



UNIVERSITY OF THE PHILIPPINES

Bachelor of Arts in Film and Audio Visual Communication

Kristin Joyce Parreño Barrameda
Joana Carla Martinez Ubaldo

WORLD IPIS

Prof. Jose C. Gutierrez III
College of Mass Communication, UP Film Institute
University of the Philippines Diliman

Prof. Roland B. Tolentino
College of Mass Communication, UP Film Institute
University of the Philippines Diliman

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Kristin Joyce Parreño Barrameda

Joana Carla Martinez Ubaldo

Dated:

2 April 2012

WORLD IPIS

by

KRISTIN JOYCE PARREÑO BARRAMEDA
JOANA CARLA MARTINEZ UBALDO

has been accepted for the degree of
BACHELOR OF ARTS IN FILM AND AUDIO VISUAL COMMUNICATION
By

Prof. Jose C. Gutierrez III

and approved for the
University of the Philippines College of Mass Communication
by

Prof. Roland B. Tolentino
Dean, College of Mass Communication

BIOGRAPHICAL DATA

PERSONAL DATA

Name	Kristin Joyce Parreño Barrameda
Permanent Address	B10 L2 San Vicente Street Sunnyvale 1 Pantok, Binangonan, Rizal
Contact Numbers	(02)357-3803 09159773458
Date And Place of Birth	22 August 1989, Pasay City
Email Address	kristinpbarrameda@yahoo.com.ph

EDUCATION

Secondary Level	Tenth Honorable Mention Rizal National Science High School, Binangonan, Rizal
Primary Level	Second Honorable Mention Colegio De San Clemente, Angono, Rizal

ORGANIZATIONS

Member - Creative Affairs Committee
UP Cineastes Studio

WORK EXPERIENCE

Intern	Rocketsheep Post
Production Design Team	Pangarap Lang Kita Parokya Ni Edgar Music Video
Production Design Team	Wag Na Yeng Constantino Music Video

Production Design Team

Siguro

Yeng Constantino Music Video

STUDENT THESIS PRODUCTIONS

Assistant Director

Apuhap

Art Director

Salubong

Production Design Team

Para Kay Ama

Field Cashier

Austria 2011

Production Assistant

Abot - Tanaw

Continuity

Galimgim

ACHIEVEMENTS

College Scholar

First Semester

AY 2006-2007

First and Second Semester

AY 2007-2008

Second Semester

AY 2008-2009

First Semester

AY 2009-2010

First Semester

AY 2010-2011

BIOGRAPHICAL DATA

PERSONAL DATA

Name Joana Carla Martinez Ubaldo
Permanent Address 51 Rosas Street Jem Subdivision Parang Marikina City
Cellphone Number +639053271976
Email Address joanaubaldo@yahoo.com

EDUCATION

Secondary Level St. Scholastica's Academy Marikina
Marikina Heights, Marikina City
Primary Level St. Scholastica's Academy Marikina
Marikina Heights, Marikina City

WORK EXPERIENCE

2011
Apuhap Student Thesis, Edit Log
2010
On a String Student Film, Animator
Paintbrush Student Film, Animator
Saving Sally International Film, Intern
Warm Fuzzy Love Song Music Video, Intern
2009
Found Student Film, Director
Lorenzo's Voodoo Student Film, Director
Sunshine Student Film, Animator

ACHIEVEMENTS

College Scholar (1st sem 08-09)

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THE FILMMAKERS

DEDICATION

To our Almighty Father

For the Countless Miracles

ABSTRACT

Barrameda, K. J. P. & Ubaldo, J. C. M. (2012). *World Ipis*, Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication.

The film tells the story of a cockroach who becomes tired of being mistreated and killed by humans and decides to fight back. He persuades his fellow cockroaches to join his cause by telling them his plans on how to take revenge. However, his firm resolve proves to be insufficient, as an insecticide spray lurking from outside the crack ends his life.

The filmmakers try to use the film as a reflection of society in terms of power struggle and prejudice against minority. In the film, the cockroaches become aware of the oppression that comes from the larger society and they decide to take action and change the system. But despite the awareness that they have, the larger part of the society makes change hard for them to realize. Likewise, marginalized sectors create efforts to free themselves and gain acceptance. However, the majority fails to understand and help them, thus they remain powerless.

World Ipis explores how society constructs labels that limit people and hinder them from transcending restraints and achieving change. With the understanding of Social Construction of Reality and Labeling Theory, the filmmakers created a narrative that aims to illustrate how exterior factors such as imposed social function and public opinion shape individuals and their regard for themselves. It is highly hoped that the film would be able to enlighten its viewers, as well as allow them to reflect on and evaluate their own views toward people and the society in general.

TABLE OF CONTENTS

	Page
Title Page	i
University Permission Page	ii
Approval Sheet	iii
Biographical Data	vi
Acknowledgment	vii
Dedication	x
Abstract	xi
Table of Contents	xii
I. INTRODUCTION	1
II. REVIEW OF RELATED LITERATURE AND FILMS	15
III. FRAMEWORK	23
IV. PRODUCTION PROCESS	28
A. Pre-production	28
B. Production	31
C. Post-production	32
D. Production Calendar	33
E. Budget Breakdown	35
V. SCRIPT	36
VI. STORYBOARD	54
VII. FACULTY CRITIQUE	57
VIII. IMPLICATIONS AND RECOMMENDATIONS	64
Works Cited	68

Appendices

- A. Production Crew
- B. Production Design Plan
- C. Thesis Proposal

I. INTRODUCTION

This chapter seeks to give an overview of the material and discuss key points in the film — the concept and the narrative itself, the message that the filmmakers want to impart to viewers, the medium that they utilized to tell their story, the relevance of the film to society and the animation industry, the reasons behind their creative decisions, and their vision and hopes for the film.

A. BACKGROUND

The filmmakers have firmly decided early on to use animation in the storytelling process. It is of utmost priority for them to communicate their story in a direct manner while not disregarding the entertainment value that the film should hold, in addition to efficiently conveying the message that the filmmakers want to impart to the audience. Animation as a medium proves to own its particular and identifiable strengths and potentials, and the filmmakers consider these as crucial components in the creation of the film.

Animation as an art form has traced its development from way back when man is only beginning to discover and familiarize himself with the world. Movement, being an innate characteristic of life, has been a focus of human interest, and humans have tried to recreate movement through illustrations. This attempt to demonstrate movement at its most basic later on developed into more complicated approaches to bring life to the inanimate by making them move. Animation at present varies from the traditional to the modern, with dimensions and effects added and enhanced, thus showing that the medium is on a continuous progression — all rooted on the goal of translating vision and imagination to life.

The art form is considered by the filmmakers as their main treatment for the film because of its great potential. Animation thrives with the imagination, and this characteristic applies critically to the concept, as it deals with an experience that is not

within human understanding. Despite being animate entities, the characters of the film have a world of their own that is entirely different from the human realm. This imagined situation and the fictional condition that they have can only be recreated or translated using animation. The character is made to simulate human thinking and behavior, and this could only be done if an inanimate material that resembles the character is controlled and made to behave like humans, which the medium freely allows. This room for experimentation, imagination and creativity is one of the strengths of animation that the concept of World Ipi greatly requires. It gives the filmmakers the opportunity to think past the acceptable, deconstruct movement and form, and create an entity that may or may not be completely different, but different nonetheless.

The creative requirements of the animated film are difficult but the medium fosters the use of skill and invention. An animator should understand the basics of movement, character, action, thought, and language, in order for him or her to reconstruct and recreate it on a different plane and situation. Once the basic understanding is instilled, skill and imagination can work its way on to the realization of a material. This is not to say that animation is limited only to the creative and the skilled. But it certainly requires interest and vision that must come alongside certain values such as patience, hard work, and determination. While the other film forms such as live action, experimental and documentary also require these, animation works on an entirely distinctive plane. The animator only has an imagination to start with, and his or her own life is the same life shared and breathed into the film. This connection to the material, not to mention the immense obligation to and control over the film entails a different level of comprehension and dedication. And the filmmakers appreciate this aspect of animation — the balance of freedom of the imagination and the manipulation you exert to keep the imagination from going far and beyond what the narrative calls for.

Other than the fondness and the partiality that the filmmakers have for animation that made it their primary creative decision, they also see their film as an opportunity to contribute to the development of animation, not only within the academic institution, but hopefully on a national scale. The industry of filmmaking in the Philippines has had its share of history over the years, and a number of brilliant works are also made. However, animation, alongside experimental and documentary films, is not given ample study and exploration, and this has resulted to limited progress for the industry. Local animation is left behind while its contemporaries succeed in enriching their talent pool and archives. Not to say that local animation should level with animation from first world countries or Asian counterparts, but the industry should at least continue to encourage animation by making the public understand what it is and how it is made, its potential as a medium and the extensive skill and craftsmanship that it entails, the industry as a whole and animation as a film and as an art form. The appreciation for an animated film in the country is low and there are different reasons and factors why this is so. It is not expected for the local animation industry to keep up with the technological advancements, techniques, and innovations that the West and more advanced countries have and use. The least that the industry could do is to foster high regard for local animators, encourage appreciation and comprehension from local audiences, and make them understand that in order for Philippine animation to progress, it should be accepted by its citizens and local viewers for what it is and what it has made itself to be despite the lack of financial support and the lack of resources. The filmmakers regard their film as their contribution to the advocacy of increasing the support, the talent pool, and the output for local animation. Whatever its lack or fault may be, in terms of technical and conceptual foundation, the filmmakers are with the sincerest intent to help uplift Philippine animation and enrich its history and roster of creative work even more.

Other than the treatment and medium chosen for the film, it is also of utmost importance to discuss how the filmmakers decided on certain components of the narrative. For instance, the characters of the film are to be greatly considered, as they are not positioned in the film merely to deliver lines, act, and carry out the contents of the script. They are visual cues in themselves, and they must, to some extent, be able to convey even on their own the premise where the film rests. Given the possibilities that animation allows them to explore, the filmmakers made another important decision — to make cockroaches the central characters of the film. It was initially just a comical notion to involve cockroaches in the production since most people see them as foul and disgusting. But as the filmmakers added more elements, bounced off more ideas, and progressed into a logical narrative, they saw the cockroach as not mere character but more of an overarching symbolism for the intent and statement that the filmmakers wanted to make. Cockroaches are generally regarded as pests, as germ-spreading insects and disease-causing creatures that should not be allowed to proliferate and live. The common notion of a cockroach involves a dirty exterior, foul odor, and unclean appendages — an entirely filthy organism that does not do any good to the environment. However, research proves our fears and disgust otherwise. Contrary to popular belief, cockroaches are clean insects that only become dirty because of the filth that they acquire from the environment. Moreover, the dirt that they get from the surroundings is brought about by the people themselves. Simply put, people blame and abhor cockroaches for their foulness when in fact they are the ones to blame. It is also an enlightenment to know that cockroaches are indeed beneficial insects, and like almost all things in the world, they have their share in keeping the ecosystem in good and balanced condition. They are good decomposers and they help in lessening the garbage that humans produce. They are also proven to serve medicinal purposes despite the notion that they propagate disease. The filmmakers realize, after reading articles and

examining the potential of cockroaches to play the good force in the film, that they indeed deserve to be upheld and recognized somehow. The filmmakers then decided to stick with their once mere comical proposition and make the cockroaches central elements in the creation of the narrative.

Fortunate enough, as the narrative developed and as intentions were made clear and theories were determined, the use of the cockroach as a central character became more solid and more significant to the film. The filmmakers eventually ended up with a concept that explores prejudice in society. It has coincided with the fact that cockroaches are disliked and unaccepted insects, labeled as pests and killed for unknown, or more uninformed, reasons. The story progressed into one geared toward fighting and standing up for one's rights, with the assumed world and the possible psyche of a cockroach utilized, but failing to fulfill so because of the uninformed hatred and disgust that members of the larger society have toward them. Sad as it is, but the truth that prevails in the present society is greatly reflected on the failed attempt of the cockroach to change the system and gain acceptance, if not respect and appreciation, from humans and the rest of the world.

B. CONCEPT

The film tells the story of a cockroach who encounters a realization one day after escaping yet another near death incident. When he enters a crack to hide out for some time, he finds three other cockroaches to which he vents out his frustration and agony. He rants about their life, how they have been doing their share in the world but remain persecuted and killed for no reason. This unfair treatment pushes him into thinking that revenge and getting even would be the answer. He drifts into an imagined world of plans geared toward human destruction and cockroach rule. He encourages the strengths of his kind, and he tells them that they can do many things to make the world a better place

for them. However, just when he is about to persuade his fellow cockroaches to stand up against their oppressors, the enemy finds a way to get to him and take his life.

At the onset, the film is a mere exploration on how cockroaches see life and the world, how they think, and what our disgust and hatred for their kind make of them. Given the art of animation, the filmmakers are enabled to construct an otherwise unknown and illogical world where cockroaches talk, think, behave and exhibit traits and characteristics like humans. The premise rests on an assumed reaction — the filmmakers tried to empathize with the cockroaches and put themselves in the shoes of insects treated mercilessly, stepped on, and killed simply because of disgust. It was neither easy nor difficult to recognize the same emotions. However, since the task is to humanize cockroaches and make them simulate human emotional and intellectual capacity, it was doable because it was within the filmmakers' realm of understanding as humans. They only needed to identify with their character, relate themselves to the situation they intend to create, and internalize the supposed reaction and emotion that the characters in the story assert with regard to the oppression and mercilessness that they experience. These factors help in the construction of an acceptable and a believable character that behaves like humans but is certainly different from them. This also makes the character easier to relate to, as the line of thinking and emotion that the character employs touches on the understanding and the sentiment that the viewers have.

The film explores different levels of emotion, with some intentionally used to build contrast, undercurrents and dynamics that provide more room for discussion and reinforcement of the material and the intent. For instance, pain and suffering is a major thrust used to set the character in motion. Without an establishment of the agony and torment that the cockroaches have long endured in their lifetime, the narrative would not be driven and the subsequent events in the plotline would not be justified. The

oppression that the cockroaches experience and their realization thereof fuel their want to fight back and seek reprisal. The once negative emotion then becomes a positive motivation for them. The lead character comes up with possible attacks to carry out their plan to get even. As his ideas flesh out in his imagination, strengthen his resolve to execute the plan, and persuade his kind to join his cause, this determination is cut short, as the truth reveals itself and the cockroaches become awakened to the actuality that they have shielded themselves from. The filmmakers consider this manipulation as a good use of timing — the second moment of realization becomes a pause for the audience to take in the message and understand the real reason behind the narrative. This then becomes the third realization, with the difference rooted on the incorporation of the viewer in the process. It stretches beyond the frame and the limits of the screen, as the viewer is given the opportunity to bring the film to completion. Given the components of the narrative, the filmmakers found an approach to utilize in order for them to communicate their intent and immediately evaluate and determine the effectiveness of the material.

Another component of the film that the filmmakers found constructive and greatly helpful is the creation of an interior and an exterior environment. This becomes a literal as well as a figurative device in giving emphasis to the real and the imagined world. For instance, the film begins with a view of the house from the standpoint of a cockroach. As an outside force suggested by the sound of a slipper slap chase after the cockroach, its panic sends it running toward a crack to serve as its temporary hideout. Inside the crack, he finds that he is not alone as there are three other cockroaches finding refuge inside the small fissure. It is then that he realizes the ill-stricken fate that they have put up with all their lives. The interior location gives the cockroaches the liberty to act and speak without fear of being brutally pursued or killed. The filmmakers found this need for provisional protection crucial in order to allow the characters to express without restraint.

This also facilitates and encourages the notion of a fictional realm of cockroaches in contrast with the outside world ruled by humans. The apparent spatial distinction then becomes a form of division for the two realms explored in the film.

All these technical factors comprise the narrative that deals with a cockroach that recognizes the need for change but becomes unable to do so because of certain truths that exist within its environment. The storyline follows the standard linear structure comprised of a beginning, middle, and end. However, given the length of the story in addition to the situation that the filmmakers have created, the span of each section vary, in part due to some considerations and decisions that the filmmakers deem beneficial to push and encourage the strength and power that the material has. In brief, the film begins with the point of view of a cockroach roaming around a house as a sudden disturbance forces it to find refuge inside a crack on the wall. Exhausted from evading possible death, he finds three other cockroaches taking their time and seeking protection inside the same temporary shelter. He realizes that he has had enough and that their kind does not deserve the treatment that they get from humankind. The build-up starts when he entertains the notion of revenge, and he becomes engrossed with the idea that they can do so, in order for them to claim the freedom that he thinks is rightfully theirs. The cockroach then drifts off into an imagined situation where his plans are executed and are proven to be achievable and successful. As he presents his plans, the other cockroaches are also taken into the vision and they eventually become convinced and excited for the promise that the plan holds. However, as the lead character imparts his encouraging words to his kind, reality comes to play and finds a way to get to him. The other cockroaches back out and scam in fear. It turns out that a pesticide spray is aimed right at the crack, and the poor ignorant cockroach ends up dying without even putting up a fight. This clear-cut plotline observes the use of intervals and sudden developments in order for the material to flesh out, in addition to giving time for the audience to

understand what happens and what message the film imparts, all while keeping the interest and the attention and at the same time giving them the entertainment value that the film is supposed to hold. The abrupt conclusion to the presented circumstances in the film is done to make an argument and allow the audience to reflect on how the film talks to them and how they are actually components of the narrative. With this structure, the filmmakers are able to gauge how the film carries out its function as a medium and whether it has done so successfully or not.

Other than the organization of the plot points of the material, it should be noted that it explores another kind of structure — one that involves power. The film presents a real but otherwise presented form of manipulation that exists between man and cockroach, or better yet, man between many other creatures in the environment. This power structure is important in making a point in the film, since it is actually present in the real world. People regard cockroaches as disgusting and filthy organisms that gives little or no contribution to the environment. Human reaction has long been to step on these insects and crush them until there is surely no sign of life. This happens to be an accepted response since most people do believe that cockroaches serve no purpose but to spread diseases and pester lives. However, people accept this as true because it is a supposed truth, when in fact this belief is proven otherwise. The social construct that cockroaches are pests, that they are disease carriers and that they are innately dirty are accepted basically because this piece of information is constantly fed to the public with media and social discourse. And despite researches and new studies claiming that cockroaches have benefits more than most people can imagine, people dispel these and hold on to what the media says and what the public agrees on. This results to a creation of a label or a typecast function that limits cockroaches to being mere pests that give no benefit. Humans continue to kill them, and the power remains in their control. This same exact structure is present in society and the film wants to expose that. However, the

filmmakers know that the medium has the power to mask reality but tell it otherwise, and so they utilized the image of a cockroach to stand for people, members of minority groups in particular, who suffer from repression and oppression because of the formed opinion and bias that the public has of them. This translates to them accepting that assigned role and live up to what is only expected of them. The filmmakers want the struggle of the cockroaches to represent the same suffering that the minority has long endured. They also want the viewers to see from another viewpoint and feel for the cockroaches, in order for them to understand that the suggested human control in the film is actually a representation of them, and that the pesticide spray is also only mere symbolism for the suppression that they unknowingly let other the minority experience, simply because they are branded as such and the public accepts this propagated notion.

The filmmakers deem that the narrative has successfully incorporated and expressed the power structure evident in society. The decision to make cockroaches central in the plotline is geared toward allowing the audience to see how judgment and bias affect them and what these assumed views make of them. While it does not directly preach, it is hoped that it serves as a reflection and as an instrument for the public to assess their contribution to the development or downfall of society, even only with the perception they have of other people.

Given the weight of the implication and imprint that the filmmakers want to make, they found the need to make the narrative less serious and too focused on making a point. They have seen and incorporated two approaches to make this possible — to make use of animation in bringing the concept to life, and to tell the story using a comical treatment. Both are geared toward the same end but they operate on different levels. While the animation is a visual treatment, the comical approach sets the tone and helps mask the seriousness of the underlying message hidden in the material. Humor is used in the film as a way to get to the audience and seek their attention. It is important to note

that film as an art form has the obligation to communicate but at the same time needs to hold some sort of entertainment value, and humor supplies just that. In addition to lightening the situation, it gives the filmmakers the opportunity to mask their initial intent to allow the audience to past the evident and see the comical approach in an questioning and evaluative manner.

The concept of the film may appear to be simple and straightforward, but deeper into the narrative, the filmmakers want to convey how we limit other people with the use of bias against them. They may have the patience and the determination to change their lives for the better, but the words we use to label them and our uninformed opinion towards them impact their lives and their goals. With the use of cockroaches as characters, the filmmakers mask but hopefully clearly communicate this situation, with the trust that the audience would see beyond the animation, the treatment, the dialogue and the overall façade of the film.

C. RATIONALE AND JUSTIFICATION

Creative decisions are crucial in the creation of the film mainly because the filmmakers hold overall control over the whole production. Given the factors and components that need to be sorted, tested, considered and decided upon, the filmmakers should ensure that the artistic statement that would result from the assessments and decisions made would fit into the narrative and would not either overpower or weaken the central premise.

The filmmakers used animation as a treatment and as a medium to get their message across for several reasons. One, the filmmakers have been fascinated with the art of animation for years. Their fascination with the medium has resulted to several animated film productions prior to *World Ipiis*. Although not as thorough and extensive, they were able to experiment with technique and materials, and they also have gained comfort and ease in handling animated films. The filmmakers find the required creative

input and control somewhat liberating as well as beneficial in terms of technical and management concerns. However, they also recognize the difficulty and the weight of the work load to be demanding, but they went with animation nonetheless because they trust the potential of the medium to deliver, even heighten, the crucial points and general premise that they wish to get across. As long observers of the medium, they have understood the lengths that it can go, its potentials and its effectiveness in telling a story. Its ability to give life to imagined worlds and otherwise impossible and illogical circumstances is a strength that the filmmakers find most important to their narrative. It is also crucial for their story to be able to humanize not-human characters such as cockroaches. The legitimacy of the sentiment that these insects have in terms of the oppression that they have long endured and their want for revenge must be felt by and must be relatable for the viewer. This creation of an identity and character for the cockroach would be achievable only with the help of animation. In addition, the medium allows the filmmakers to stretch their imagination and explore more options and cultivate more ideas into possible points for the film. For instance, an explosion caused by a grenade released by a cockroach would otherwise be regarded as absurd. Logic and reason would not put up with such oddity and ridiculousness. But animation would grant and tolerate otherwise, and this impossible situation would even challenge the medium and foster the capacity of animation to translate the idea and render it as possible. Given this, the filmmakers know that an imagined community and setting would be possible if this art form is employed. This way, they can also explore more concepts and prospects, as imagination is the limit when it comes to animation.

Animation has been regarded by some people as art for children because of its artistic components and innate charm. While the film is not entirely marketed towards children, the playfulness of the medium and its need for extensive creative input enables it to relay a story in a rather amusing and clear-cut manner. Its entertainment value is

considerable that it has the power to secure attention from viewers. This quality that animated films have makes it somewhat easier to send a message across, as you already have a hold of the interest of the audience.

In this manner does the animated film fulfill yet another function — to enclose a deeper discourse behind the apparent visual appeal of the exterior and communicate the message and its relevance to the audience. It is also one of the strengths of the medium to communicate truths in rather alternative and amusing ways. While the film aims to be socially relevant, the filmmakers acknowledge that film should also be entertaining, and that its efficiency in making the audience understand its cause and its moral could be reinforced with the use of amusement. It is one of the strong points of animation, that it can have multiple levels, and that its superficial appeal and charm can host a depth that audiences can learn from and reflect on. It holds a potential for telling more than what is apparently shown, and this system and approach to the narrative can help make audiences think deeper into the story and extract a valuable message or better yet the exact intent that the filmmakers have for the film.

It is also acknowledged that other than the visuals, the auditory aspect of the film is highly important. For instance, the dialogue that the filmmakers used geared toward the comical, and this has helped in bringing lightness to the film. Humor can convey the saddest truths, and hopefully the film has made good use of this element. The score has also helped in the intensification of the cockroaches' want for change and revenge. The action element of the film as conveyed by the music that accompanies the visuals, made the characters more alive and made the plans more truthful for them, however illogical and unattainable to us.

VI. SIGNIFICANCE OF THE STUDY

Given the prior knowledge of the filmmakers regarding the current condition of Philippine Animation, they above all look forward to contributing to the local animation

industry with the help of the film. It is an aspiration for the filmmakers to see Philippine animation thrive, develop a richer history, obtain a multitude of talented animators, come up with more inventive and endearing narratives, and foster the growth of a creative community where imagination is central and limitless. The film may not be at par with previously made animated productions, especially with the advent of modern technology and top of the line animation software programs, but the filmmakers hope that their humble efforts and sincere intent of participating, even only in terms of advocacy and promotion, in the creation of a better industry for animation would somehow be realized.

In terms of public obligation and social relevance, the filmmakers simply want the viewers to appreciate the art form and at the same time see past the visual charm of the film and read deeper into what the cockroach is and what the cockroach experiences. They want the audience to realize what they need to know and do on their own, and inspire them to evaluate themselves and the way they see other people. The film wants to educate and inform, not preach and instruct. Hopefully, the film would awaken people to the sad truth and eventually inspire them to act on the need for change in the system, even just in terms of personal effort and individual action. The instant the viewer assesses and realizes his own views and opinions, the film has efficiently carried out its intention.

World Ipis hopes that more than being an entertaining animated film, it gives the audience a reason to ponder and reflect on how they see society and how they view other people, especially the marginalized. Cockroaches as characters may be memorable enough, but the filmmakers hope that the film serves as a reminder and as an instrument of reflection for its viewers.

II. REVIEW OF RELATED LITERATURE AND CREATIVE WORKS

A. Academic Literature

Several articles about the true nature of cockroaches sparked the interest of the film concept. During the pre-production stage, the filmmakers came across a book about cockroaches entitled *Cockroaches: Ecology, Behavior and Natural History* written by William J. Bell. The book gives a comprehensive overview of the origin of cockroaches and how they came to be perceived the way they are by the urban community. Despite the negative reactions received by one of the most hated insects, *Cockroaches* explains the extent of cockroach history dating back to thousands of years ago when they existed in a completely different habitat, with the same behavior before they morphed into the insects that evokes a feeling of general repulse.

The primary concept of *World Iphis* derives itself from the last chapter of the book. It is a discussion about the cockroaches being an essential part of the ecology because it is the primary food source of a number of organisms and animals including birds and other mammals. It plays an important role in the food cycle and therefore hugely impacts the balance of nature. Thus emphasizing their importance in the society and acknowledges the thought that they are one of the most misunderstood creatures. The film concept interests itself in this thought and attempts to answer how these insects became the way they are today.

Clark Bautista, on his work "The Philippine Animation Industry Landscape", explains the current state of the animation industry in the Philippines as an outsourcing service. The animation outsourcing service in the Philippines is one of the most competitive in the global market. However, this potential is not openly acknowledged thus the industry's growth and development is hindered.

In his work he discusses the forms of animation commonly used globally. Animation includes three forms of process namely 2D animation. 3D Computer

Generated Imagery (CGI) and 3D motion capture. 2D is the most basic form of animation and probably the most meticulous among the three. 2D animation starts out as hand-drawn images that are sequenced to create a moving illusion. Nowadays, 2D is made easier by scanning and hiring a digital artist to process each image with the use of software technology. 3D CGI on the other hand relies on the use of 3D software that creates movement for a three dimensional image. Lastly 3D motion capture, takes several points on the three dimensional image and uses a program to animate the computer generated image. Out of the three, the most commonly used form of animation in the Philippines is the 2D animation because compared to the other two it has the least cause.

He adds that the growing animation industry in the west results in outsourcing services in Asia including the Philippines because of its abundant creative talent in animation. In 1980's the rise of animation industry in the Philippines has begun as outsource. Studios like Burbank Animation Inc., Asian Animation and Fil-Cartoons export animation outsource services to foreign animators. Because of this the talent of the Philippines in animation started to become recognized globally.

According to him animation outsourcing is one of the leading outsourcing services today. This increase is related to the demand in the production of animation. Countries like China, India, Singapore and South Korea are some of the emerging destinations for outsourcing for animation. The Philippines comes close to these countries when it comes to animation outsourcing. It is recognized by major animation studios like Cartoon Network, Warner Bros., Walt Disney and Hanna-Barbera to name a few. To date, the Philippines has at least fifty medium scale animation outfits.

In addition he explains that because of the demand there is a predicted growth in animation export giving more opportunities to Filipino animators to showcase their talents globally. However, it is becoming evident that the Philippines is turning away from

this opportunity. The Philippines has an established animation industry recognized internationally with competitive portfolios from different animators. Different organizations have also invested in assisting the country in attaining international recognition. In addition, the animators in the Philippines are highly talented which becomes one of the driving factors of a thriving animation industry.

Finally he states that despite all this however, the industry is having a hard in proliferating because of several inhibitors. Perhaps the biggest inhibiting factor is the country's financial constraint. There is little investment being made on animation software for animated films to improve. Because of this few animators skilled in digital 3D animation is being produced. Lastly, other outsourcing services in the country are given more attention, overshadowing the potential to develop the country's animation industry.

The filmmakers produced this animation film because they believe that resourcefulness is probably one of the many options we have for the animation industry to thrive in the country. *World Ipis* is shot frame-by-frame and done manually proving that in the absence of financial assistant and competitive technological resources such as advance animation software and high-powered computers, there is a possibility to create an animation that if further polished could compete globally as well.

B. Films and Creative Works

Bee Movie (2007) tells the story of Barry B. Benson, a recent graduate from college who is about to become part of the honey-making workforce at the Honex Industries. Barry is considered to be an ordinary bee, which instantly places him in a line of work suited for the hive's typical bees. However, Barry's non-conformist side is convinced that it is possible for him to get out of the honey-making workforce into the prestigious division of the Pollen-Jocks, a group of bees dedicated to collecting honey

outside the hive. Upon being a Pollen-Jock, Barry discovers that humans have been stealing honey from the bees. This discovery drives Barry into suing the human beings to get back all the honey they stole from the bees.

The film's plot is parallel to the concept of *World Ipis*. Both films presented the aggression of the inferiors after finding out that they have the power and ability to control the members at the top of the hierarchy. Resulting from this is a revolution against the oppressors, a step taken to make known the use and importance of the inferiors in the society. The protagonist of the film *World Ipis* is like Barry. His eyes are open to the possibility of change within the system and tries to take a step into achieving it.

Another similarity between the two films is probably the kind of belief the characters hold on to. Barry and the protagonist of *World Ipis* believes that there are more to what they can do despite the fact that society have placed them to where they are thought to belong. This kind of thinking led the two to revolutionize the way their kinds are recognized. Barry's kind is regarded as mere producers of honey for the hive. A larger group outside the colony perceives them as producers of honey for the humankind. Barry thinks otherwise. He believes that there are more to what they are known for and he acts on it by suing the stealers of their production. The protagonist of *World Ipis* is parallel to Barry's character because he wanted to change the way their kind is conceived. He wanted to take a step to make this known by plotting against the human beings who institutionalized their bad impression.

The idea of stereotypes is also present in the two films. In *Bee Movie* Barry is perceived to be a weakling, one that does not belong to the stronger more admired workforce. Due to this he is placed in a job or a responsibility that is not his choice. Similarly in *World Ipis* the roaches suffer the result of being branded as dirty and unpleasant and forever bringing that image limiting their capabilities that could have been much more if not for pinning them down to what they are believed to be.

The film *World Ipis* is not merely a tale of stereotypes and inferiors who want to have a new image but goes deeper to the issues concerning the collective society.

A statement made about the film *Twilight of the Roaches* (1987) by its own director Hiraoki Yoshida informs that it is actually about the director's country, Japan, and that the "concept of a 'hated' species is not unlike the racial and cultural enmity with which Japan is perceived." (1989) The film explores the concept of hostility between members of a common society. It portrays the experiences of the roaches as they wait to be exterminated by the human beings whom they live with in an apartment. After a woman comes into the apartment where they live in the roaches strive to stay alive despite being constantly eradicated by the outside force.

Aside from possessing the similar concept of the hated specie and hostility amongst members of a community, the filmmakers felt that both *Twilight of the Roaches* and *World Ipis* is an allegory to the role of society in creating constructed realities, sets of beliefs, systems and norms for its members.

Like *Twilight of the Roaches*, *World Ipis* is a representation of perhaps most social systems where bias or superiority is present. The roaches in *World Ipis* represents the so called minority in the community, the group whose voice is not heard, whose characteristics are not considered norm, and whose fate depend on what the majority will say about them. They represent the prejudiced group in the society who however hard they try to be recognized for their efforts are not given the chance they deserve and instead is neglected or in the case of these films, exterminated.

World Ipis also benefited from this through the film's use of mixed media. The live action for the humans and animated for the roaches in *Twilight of the Roaches* creates a starker contrasts in the realities of their worlds therefore establishing further the disparity between the two. At the same time, satirically, *World Ipis* followed the same device to establish the notion that the human world and the roach world are not as different when

it comes to cleanliness. The grimy shots of the human world supports the fact that the roaches only get the image of being dirty because they are only as clean as the surface they crawl on or the surroundings they reside in. This is to ironically illustrate that the dirt associated with roaches comes from the people who branded them.

Similar to the film *Bee Movie* are the films *A Bug's Life* (1998) and *Antz* (1998) who portray non-conformist characters who lead the colony into revolting against and saving their kind from the stronger force who oppress them.

A Bug's Life is about a colony of ants that are under the power of a group of slacking grasshoppers that depend only on the food storage of the ants. Similarly the film *Antz* is about a colony of ants that are under what is considered the superior ants in their colony. The superior ants try to plot against the working class by making them build a dome which purpose is to kill them in order to start a better colony with the stronger more powerful ants.

A Bug's Life and *Antz* both explore individualistic characters who take steps towards making a change in how the society functions. Flik in the film *A Bug's Life* is an unappreciated ant in the community believed to be causing most of the trouble because of his inventions. Z in the film *Antz*, similarly the oddball in their colony, tries to express his views amidst a solid conformist society. These two characters are considered to be the weaklings but in the end turn out to hold so much potential into leading a colony to fight for the equality they are longing for. In *World Iphis* the protagonist acts as the persistent member of their colony who mobilizes the other roaches into fighting for their right even convincing them that they are misunderstood creatures that are thought to be feeble and worthless and that the humans who think that they could not hold a candle against them is completely wronged.

The protagonists of the films relate to the leading roach of *World Iphis*. Somehow, the three protagonists acts as the one who sees the flaws in the system of their society

and tries to open the eyes of the members to the potential that they have and the anomalies done before them. In *A Bug's Life*, Flik realizes that they need not experience maltreatment from the grasshoppers who constantly ask them for food quota after realizing that they are much smarter than their oppressors. All of them strive to bring their kind away from the disturbing structure of their reality into a revolution that could change the way their society considers them. In *Antz*, Z saves the colony from being killed by their own kind because he did not settle with the said limits of their capabilities. Likewise, the protagonist of *World Ipiis* also attempted to go out of the boundaries limited by the prejudices and fight for the freedom to live without fear with the belief that they are not who they were thought out to be.

The knowledge of the unharmonious interaction between humans and roaches exists in the film *Joe's Apartment* (1996). The first few parts of the film acknowledge that the co-existence of humans and roaches are near to impossible.

Joe, straight out of the university, moves to New York. Broke and jobless he settles down in a run-down, filthy apartment due for demolition. Inside his apartment, Joe discovers that he is living with thousands of talking roaches. Despite the unfriendly first encounter, Joe warms up to the roaches after they saved the apartment and brought back harmony to the place.

The filmmakers thought that this film is a fresh reference to *World Ipiis* in a sense that the roaches did not try to rise up against the human being that took up their space instead proves that they are worthy to be considered a portion in the apartment. *World Ipiis* used this idea to further bring depth to the characters of the film through giving them characteristics that somehow draw out sympathy and favor.

Aside from the *Twilight of the Roaches*, there are three more films in which the filmmakers based the visual and stylistic aspect of *World Ipiis*.

The documentary film *Making Mary and Max* (2009) and the film *Mary and Max* (2009) inspired the filmmakers to use the process of clay animation in their film *World Ipiis*. *Making Mary and Max* helped the filmmakers in the construction of the clay models as well as the shooting process of stop motion animation. The short film *The Fan and the Flower* (2005), however served as the inspiration for the 2D sequence of the film. These films are of great influence to the filmmaking and animation process. Primarily the filmmakers wanted to adapt the visual styles of these films to create contrasting dimensions between the world of the roaches and their plans to put an end to humanity.

III. STUDY FRAMEWORK

The film *World Iphis* is grounded on the concept of having a preconceived notion about cockroaches being repulsive because of the reality their society constructed for them. Dating back to thousands of years ago, cockroaches lived in tropical forests with the primary purpose of eating dead leaves and organisms that other carnivorous animals do not consume. To simply put it decomposition of natural wastes is their sole purpose in the ecosystem. Fast forward to thousands of years after, cockroaches migrated from the forests to the urban city where there are more waste products to decompose. Had their purpose not been to lessen the waste thriving in the environment would they have received a different image?

Social construction of reality according to Peter L. Berger and Thomas Luckmann in their book *The Social Construction of Reality* states that knowledge of people comes from their day-to-day interaction with other people. An individual creates meanings out of the roles he or she plays in order to interact with other people. Overtime, these concepts eventually become integrated into roles reciprocated by other individuals. The moment these roles are made known to most members of the society the other members take part in playing out a role and these habitual interactions are established. Meaning is then implanted in the society in the process of institutionalization. The meaning created becomes a part of the structured society therefore reality is known to be constructed by society.

Social interaction is a vital part of this theory. It is the basis of all constructed realities. Because each one is different from the other, subjectivity is always present. Despite this relationships are always highly flexible. Meanings are sometimes modified to when new interactions are involved. Social interactions also consist of assumptions. Assumptions are based on day-to-day experiences of people. These assumptions are used to create a reality through recollection of past events and meanings.

Social hierarchy is present in any given community and that is also because of how the humans create meaning. Burger and Luckmann discuss in their book the creation of social order as a part of human interaction. According to Burger and Luckman:

Social order is a human product, or, more precisely, an ongoing human production. It is produced by man in the course of his ongoing externalization. Social order exist only as a product of human activity. Both in its genesis (social order is the result of past human) activity and its existence at any instant of time (social order exists only and insofar as human activity continues to produce it) it is a human product. (p.52)

Superiority of humans over the cockroaches therefore is a product of human activity and interaction. The perception that cockroaches are less significant in the society is because they are fixed to doing one thing, which is to decompose wastes while the humans are perceived to be more flexible because they have the ability to think. Furthermore, the treatment that the cockroaches receive such as being exterminated as pests is because of the perception of social inferiority bestowed upon their kind. Their significance is of least important according to how they are received in the community.

The protagonist roach in the film reiterates the wrong notion they are receiving from the human beings. They face life and death situations everyday because of this image they have been branded with. The construction of their reality dates back to the thousands of years of being decomposers of dead organisms. Because of urban development and the socioeconomic growth, cockroaches evolved to better suit the purpose of decomposing for the crowded homes where more waste materials are produced. This resulted in garnering the common negative reception and disgust and the impression of being tied up with dirt and sickness. These are the assumptions made

from past experiences of human beings, which are then incorporated in creating the reality of the cockroaches.

The film attempts to present flaws in the creation of meaning through the cockroaches. In the beginning of the film the protagonist roach explains how greatly wronged the human beings are regarding their kind. There are many overlooked factors such as the dirt not really being inherent to these insects but an accumulation from the human wastes instead.

Towards the end the protagonist wanted to falsify these testaments against them by entirely revolting against the humankind. However a hindering force outside their colony stops them from the uprising that they are planning. The human being who sprayed the cockroach insecticide represents the power of the system to dictate and embed meanings in the structure of the society.

The nurture approach of this theory states that the natural law and the system it follows are overlooked when reality is constructed socially. Despite the cockroaches' efforts to counterfeit the dreaded image they bring, in the end they are defeated because the socially constructed reality of roaches prevails their true nature.

*World Ipi*s aims to parallel the narrative to the members of the community that are placed below the hierarchy. It aims to give another meaning to people who are misconceived by the society. The film is an analogy to the present situation of the socially discriminated and the groups of minority who are tied to the realities assigned them.

Howard Becker's labeling theory explains that defiance is not entirely natural but is in fact a social creation. (p. 78) Similar to the aforementioned theory, labeling theory states that meanings and realities are created from deviance where one who does not meet the standard of the norms or the acceptable is deemed different therefore considered as minority and receives an appropriate treatment. The theory is greatly

similar to social construction of reality because in this case labeling is also constantly varying. However it is more applicable to members of the society who committed infractions therefore considered different. (p. 79)

Looking at this angle deviance is not something someone inherits rather serves as a consequence for someone's acts. It is the application of someone else's set of rules and standards and whoever does not comply to this deserves a label.

In general labeling theory is understood as applied to someone who has disobeyed a set of given rules. There are varying degrees to which one may be qualified a label though it is not the same all the time. For example drug addiction and homosexuality are considered graver deviances because it is perceived to cause greater danger to the identified majority and their given set of rules. The degree to which an act is to be considered different also depends on who commits it. If, for example, the infraction is committed in a place known to be prone to doing these there is a greater chance to be perceived more gravely than it is from a place where people are less likely to commit these things.

It is understood that one who is labeled as deviant succumbs to the label and acts the same way as he or she is perceived. In the film *World Lips* the protagonist, aware of how they are labeled socially, incorporates this image they are given and uses it to counteract the treatment given to them. Labeling theory explains that self-concept is produced by the labels designated to each person. The moment one is perceived to be something, there is a tendency for that perception to materialize in the actions and character of the person. Members of the lower social class are said to be more prone to being labeled as deviant.

In the film the cockroaches represents the lower social class and human beings the responsible agents of labeling them as deviants. The cockroaches aware of how they are perceived acted the same way while aiming to be perceived otherwise. This

illustrates how powerful the society is in instilling an idea to change how one thinks of himself or herself. In the case of *World Ipiis* the cockroaches used the opportunity to ironically throw back what is thought of them by being the same thing.

The film presents a very rich idea of labeling. A sequence of 2D animation narrates the use of labels to identify the roaches. In the film the protagonist used this labels to counteract the misconceptions they are getting by embodying what is perceived of them. In the first sequence the roach exemplifies their ugliness and uses it to scare the human to death. Because they are perceived to be dirty the protagonist suggest that they become true to this by defecating on the food and feeding it to the people. This sequence intends to give a satirical presentation of the labels given to the roaches.

In the end the protagonist gives a speech about how they are supposed to believe in who and how they really are prove to themselves that they are not what the human beings think they are. The cockroaches want to prove their value to themselves if not entirely to convince the humans of their true nature. This is an attempt to bring chance to those who were altered by the standards of the society. The film uses this theory to thwart the ill effects brought about by prejudices against the minority.

The creation of meaning and how hugely it affects the society is a very prevalent theme in the film *World Ipiis*. The film explores how the social interactions shape the characters and roles of the members in the society. Despite the ill effects of socially constructed realities and labeling towards the roaches, the film attempted to challenge the society to bring about change in the flaws of its system.

B. Production Stills





YOU KNOW "tired"?



Those humans are indrates.



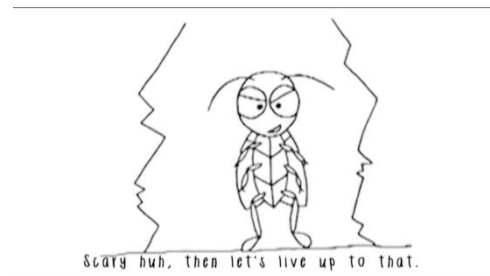
after we have repeatedly cleaned the environment



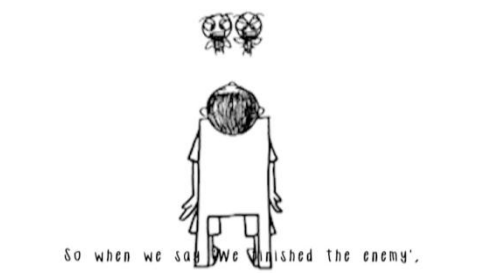
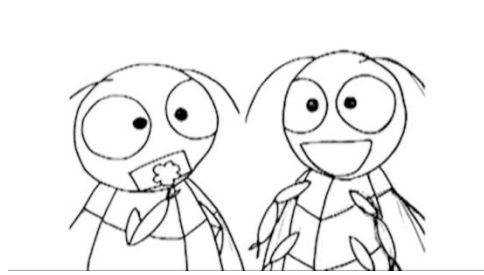
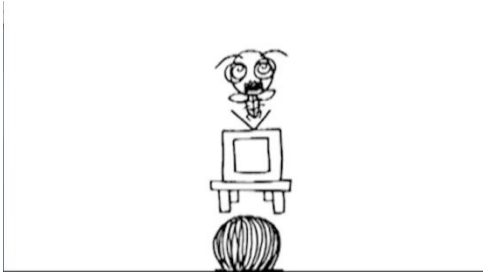
Would you want to live like this forever?



There are many ways, like, uh, a, aha!



Scary huh, then let's live up to that.



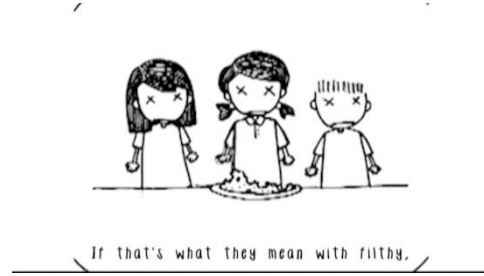
So when we say 'We finished the enemy',



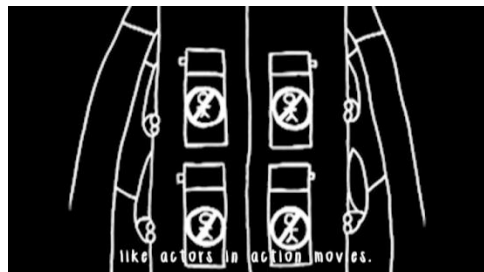
It would be easy if we just fly around while we're ugly



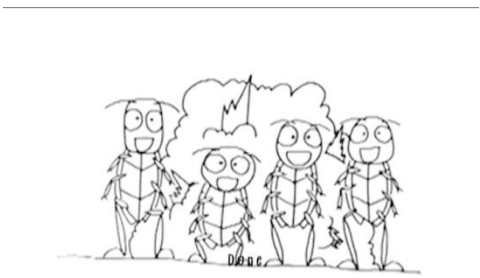
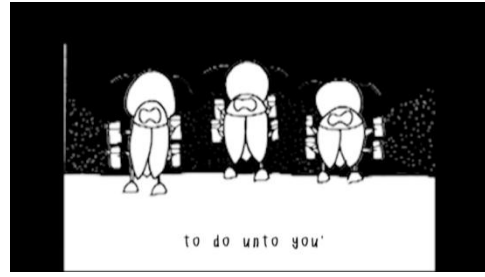
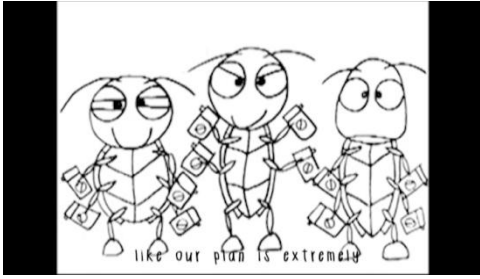
There you go!



If that's what they mean with filthy.



like actors in action movies.



C. Subtitles Timeline

Filipino	English	Time
Ayoko na,	I don't want this anymore.	1:10
Sawa na ko sa ganito.	I've had enough of this	1:11
Nakakapagod na e.	It's tiring already.	1:12
Alam niyo yung pagod?	You know 'tired'?	1:20
Lalanghap ka na lang ng sariwang hangin,	You just want to get fresh air,	1:21
Kailangan mo pang paghintay ng tamang tiyempo.	You must first wait for the right timing.	1:22
Magmasid at magbantay.	Look out and be watchful	1:24
Kahit may pakpak ka para makalipad hindi mo magamit.	You have wings but you cannot use them	1:26
Nagtitiyaga kang gumapang	Instead you crawl	1:29
Para makapagtago, para hindi ganon kadelikado, para mas ligtas	So that you can hide and keep yourself out of danger	1:31
Ang pagkain mo panis na nga	Your food is spoiled	1:36
Nakaw pa	Not to mention stolen	1:37
Lagi kang tumatakbo, nagmamadali	You always run and hurry	1:38
Dahil hindi mo alam kung kailan	Because you don't know when	1:40

Lilitaw ang mga walis at tsinelas na naghahabol sayo	Slippers and brooms would come after you	1:42
Takot na takot ka para sa buhay mo	You are extremely scared for your life	1:43
Kulang na lang hindi ka pa iniiri ng nanay mo nagpakamatay ka na	To the point that you would want yourself dead	1:44
Huwag mo lang danasin ang hinayupak na buhay na to	Just so you would not experience this ill-stricken life anymore	1:46
Hindi ko na kaya	I can't take this anymore	1:52
Sobra na	This is too much	1:54
Hindi dapat ganito	It shouldn't be like this	1:55
Hindi tayo dapat pinapahirapan at pinapatay	We are not supposed to be maltreated and killed	1:56
Yang mga taong yan walang utang na loob	Those humans are ingrates	2:03
Bangkalalaki ng mga mata nila per hindi nila nakikita	They have big eyes but they fail to see	2:05
Ang mga kabutihang ginagawa natin para sa kanila	The good things that we do for them	2:08
Matapos nating kainin ang mga kalat nila	After we have eaten all their trash	2:12
Matapos nating padaliin ang	After we have eased up	2:16

pagkabulok ng basura nila	the decay of their garbage	
Matapos natin linisin ang paligid	After we have repeatedly clean the environment	2:20
Na paulit-ulit din naman nilang dinudumihan	That they litter over and over again	2:22
Tapos kung makapandiri satin e	Then they consider us gross	2:25
Kesyo marumi raw tayo, mabaho, nakakatakot, pangit lahat na	Saying we are dirty, smelly, scary, ugly, what have you	2:27
Kala mo kung sinong busilak at ubod ng linis	Like they're some pure and absolutely clean beings	2:29
Sila nga tong totoong marumi e	But they are actually the dirty ones	2:31
Dumudumi lang tayo dahil sa kanila	We only become dirty because of them	2:33
Papayag ba kayo na ganito na lang tayo habambuhay?	Would you want to live like this forever	2:37
Nagtatago sa dilim	Hiding in the dark	2:40
Hindi pumapalag, tanggap lang ng tanggap	Never complaining, just accepting	2:42
Kung ayos lang sa inyo ang ganito, may problema kayo sa utak	If this is alright with you, you are crazy	2:44
Hindi ba kayo nauuta sa	Aren't you tired of eating	2:47

pagkain ng tira	leftovers	
Hindi ba kayo napapagod	Aren't you tired of running	2:50
tumakbo para mabuhay	for your lives	
Hindi niyo ba naisip na	Didn't it occur to you that	2:52
minsan siguro	maybe	
Masarap din maging malaya	It would be nice to be free	2:53
Gising friends	Wake up friends	2:54
May rason kung bakit	There is a reason for the	2:56
naimbento ang salitang	invention of revenge	
resbak		
Kasi kung ako ang	Cause if you ask me, ask	2:59
tatanungin, tanungin mo ko	me	
Hindi na ko tatagal sa walang	I could not take this never-	3:03
sawang pahirap at pasakit na	ending suffering anymore	
ito		
Kotang-kota na sila	They've reached their	3:08
	quota	
Oras na para kumilos at	It is time to fight back and	3:10
tapusin ang kalaban	destroy our enemies	
Marami namang paraan e	There are many ways, like,	3:13
tulang ng uhm, a, aha!	uhm, a, aha!	
Nakakatakot pala ah, e di	Scary hu, then let's live up	3:19
totohanin na natin	to that	
Sinong nagsabing sila lang	Who said that only they	3:21
ang may kayang	have the right	

Manghabol ng walang humpay at mambwisit ng buhay	To chase around and pest other lives	3:22
Tignan natin kung di yan matigilan sa takot	Let's see if he doesn't freeze in fear	3:25
Di bale ng pangit basta buhay	Better be ugly, as long as I'm alive	3:31
O kung tuluyan na natin	Or let's end it completely shall we?	3:34
E total kinakain naman ng mga ipis ang lahat ng bagay	We eat everything anyway so	3:39
E di lahatin	Why not eat all	3:46
Para pag sinabing naubos natin ang kalaban	So when we say we finished the enemy	3:48
Literal na naubos natin yung kalaban	We literally finished the enemy	3:49
Dagdagan natin ng effort	Why don't we put more effort	3:54
Parang masyado kasing madali kung lilipat lang tayo habang pangit tayo	It would be easy if we just fly around while we're ugly	3:57
O kaya kakain tayo ng basura	Or we'll just eat garbage	4:00
Na palagi naman nating ginagawa	Like we do all the time	4:01

Kaya maglabas tayo ng talent	Let's show some talent	4:03
Yun oh	There you go	4:04
Ang ganda	Beautiful	4:05
Kung hindi pa sila bumulagta isa isa	If they don't collapse one by one	4:07
Pagkakain ng masterpiece natin	After eating our masterpiece	4:08
Ewan na lang	I wouldn't know anymore	4:09
Kung yan ang ibig sabihin nila ng madumi	If that's what they mean with filthy	4:13
E di panindigan na	Then let's show them filthy	4:14
Pero naisip ko pwede rin namang	But I think we could also	4:18
Ibang level na ang dating pagpasok pa lang	Level it up more	4:20
Yung tipong anino pa lang ang naaaninag	Our shadows make us seem	4:21
Mukang hindi na gagawa ng maganda	Like we are up to no good	4:22
Konting sandata lang ang kailangan	We only need few weapons	4:24
Parang artista ba sa mga aksyon mubi	Like actors in action movies	4:26
Mukang relax na relax lang	We should look relaxed	4:28

dapat		
Parang daling-dali sa gagawin	Like our plan is extremely easy to accomplish	4:30
Madali lang naman talaga e	It is actually easy	4:32
Tuturuan lang natin sila ng leksyon	We would just teach them a lesson	4:34
Wag mong gawin sa iba	Do not do unto others	4:35
Ang ayaw mong gawin nila sayo	What you do not want others to do unto you	4:36
Ang kaso lang	The only thing is that	4:38
Hindi na nila maaply ang matutunan nila	They wouldn't be able to apply it anymore	4:40
Deadbol na sila e	Because they are already dead	4:43
Pero bakit nga ba tayo magpapakahirap	But why would we need to complicate things	4:47
Kung pwede naman nating padaliin	When we can make everything easier for us	4:52
Kitams tapos	See. Finished	4:57
Wala nang usap usap pa	No need for too much talk	5:02
Marami tayong pwede at kayang gawin	There are many things that we can do	5:08
Kailangan lang nating maniwala sa ating kakayahan	We just need to believe in ourselves	5:11

Manindigan at ipaglaban ang pagbabagong nais nating makamita	And fight for the change that we want to achieve	5:13
Kaya nating gumawa ng mas maayos na mundo	We can make a better world	5:15
At mas magandang bukas para sa ating lahat	And a brighter future for us	5:16
Handa na ba kayong abutin ang ating mga mithiin	Are you ready to reach for our dreams	5:18
Solid ba tayo friends	Are we all in this together?	5:19

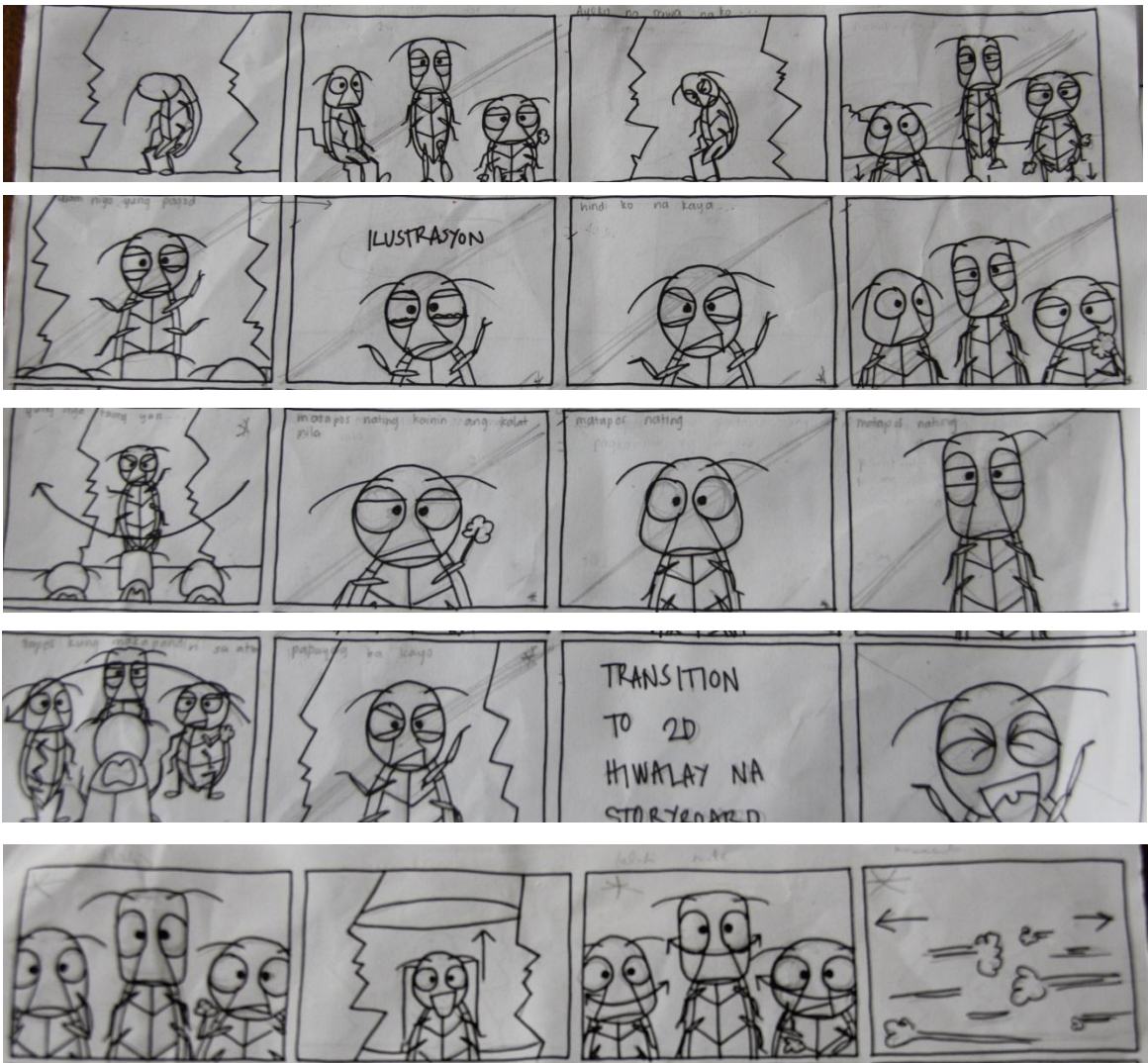
VI. STORYBOARD

FOR 2D



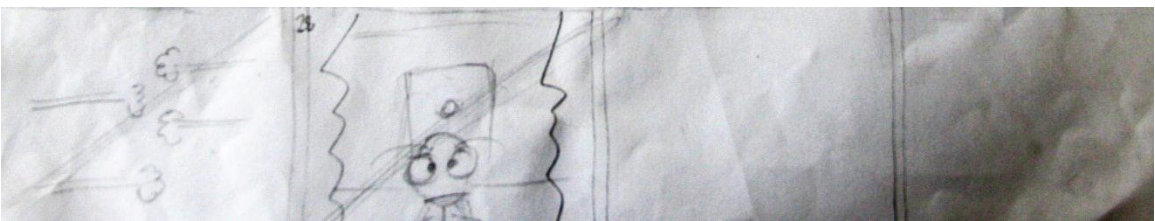
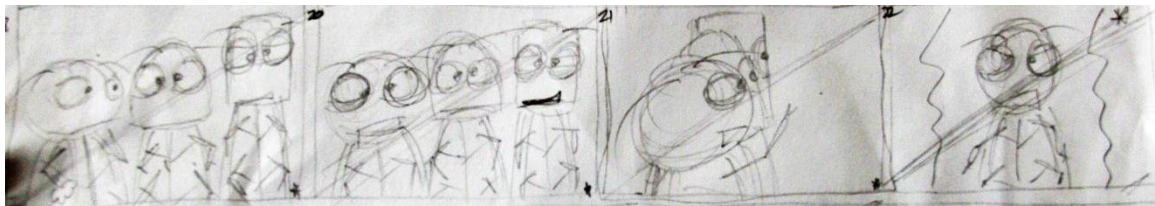
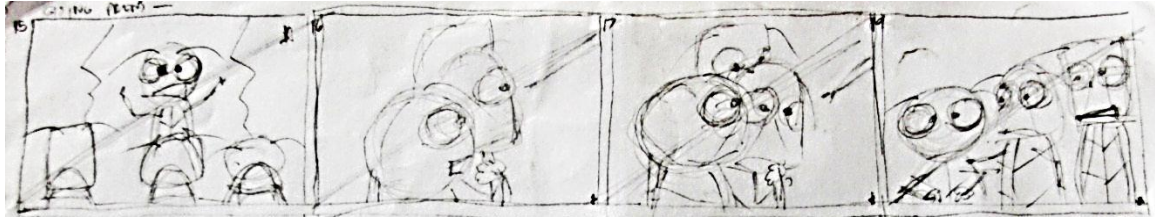


FOR 3D





ADDITIONAL FRAMES FOR 3D



VII. FACULTY CRITIQUE

The filmmakers were scheduled to defend their thesis on the second day of defense. It was held on March 16, 2012 at the University of the Philippines Film Center. Members of the panel present were Ma'am Arminda V. Santiago, Sir Eduardo Lejano Jr., Ma'am Grace Javier Alfonso, Ma'am Sari Raissa Lluch Dalena, Sir Cenon Palomares, and the filmmakers' thesis adviser, Sir Jose Gutierrez III.

First to comment after the screening was Ma'am Alfonso, and she congratulated the filmmakers for being able to translate their *Ipis* concept into film. As their Thesis Proposal Adviser, she is familiar with the initial story, and despite the changes and diversion from the original, she still considers the film as a successful rendition of the filmmakers' original intent. She also stated that the film was able to address the issue of branding in society.

Ma'am Santiago also commended the filmmakers in using a style that is not similar to Disney and Pixar animation. She said that it was a great narrative, and that despite it being a simple film about cockroaches, it effectively relates the story to societal concerns. She added, however, that one of the musical scores used was copyrighted material, and the filmmakers should either credit the composer or better yet have an original composition made for the film.

Sir Palomares also said that the film was socially relevant and that it says so much more than what it shows. He also commended the humor of the script, and that the comical treatment and lines used were very natural to the lead character. However, he suggested that the audio levels in some parts of the film be reedited, and he observed that there are shots with too much headroom.

Sir Gutierrez noted the original animation style of the film but said that it was "bitin".

Sir Lejano said that it was an engaging animated film with quirky humor, but he also cited weak areas such as uneven audio levels and certain problems with the readability of the subtitles. He also mentioned that the film could have been made stronger in terms of treatment, and that the dynamism and power of the film was not sustained from start to finish.

Ma'am Dalena commended the witty monologue and the great sense of humor employed. She also said that she "loved the handmade and crude feel of the animation as opposed to the sleek technique" used. However, she said that the filmmakers could have pushed the envelope more in terms of visualizing some of the monologue. Visual punch lines and rhythm could also be added, and character design and behavior could have been improved.

Overall, the film was met with generally positive criticism, with the cited weaknesses more on the technical aspect. The filmmakers were also commended for making a good film with a considerably low budget.

VIII. IMPLICATIONS AND RECOMMENDATIONS

A. IMPLICATIONS

At the onset, the film is simply a story about a cockroach that becomes aware of the oppression around him and his decision to make a stand and fight back. However, his resolve to end the suffering that he and his kind have endured for almost their entire lifetime is not enough to break into the system and reorganize it in a manner that favors them, not even at least to make the distribution of rights and power equal. This clear-cut narrative is the approach that the filmmakers chose to make a reflection on society — the truths and the torment that we decide to ignore, or worse, accept passively. The filmmakers wanted to tell a story about struggle and defeat, not for the mere satisfaction of countering the traditional act of success stories where people who fight end up triumphant, but to show the sad truth that most people do not acknowledge. Most of the time, we hear people say that patience and perseverance can take you places, even get you to the top. But the film, while not negating this entirely and not disregarding the importance of these, also recognizes exterior factors that contribute to the success or failure of an effort or an aspiration. In the narrative, the cockroach is firm on his decision to take revenge, and he has cited the strengths that they have and that they can utilize to claim what he thinks is rightfully theirs. But unfortunate as it is, he is not given the chance to do and prove so, and he dies without putting up a fight. This inequality and bias is the center of the film — the prejudice of people against minority and how we do not give them the opportunity to prove themselves and counter, if not outdo, what we think and expect of them. This major external element is one of the reasons why the system remains imbalanced, and why power structures continue to limit people.

The filmmakers want to convey this sad and heavy, however true, message with a light and comical narrative that is told using animation. While it is difficult and

strenuous to animate clay and make inanimate materials move, it has been a great challenge that the filmmakers are proud of surpassing. The art of animation is highly complicated, but its potential to tell a story and employ more creativity and imagination is a strength that the filmmakers find striking and exceptional. It plays at its own strengths, and this makes the medium a good platform to hide or enclose a serious subject in. It has been the filmmakers' goal to impart a simple narrative with the use of an art form that is unconventional yet interesting while making it relevant to the times and the society. Despite the difficulty and the complication of the process, the filmmakers deem the film to be worthy of all hardships as they regard it as a successful rendition and translation of their plans and intentions.

In addition to the film being considered as an accomplishment, the filmmakers are also honored and gratified with how the film has become a contribution to Philippine animation. It may be seen by some as a failed attempt to emulate animated films from the west or from neighboring Asian countries, but the fact that there is and it is an attempt is commendable enough. Local animation has had its share of history and output over the years, but despite this, the medium remains limited and unexplored. The filmmakers see the potential of animation in the country, and they hope that their creation of an animated film could be their way of contributing to the talent pool and the recorded history of animation in the Philippines.

The making of the film has functioned both as a learning tool and as way to foster a higher form of appreciation and respect for animators. The filmmakers have done animated works before but have not experienced a more rigorous and thorough animation production process such as this. The complexity, understanding, and the skill required to make the film is extremely extensive that the filmmakers initially doubted their ability to create the film. However, given the help, trust, and support that their families, friends and colleagues have given, they are able to confront and eventually outgrow the

fear and disbelief that they had. This strengthened their view on the importance of an encouraging environment and a strong support system, regardless of the goal or ambition that one wants to achieve. The creation of the film also allowed them to see beyond their limited knowledge of the people behind the imagination and artistry that is animation. It entails a great deal of hard work, patience, determination, passion for the art form, and a strong conviction on one's own creative gift and the potential of the medium.

It is, without question, an important aspect of filmmaking to use the medium not only to tell a story but to make it relevant to the times and to convey a message that is beneficial for both individual and societal growth. It must serve a purpose and contribute not only to the art form and the industry but also to the society and its people. The film has instilled a deeper understanding of film importance and social relevance to the filmmakers, and it has made them more mindful of their public obligation to inform and educate, if not to directly change the system and call for revolutionary action.

Overall, the film has served a number of purposes — some personal, some academic, and others more societal and colossal in scale. Regardless of the intentions and ends that the film has efficiently translated and met, it has made the filmmakers learn the valuable lesson of moving forward and defying odds.

B. RECOMMENDATIONS

The premise where the film is rooted on revolves on the manner in which prejudice operates and takes part in the shaping of our opinion towards other people, in particular, concerning members of the minority and the underprivileged. While the film has discreetly enclosed this social concern in the film given six minutes of running time, the filmmakers recognize the potential of a more extensive narrative, mainly to push the subject matter further, to strengthen it and instill it even more to its audiences.

While the use of cockroaches as characters in the film functions mainly as symbolism and representation, it could also be a way to educate and enlighten viewers on the facts and benefits that humans should know about these insects. The film failed to expound on this concern and has limited its rendition to dialogue. This idea would be a valuable exploration in terms of scientific and personal knowledge given a longer discussion or a more crucial involvement in the narrative.

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FILMS

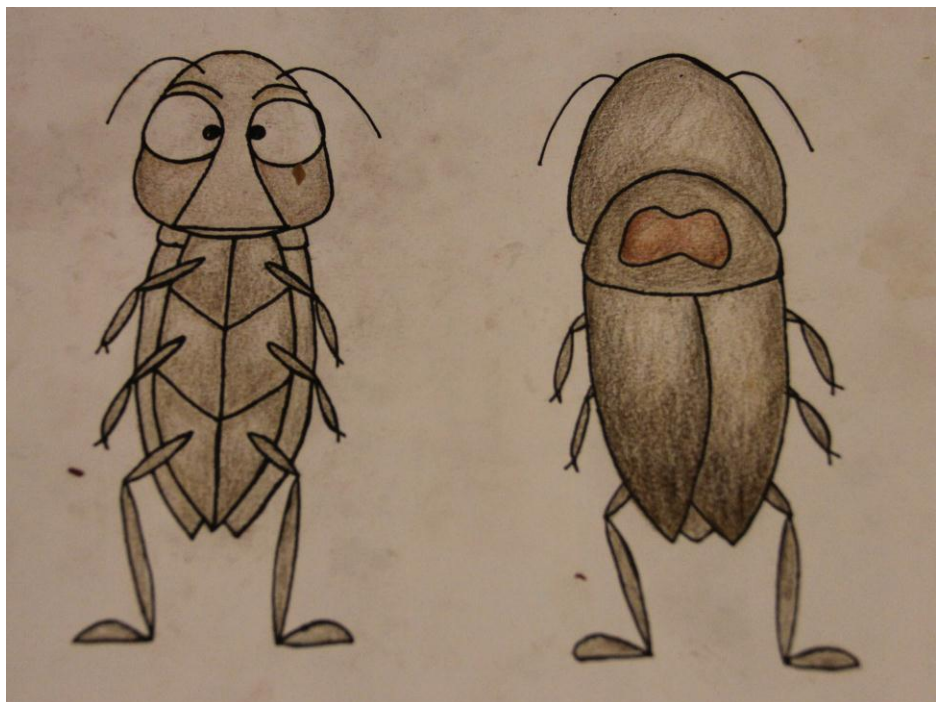
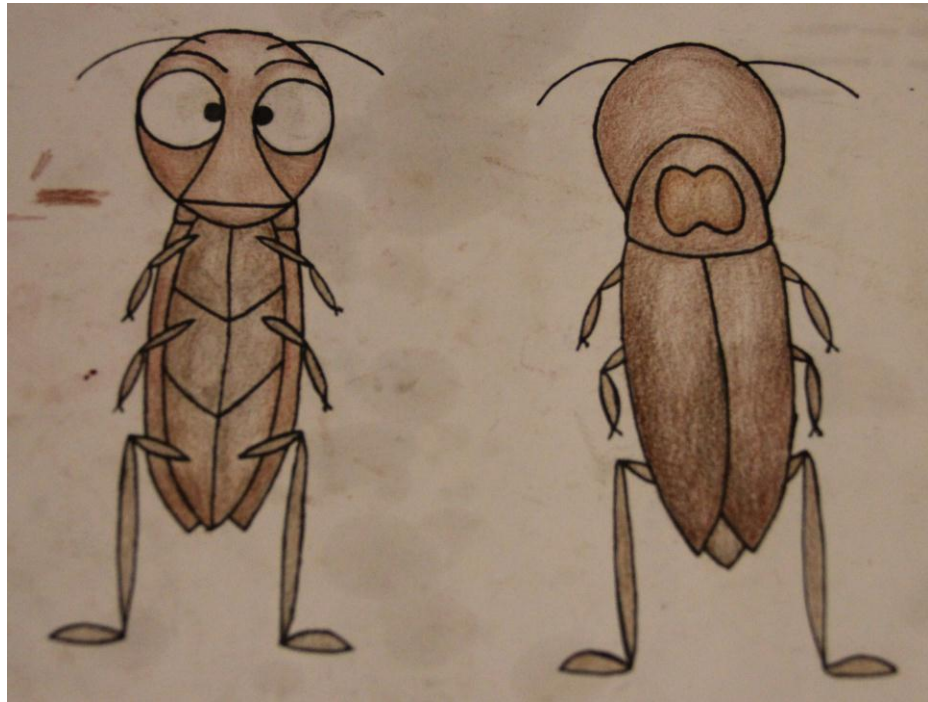
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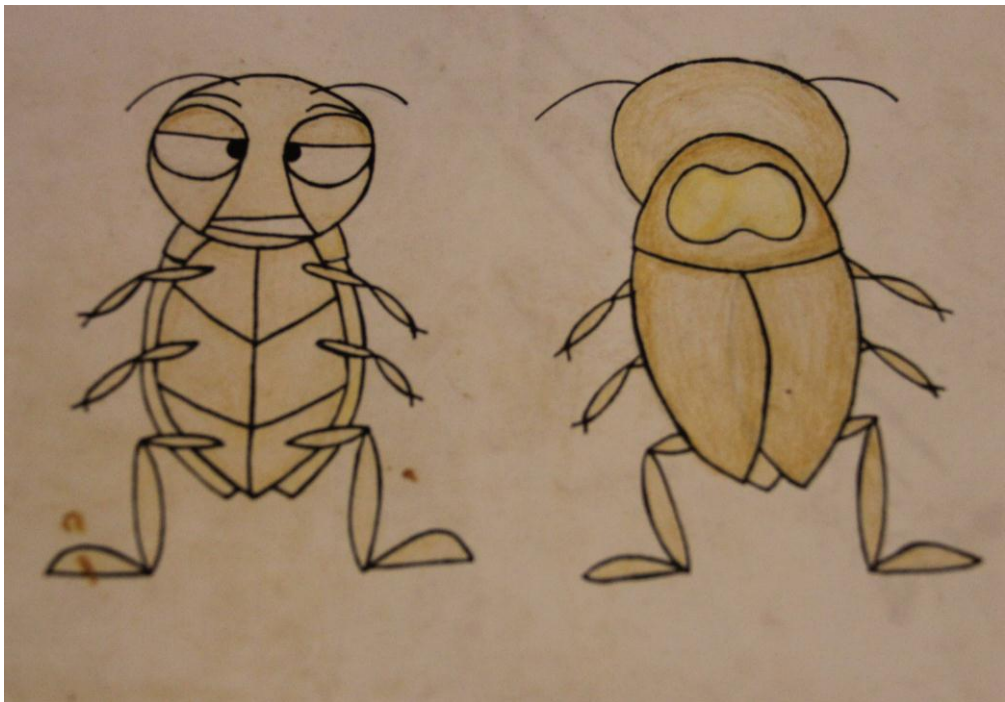
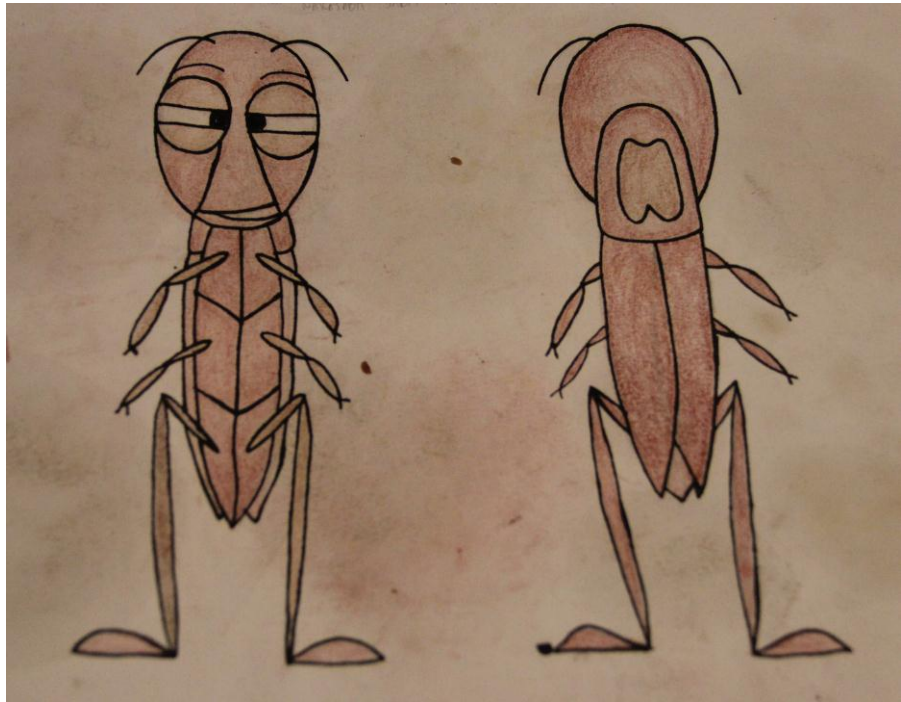
APPENDICES

A. Production Cast and Crew

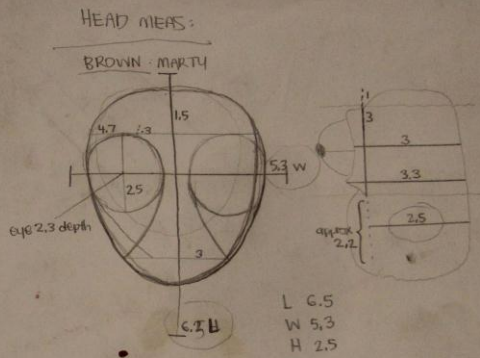
Cast	Jan Michael Jamisola
Directors, Animators, Writers	Kristin Joyce Parreno Barrameda Joana Carla Martinez Ubaldo
Producers	Mr. Dolcissimo Barrameda and Mrs. Melba Barrameda Mr. Francisco Ubaldo and Mrs. Yolenia Ubaldo
Sound Engineer	May Carlo Manalaysay
Editor	Kristin Joyce Parreno Barrameda Athena Czarina Generoso Joana Carla Martinez Ubaldo
Production Designer	Anna Francesca Espiritu
Production Design Team	Mikee dela Cruz Arlei Dormiendo Jan Michael Jamisola Alex Poblete Martika Ramirez Aliona Silva Christine Silva Earl Usi

B. Production Design Plan





	PIECE	MODEL	CHARS	TOTAL
A) EYES				
1	2	X	2 X 4	16
2	2	X	2 X 4	16
3	2	X	2 X 4	16
4	2	X	2 X 4	16
				<u>64</u>
B) ANTENNA				
1 BROWN	2	X	2	4
2 RED	2	X	2	4
3 BLACK	2	X	2	4
4 YELLOW	2	X	2	4
				<u>16</u>
C) HEAD				
1 BROWN	1		2	2
2 RED	1		2	2
3 BLACK	1		2	2
4 YELLOW	1		2	2
				<u>8</u>
D) BODY				
1	1		2	2
2	1		2	2
3	1		2	2
4	1		2	2
				<u>8</u>



C. Thesis Proposal

Thesis Proposal

UP Film Institute

University of the Philippines

Diliman, Quezon City

IPIS

By

KRISTIN JOYCE PARRENO BARRAMEDA

JOANA CARLA MARTINEZ UBALDO

Submitted to

PROF. GRACE ALFONSO

In partial fulfillment of the requirements in

Film 199: Thesis Proposal

First Semester A. Y. 2010 - 2011

CHAPTER 1

INTRODUCTION

Background

Love and Hatred are two large abstracts that encompass the full spectrum of human emotion. Love is the superior weapon equated to God, and Hatred is its exact opposite. These two concepts have been explored in numerous ways -- through literature, visual arts, theater, music, and film -- extending itself to more recognizable forms such as the way people live everyday. It is believed that no person is invincible to both feelings, and that every individual has, in a way or another, experienced and encountered the lightness and happiness of love, and the heavy and seemingly dark world of hatred.

Narratives told by way of novels and books, as well as by television and the silver screen, has familiarized readers and viewers with how love and hate become central elements in the creation and development of stories. Most of these tales revolve around love as the most powerful concept there is and on hatred as an emotion felt by villains who lack belonging and acceptance. Some focus on how love prevails, and how hatred causes the death of hearts and souls. And a chosen few has shown how these two emotions intertwine -- too much love eventually leads to hatred or too much hatred leads to love, how hatred springs out of more than enough love. These abstracts are, in fact, inseparable, for to know one is to know the other. The knowledge of hatred entails the knowledge of its opposite. And at certain times, when hatred has grown larger than the heart could contain and it has blinded the mind and judgement, the superior weapon fails and end up not being superior after all.

Being often labeled as positive, love becomes associated with other positively - connotated concepts such as peace and patience. Peace is attained when individuals have concern for others and are willing to understand and cooperate, while patience

recognizes the natural succession of events and understands the need for waiting. Patience resorts to peaceful means, and peacefulness entails love. On the other hand, hatred, alongside its by - products disorder and impatience, are termed negative, being opposites of the mentioned positive abstracts. Without the acknowledgement of the need to let time take its own course, normalcy is disturbed and it ends up creating a chaotic environment that rests on hatred.

The film *Ipis* tells the story of too much hatred born out of too much love, in the character of a cockroach who was blinded by the anger he has stored in his heart. It also suggests that good ends could not and would not justify wrong means. It tries to depict a society that aims for greatness and salvation, but fails to see the power of love, patience and understanding. More than the narrative about cockroaches, it hopes and strives to create a reflection of humankind.

Rationale

Despite the seemingly traditional narrative of an anti - hero that plays on the themes of love and hatred, the film wants to relate to certain happenstances in our society and convey messages to its viewers concerning the present system. These would be hidden in different layers in the film, with hopes of creating a more intelligent audience and giving rise to academic and societal discourses.

The more prominent focus of the film are the universal themes of love and hatred. Being opposites, their presence in the narrative makes it somewhat predictable. But the filmmakers would try to rotate the characters and certain events in the story that would hopefully enable the film to differ and stand out from materials with the same themes.

The feature also talks about salvation and change, and how one man, or one

cockroach, would fail to seek change and freedom without collective help and proper solutions. The main character of the film, alongside some other angry roaches, conspires against humankind, with the belief that justice must be sought in the now and is not waited for. It also involves peace and the power of a revolution.

On a different note, with more concern on the theory applied to the film, it seeks to explain how mass media constructs a reality different from the truth. The film tackles the promoter that is the Capitalist System, and how it feeds to the minds of the people that certain items and products are necessary and beneficial to mankind, when in fact, many people have lived without the possession of these supposed 'needs'. It centers on the creation of the concept of *Pest* and how the marketing and advertising world gave this title to cockroaches.

Concept

The idea came about after watching a short documentary film in Youtube entitled *The Story of Bottled Water* about the production of unnecessary goods that are marketed otherwise. This Capitalist System gave birth to the concept of Pests that are usually associated with cockroaches. After some research about these insects, we formed an idea for our film – to nullify the notion of pest and falsify the impression on cockroaches as enemies. In the construction and development of the story, we saw the similarities of the situation of the cockroaches to the situation of the society. Some people strive to prove themselves and change the way the society sees them. Unfortunately, there are efforts that fail and good intentions that are accomplished through wrong means. We aim to show these similarities to the audience through a simple narrative about insects that live in fear because of our wrong impression towards them.

Description of Format

The stills would be shot with the use of two Digital Single Lens Reflex Cameras of the same technical capacities and settings, and the film would be shown in high definition digital video.

CHAPTER 2

REVIEW OF RELATED LITERATURE AND WORKS

REVIEW OF RELATED WORKS

In the 1996 film *Joe's Apartment*, the co-existence of the cockroaches and humans inside the character's apartment simply exemplifies that these insects and humans have a distinct relationship that the society acknowledges or otherwise. This relationship is what brings our film to life. Humans are brought up to fear cockroaches and for a long time cockroaches have been perceived as dirty creatures residing within the society but unlike other insects they have been given a special impression.

The films *Antz* and *A Bug's Life*, both released in 1998, emphasized the system of life that different insects follow. These films started to make insects appear more human. The films illustrated the similarities of insects to other life forms that live following a particular system in the society.

In the 2005 film *Corpse Bride*, the exemplary use of clay in model animation is what we are aiming to do. The characters are brought to life by the meticulous process of stop-motion animation. Each character is given a distinct personality through the process of stop-motion animation. The creators meticulously manipulated the appearance of the characters as well as the movements to create the personality, which in the whole process is very essential in making the film interesting.

In the 2007 film *Bee Movie* the main character finds out that the humans are exploiting its kind to produce honey for the human consumption. Similarly, in our film humans take a part in a form of exploitation for selfish benefits. The plot is similar in a sense that it a certain bee, or in our case a cockroach finds out what's wrong in the system and acts upon it for the benefit of their kind.

In the 2009 film *Mary and Max*, the use of model animation in which clay was used for the characters and mixed media for the background set-up is what we are

aiming to do. The utilization of different materials to replicate, or in our case create, a world is the procedure we would apply on the production design. The setting is also essential to our visual peg as the story is set in the city like ours.

CHAPTER 3

FRAMEWORK

THEORETICAL FRAMEWORK

The Social Construction of Reality Theory, according to R. Berger and T. Luckmann, states that reality is socially constructed. The theory itself is concerned with the knowledge of everyday life in which an individual bases his or her understanding of his or her role in the society and relationship with other individuals. Through this knowledge, each constructs a form of reality within their range of knowledge, which is then shared with other individuals in the society. The collective construction of reality of each individual makes up the society.

The awareness of the cockroaches as a part of a community not restricted within the insect society but extending to the borders of human society constructs an understanding that their communities have a relationship however unfriendly this correlation may be. Their co-existence is often linked with fear, which results to extermination of the cockroaches oftentimes because of the superiority of humans.

The story of the film will then revolve with this theory. However ill-treated the cockroaches may be they still believe that they have a function in the society so a group of them will continue to live diligently as cockroaches but some will not be able to take the misfortunes they have been getting from their adversaries. One cockroach will think differently and finally put a stop to the injustice they have been experiencing. This thinking will not affect the whole community but others who form the same opinion will come to destroy the humanity.

CHAPTER 4

STORYLINE

The world is run by men who regard cockroaches as pests. People hunted the roaches with slippers, brooms, and pesticides, and these insects lived in fear for a long time. From among the huge family of insects emerges a scientist roach who discovers that the notion of 'pest' is a mere invention of the Capitalist system that aims to earn money from chemicals and pesticides. Enraged by this uncovered truth, he immediately tells it to his roach family and he suggests that they plot revenge against humans. Although most of the roaches believed him, they saw his proposition to be cruel and unsparing, and agreed to disprove the way people see them by peaceful means. They planned to show how useful they are and how helpful they can be to the system – goodness that they were deprived to exhibit for many years.

But the scientist, full of resentment and determined to protect his family and claim the respect and rightful opinion he thinks was rightfully theirs all the while, he continues his plan. Armed with his knowledge of the strengths of his kin and the weakness of the humans, he plans to launch a nuclear war. A number of roaches advocates his cause and joins him in executing the plan, while most of their family strives to show the good side of their hard exteriors, slowly and patiently making their way to being accepted by humans as friends. But the scientist wants fast and indelible reprisal, and he wants it done promptly, before more of his fellow roaches are squashed with slippers, suffocated with pesticide sprays and killed for the wrong reasons. Because of love for his kind and hatred for his enemies, he proceeds with the war plan and he accomplishes it with the help of some other roaches who were also eaten by contempt and anger towards humans.

The plan becomes a success — the humans die and the cockroaches are freed from the tormented life that they had. Pisak is proud of and happy for what he has done

for his kind, but after sometime, the roaches start to weaken and die one by one. Pisak failed to recognize that their strength was not indestructible, and the radiation from the war began to destroy all that he has protected and loved. The scientist roach sees the outcome of his wrong decision, and he dies with the realization that his mistake could never be taken back, more so the family he only intended to set free and keep safe.