When questioned about her presence, the description takes place as follows:

She was kept in very close confinement, ma'am: people even for some years was not absolutely certain of her existence. No one saw her: they only knew by rumour that such a person was at the Hall; and who or what she was it was difficult to conjecture (Brontë 363).

The stark difference between Bertha and Geun-Sae is that the former lost her presence because her husband decided to lock her up. Meanwhile, the latter wanted to evade the loan sharks but was conducive to the living conditions of the basement. Bertha partakes in performing actions that seem effing to Mr. Rochester, her husband, and who can easily be associated as her master. We say master because Bertha is not allowed to make movements that are unknown to Mr. Rochester, and he in all his strength wants to confine her. Nonetheless, Mr. Park unknowingly takes up the position of the master, where Geun-Sae cannot be presumably connoted as a slave because he takes it on his person to remain hidden. However, Geun-Sae does treat Mr. Park as his master, protector, and landlord(*Parasite*).

The idea of confinement reverberates with Geun-Sae and Bertha, the former wants to fend for himself while the latter is thought to be mentally unstable and thus remains restrained. The idea of both Bertha and Geun-Sae in secret hiding seems bothersome for people who tend to them. "Bertha Mason is Rochester's secret burden and Jane's secret rival. The reader sees her from Jane's point of view and is not expected to identify with this Mad Wife" (Smyth and Eyre 288). While Bertha remains agitated with her confinement, Geun-Sae seems comfortable in the basement. Meanwhile, his wife is to bear the trouble of feeding and clothing him for all the years (Fig. 4).



**Figure 5.** Geun-Sae comes out of the basement to satiate his hunger.

(Source: Amazon Prime)

The untimely appearance of Bertha and Geun-Sae hit off as a ghostly presence because none but a few are aware of it. The aesthetics of the movie frame remain pitch black with only the sight of Geun-Sae's protruding eyes in Fig. 5 traumatizing the young boy of the Park family, who sees them. Meanwhile, the rest of the host family has never seen Geun-Sae, still, his one encounter with the boy lingers his presence with the hosts, because the child keeps on recapitulating his dreadful confrontation (*Parasite*).

Reeling back to Bertha, her presence is accepted with a caveat of "it" being monstrous. Everyone is advised to be careful of her, even when her angst and rebellion are not directed towards any human, but the injustice and the continuous inhuman treatment is done to her. Her presence lacks the acceptance of the members, her captivity without consent leaves her mad with rage. In a prominent work *The Madwoman in the Attic*, the authors Sandra Gilbert and Susan Gubar argue that Charlotte Bronte's Bertha Mason is the foil to Jane Eyre, representing Bertha's "imprisoned 'hunger, rebellion, rage'" (Sandra Gilbert and Susan Gubar 339). Bertha's existence and appearance are representative of a beastly figure in her narrative, describing her as a maniac, even the pronoun usage for Bertha begins with "it".

What it was, whether beast or human being, one could not, at first

sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face (Brontë 250).

The term reiterated with her for centuries is “mad”, for “her madness is inherited but, in part, is also due to shocking childhood experiences” (Smyth and Eyre 291). While Geun-Sae is more childlike (Fig. 5) than mad when the audience first witnesses his presence, it takes a while until his share of madness creeps into the narrative (*Parasite*). Both Geun-Sae and Bertha are kept away from the civilized world, being similar yet dissimilar to each other. They are similar because of their physical constraints, and dissimilar because Geun-Sae finds the confidence to move beyond the underground cellar into the outer world through his wife. Whereas Bertha needs others’ consent for her movements, however, she is seen roaming in the housebreaking those restraints, acting rather differently, and resorting to wild behavior patterns. In one instance she nearly burns her husband in his bed. Comparatively, when Geun-Sae’s wife is mistakenly killed, he eventually turns vindictive. The feeling of grief and loss within Geun-Sae dictates his reasoning, and he moves past the basement to claim his freedom and revenge (*Parasite*).



**Figure 6.** Geun-Sae aggressively beats the morse code against the light switches.

(Source: Amazon Prime)

Geun-Sae for his revenge signals the young boy in *Parasite* by banging his head on the light switches, leaving his face all scarred and bloody (Fig. 6). The camera shot pans to the host’s lawn where Geun-Sae, having made

his way above the basement, plunges a knife in Kim Ki-Jung's (Ki-Taek's daughter) chest. The mention of him losing his reasoning in the above analysis leads him to purposefully murder Ki-Jung. Tying the synonymous knot between the two, Bertha materializes the madness within her by tearing off the veil to show her disapproval of the marriage, she "has [even] set the fire and there is an unforgettable image of her final stand on the balcony with her hair streaming out against the flames" (Smyth and Eyre 289) followed by jumping off and killing herself.

Following these events, Geun-Sae's transition is almost immediate from accepting the comfortability of the underground cellar to a madman running for his revenge. His idea of freedom has consistently changed meanings. The last impression of emancipation is the need for vengeance. Retracing Bertha's storyline, she lost her connection to the exterior world, wildly wandering in the manor's corridor for years. The image of her jumping from the balcony consequentially ending the docility is haunting. Geun-Sae's uninterrupted hideout is exploited by the Kim family, and in his attempt of taking revenge, he loses his life brutally (*Parasite*). To sum up the argument we bring in the highest critique of value in which,

Nietzsche proposes to those who can bear it a doctrine of fatalism that is even more challenging to the existentialist spirit...According to this theory, we are fated to do just what we do. Nietzsche calls this the thesis of 'eternal recurrence' (Flynn 42).

Both the characters were fated to struggle for freedom for themselves while alive, but with death, they possibly find their ascension.

### **Creativity**

The third Nietzschean question for analysis is of creativity, "[w]hat place is there, then, in such a[n] [absurd] universe for creative freedom in the existentialist sense?" (Flynn 38). The evaluation of the characters in this section synchronizes with "[t]he 'error' of free will, [which] Nietzsche insists, is the belief that choice rather than physiological and cultural forces are the basis of our judgments of moral approval and disapproval" (Flynn 38). However, our character understanding extends in Nietzschean beliefs and compliments that cultural and physiological forces do matter in terms of moral approval and disapproval. This section of the article addresses the significant aspects of similarities and differences apropos to the two characters, Ki-Woo, and Victor Frankenstein through six parameters namely: curiosity, creation, denial, defeat, family loss, and existential ac-

ceptance. In our attempt to answer the Nietzschean question, we analyze their creative position and choice of creation.

Mary Shelley is celebrated for her creation of the salient gothic novel *Frankenstein*, which has allowed for innumerable perspectives of the idea of the monster. Few of the existing researchers have built their trajectory with Victor as the monster, for his ghastly plan of procreating his own species (we refer to 'his species' as 'creation' hereafter). Ki-Woo and Victor possess curious minds, with the knack of building something new. For Victor Frankenstein, it is his obsession to align death and life by creating a species through modes of impure and unethical science. The frame for reception mentioned in the novel is Victor's desire to become a sole creator and father. Meanwhile, in *Parasite*, Ki-Woo, Ki-Taek's son, who has tasted destituteness along with his father, builds a new life, by taking up a tutoring job at Park's, and carefully brings in all his family members to work in the same house. Where Victor was curious to hold godly powers, Ki-Woo was curious to become a creator of a carefully devised plan, to fool the entire Park family for their personal financial upliftment (*Parasite*).

Victor's creative ability in successfully assembling the creation is immediately countered by the negation of it. He could not accept the despicable-looking creation. Victor's denial of the creation brings forth devastation and horrifying deaths of the ones closest to him.



**Figure 7.** Ki-Woo acts as a playwright for the Kim family's upcoming façade.

(Source: Amazon Prime)

Ki-Woo in Fig. 7 is seen acting as a playwright with a carefully written script to woo the Park family for jobs. Ki-Woo during his initial days in

the host house gets hold of all the major determinants which can throw off his plan: the driver and the housekeeper. The positions are then eventually taken by his parents. With the entire Kim family in, Ki-Woo is portrayed as a fantastic playwright, where the fictionality of the parasite family intersects with the host family. The ad-libs are an addition that Kim's hone on the spot along with Ki-Woo's designed script (Fig. 7), with all the words, carefully planned. They start to take over both the physical and mental spaces of the host family (*Parasite*).

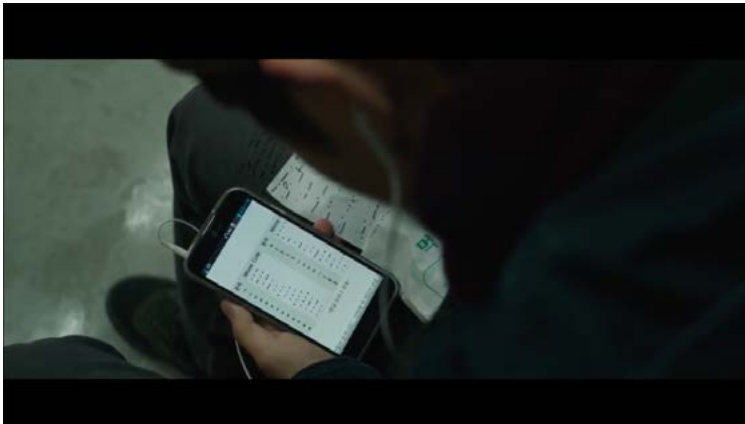
Comparing Ki-Woo and Victor on the grounds of the second and third parameters of creation and denial, we come across the fact that Victor immediately regrets his creation, and qualifies the adjective of 'monstrous' to his work. However, Ki-Woo's creation of a carefully scripted plan for financial upliftment does not let him deny its fruitfulness. The jobs provided by the Park family enable the Kim's to clothe and fend for themselves, which was difficult for them before their employment.

Our fourth parameter for comparing Victor with Ki-Woo is in their controlling personalities refusing to accept defeat. "What is the ground for the responsibility that we feel in ourselves and ascribe to others?" (Flynn 38). In the case of Ki-Woo, he has already swapped the role of bread-winning with his father (*Parasite*). On the literary note, Victor's creation asks for creating a female counterpart for him (Shelly 127). However, "[he] thought with a sensation of madness on [his] promise of creating another like him, and trembling with passion, tore to pieces the thing on which [he] was engaged" (Shelley 150). Ki-Woo ascribed his father's role onto himself, and Victor took it upon himself to create another like his creation, primarily for his family's safety, and secondarily he took it as a challenge. "This is the perennial problem of freedom versus determinism, but given a more dramatic twist as befits an existentialist version" (Flynn 38). Thus, the connecting focus which flows through the refusal of defeat is because the creation by both the creators misaligns as neither could retrace their steps. Desynchronising from the novel excerpt, the film narrative does not allow Ki-Woo to despise his plan (*Parasite*). In the literary lens, however, Victor denies his creation's demand for creating a female counterpart, despite the creation's warning of killing everyone Victor holds dear. However, in Ki-Woo knew the repercussions it may cause if the truth is revealed, still he magnificently made all his family members malicious liars.

The fifth parameter is Victor's inability to provide companionship to his creation. It remains the highest trigger following which the creation "addresses Victor Frankenstein who created him and rejected him...over the

dead body of Frankenstein, he explains his own destructiveness, his suffering and his guilt” (Britton 7). The incapacity to sustain their creation with selfish motives, leads them, Ki-Woo, and Victor to embark on their own versions of creative identities. The feeling associated with material creation for Ki-Woo is to purchase the Park family’s house, to get his father back. Meanwhile, Victor wants to transport back to the time when his creation does not exist.

In addition, ‘selfish need to become godlike’ is a phrase that can be interpreted for both Victor and Ki-Woo, given the instance wherein they both begin with a massive yet flawed plan. Victor’s creation and the host family’s changed perceptions that the Kim family themselves created could not be killed, rather it ruins everything they hold close. “In Shelley’s novel, as we read through the creature’s autobiographical recounting to Victor of the first three years of his life, it is hard not to feel—with Victor—a sense of the creator’s obligations to his creation and a sense of compassion toward the creature” (Robert 21). But for Ki-Woo, his creativity is in his scripted play, which creates emotional turmoil within the host family, audience rather than feeling pity for Ki-Woo’s framed plan and role-playing sympathizes with the host family (*Parasite*).



**Figure 8.** Ki-Woo interprets the code transmitted by his father.

(Source: Amazon Prime)

The final parameter is in the climax of *Parasite*, which remains ambiguous and strives for reinterpretations of a dream-like state where Ki-Woo envisions his unattainable desire of purchasing the host family’s house where



his father stays in hiding. Fig. 8 brings out the desperation within Ki-Woo to decode his father's messages. A further connecting link between Victor and Ki-Woo is that they lose people for going too far with their selfish convictions. The circular pattern of the film narrative leads the audience back to the final film frame where the Kim family's house has the socks hanging by the ceiling. Paralleling Ki-Woo and Victor, attempt to change their reality and make it far worse. The former loses his father into hiding and his sister is killed tragically by the madman Geun-Sae. While the latter loses not only his family members, he himself faces death(*Parasite*).

The resurrection of the dead transitioned from moral to immoral choices for Victor, however, Ki-Woo lost all directions to choose. "Man is an evaluating animal', Nietzsche claims, and moral values of nobility and aesthetic values of the beautiful coalesce in the project of making of one's life a work of art" (Flynn 40). In conclusion to our last Nietzschean belief, comparing the two characters' artwork of their creation and life, helps us find that creative freedom by a large magnitude is not solely based on choice. The physiological factor for Victor resides in his living creation which makes him choose immorality, inclining more towards the physiological attributes than personal choices. We say physiological keeping in mind the dangerous abilities of Victor's creation. Whereas, Ki-Woo's cultural aspects of destitution push him off the edge where he loses the sense of moral and immoral. Therefore, the existential aspect of creative freedom remains boundaryless for our two characters.

## Conclusion

*Parasite* is referred to as Bong Joon-ho's own dystopia. The coming together of diverse characters to create a masterpiece is praiseworthy and compelling. The site for comparison opened with its similarities and dissimilarities apropos to the prime literary characters. The characters adopted for study have repeatedly gone through the scrutiny of a critical lens. The lens adopted for our study was through three beliefs of Nietzsche, namely: 'Herd Mentality', 'Nihilism', and 'Error of Free Will'. We attempted to address the three mentioned concepts by framing three pairs vis-a-vis Ki-Taek and Gregor, Geun-Sae and Bertha, and Ki-Woo and Frankenstein. The existential possibilities within the groups propounded an expansive study.

While comparing Ki-Taek and Gregor through Nietzsche, we interpreted that the former moved beyond his conformity to protect his family and himself, however, his firm decision to stay underground led him to

a lifelong path of 'loneliness'. Meanwhile, the latter's incapacity to fend for himself allowed his decisions to be taken by others, and his physical attributes overthrew him from social conformity. The deliberation that our paper obtained for Gregor is that through death he moved beyond loneliness and attained ascension.

In the nihilistic approach of Nietzsche, we paid special attention to the master-slave relationship, wherein the transvaluation of morals led to an overt expression of resistance. Geun-Sae initially wilfully stayed hidden and paid his respect to the house owner Mr. Park. However, rolereversal became dominant after his wife's death, he became absorbed in his revenge and ends up getting killed. Bertha, on the contrary, is closeted against her will, she yearned for emancipation which she could only attain through death. Her suicide by falling off the balcony is her rejection and resistance to the confinement she was subjected to. Out of the four errors by Nietzsche, 'The Error of Free Will' exerts control over humanity, and the driving force rests in the human force to punish and judge. The driving force according to Nietzsche capacitates 'choice' as a major derivative. Our analysis of Ki-Woo and Frankenstein attempts to extend this ideology from choice to judge, punish and create here to 'physiological' and 'cultural' factors as well. The paper intended to discover an extension of Nietzsche's beliefs denoting the fact that existentialists' do not fixate on a single meaning to the term. The aspect of freedom exists but not for all, nevertheless, we attempted to propose multiple answers to the term freedom, with loneliness, madness, and creativity. The characters were purposefully selected for comparison because of their feasibility to derive substantial analysis. The structured order of questions asked found differential meanings in all the characters.

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