

Truthness in and of
filipino independent
films: a gadamerian
hermeneutical
approa...



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Rationale of the Study Filipino Cinema has faced another era of its existence. For the past years the clamor for substantive, thought provoking, quality films scoffed against the apparently ubiquitous commercialized, ostensibly reformulated, motion pictures. Thenceforth, the dramatic rise of the Filipino Independent Film Industry has undeniably made significant refurbishment, if not an entire overhaul, on Philippine Cinema. Films creatively translate many dimensions of human life. Precisely, this is the case for Filipino Independent Films. Accordingly, what one sees on the silver screens or on other media are not mere creations of human imagination but are grounded on humans' actual experiences however they would be different in persons, settings, and places, in actual circumstances.

Aanganga (pseudonym) presents this notion of contextualization and points out thus: Ang Pelikulang Pilipino ay may mahigit 100 taon nang kasaysayan. Sa paniniyak, ang Industriya ng pelikulang Pilipino ay nagsimula noong 1897. Ang pelikula pa noong araw ay hinahalaw sa mga paniniwala at pang-araw-araw na pamumuhay at paniniwala ng mga Pilipino. Bilang pagpapatunay dito ay ang pagpapalabas ng pinakaunang pelikula na may tunog na “ Ang Aswang. ” Such that, fictional or not, film themes hover through pervading human life issues, mostly have implications on social life.

Therefore, a filmmaker is confronted with many possible stories to play and to enhance with. Contemporary FIFs have stirred public interest, lauds or scorns, not just because among those have been screened and acclaimed on International Film Festivals but because themes of those films depict social realities in the Philippines, some deemed to be so romantically or hyperbolically exhibited, that leave viewers uncomfortable if not totally

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perturbed. Themes chew over three main categories: (1) Values Promotion; (2) Social Faux Pas; and (3) Mixture of both categories. The first includes Love, Heroism, Religiousity, Bayanihan Spirit, Self-Sacrifice for others, Family-Orientedness, and the like; the second includes Queeriosity, Poverty, Corruption, Sex and its subtopics of Prostitution, Incest, and Rape, Murder, Environment Exploitation, and the like; the third muddles through (to and fro) the first and the second, this includes themes depicting Values promotion while presenting Social Faux Pas altogether in one film. The underlying themes in the films and even films themselves can rightly be regarded as media for communication and education for the present generation to make benefit of, consequently providing another way, in a creatively and in a richly means, of seeing life. With these, the Philippines is a treasury of potentially powerful cinematic themes that if developed extensively will bring about another golden age in Philippine Cinema.

Needless to say that however educational or prophetic FIFs as they are made to be, their apparent expository representation ceases any in-depth analysis from the viewing public who are “ being too tired from working or looking for work don’t want to think... and just want their simple/clear emotions to be triggered. ” This suggests that the majority of the viewing public regard Films as pure means of entertainment only regardless if they are mainstream or indie films. This attitude is decisive in the sense that cinema has been indelibly woven to the nation’s cultural fabric respective of its role in the different periods of the country’s history. Even more crucial nowadays that films, specifically FIFs, have evolved into becoming more radical and vocal in presenting different issues that have significant implications in social

relations. Such outward attitude towards films as pure means of entertainment reduces films as mere commodities for personal gratification.

It relegates films from being prophetic horns, for awakening responsive consciousness, into susurruses of lethargic lilt that indulge escapist mindset of the viewing public. At this juncture, the researcher tries to establish the vital role of Films, especially that of FIFs, in social life; that they are not merely for pure entertainment; that in them lay powerful messages of and for human concerns. Since this research does not delve on cinematic elements, it rummages through thematic messages of FIFs. The researcher rallies that the pivotal way for the disclosure of thematic messages in FIFs is through Hermeneutics. And after much self-deliberation and reconsideration, the researcher found Hans-Georg Gadamer as the philosopher who has a hermeneutics that covers much, if not all, of the concerns of this study.

It is his hermeneutics that subsumes which consequentially makes it more encompassing and interesting. Hence, the researcher does not only refer to any type of hermeneutics but the Philosophical Hermeneutics of Gadamer. The pre-figuration of the Truthness of and in Films is foremost in this study as the researcher aforementioned that Films bring with them crucial and powerful messages— the Truths of human existence. This pre-figuration is very much accommodated in Gadamer's hermeneutics.

This is expressed in Gadamer's notion about The Experience of Art. “

Gadamer describes the experience of a work of art as an encounter with a world. ” It is further stated that “ when we enter the world of the work of art, we are able to understand ourselves and our world through the work of art. ”

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This experience of the work of art (Kunstwerk) is said to contain truth. “ This truth may be different than the truth of science, but it is not inferior to that truth.

This is taken into importance by Gadamer in his Truth and Method. He asks, “ But is it right to reserve the concept of truth for conceptual knowledge? Must we not also admit that the work of art possesses truth? ” As for films, Patricia Alterbend Johnson says that “[f]ilm provides an example of encountering a work of art. ” Thus she suggests that through films, also, one encounters truthness. She further stated clearly what she means, thus When the viewer enters a theater to watch a film, he or she enters the world of the film. While the viewer may remain distant from the world of the film and focus on the cinematographic elements of the film, this approach misses the full meaning of the film. A film pulls the viewer in and challenges the viewer to participate in the world of the film.

Leaving a film, the viewer recognizes that he or she has encountered a world. While this world is never fully the viewer’s own world, neither is it totally alien. In experiencing this world, the viewer understands the world encountered and also develops self-understanding. In such case, films become essential transmitters of truth.

With this juncture, the researcher in this study wants to point out the importance of an in-depth understanding of Films, especially FIFs, inasmuch that through in-depth understanding one can better understand himself or herself and the society he or she belongs. Theoretical Background Films, if exploited appropriately, has nothing greater in them than being powerful

media to bring about substantive, decisive, and revolutionary messages which consequentially can influence social life. FIFs are no less than mainstream-studio-made-flicks however the latter could be upper hand in terms of technicalities. Such is the case since this study pursues the messages of FIFs—their truth-delivery. Hence the subject of this study. Since Films are media, the researcher has to make some underpinnings for such—as is implicated in the claim that Films are vehicles of delivering important messages to the people.

In his final apostolic letter, *Il Rapido Svillupo* (The Rapid Development), Pope John Paul II states that “ the communications media have acquired such importance as to be the principal means of guidance and inspiration for many people in their personal, familial, and social behavior. This implies that even the Church considers the vital role communications media, Films as one, has in human life. Such that, communications media has become a major influence to the lives of the world’s people regardless of race, age, and belief. Conceding to this fact, he considers the media “ to be considered among the wonderful gifts of God.

” Paul VI even more gives gravity to this by saying, in *Evangelii Nuntiandi*, “ The Church would feel guilty before the Lord if it failed to use the media for evangelization. Notwithstanding these statements coming from religious authorities, they still make a clear point: that indeed, Communications Media, Films particularly, cannot just be ignored of its importance, much more its influence to the lives of the people. On Films and Filipino

Independent Films. In his book *Film and Faith*, Peter Malone, MSC describes us as “ liv[ing] in a world of communication by moving images” and further <https://assignbuster.com/truthness-in-and-of-filipino-independent-films-a-gadamerian-hermeneutical-approach-essay/>

states that “ ours is an age which depends on these images for information, entertainment, escape and intellectual and emotional involvement.

This suggests that much of our human life are engaged and influenced by Films, moving images at that. He pre-stated that if “ words are the basic unit, the tool, the symbol of communication, so, now, are moving images. ” As previously contended, Films have become a major channel for communication, as to what about, it depends on the Film. Malone goes on to say that Films are decisive tool for education, “[a] film is a work of art, often commercial art, if you like, it has its own techniques in its succession and arrangement of moving images, speed cutting, colour and so on, to draw out a response. However, the common attitude towards watching film, he says, is “ I go to a film to be entertained, not to be educated. I don’t go to look for problems.

” (emphasis added) This implies the notion that if one has to watch a film, it is only because of pure entertainment and regard education from the film as a mere problem-seeking-and-solving pursuit. As stated earlier, this can be the common case for Filipinos, as emphasized by Khavn de la Cruz, who want an “ escapist cinema. ” As for Malone, the problem rests on the “ misunderstanding of the words ‘ education’ and ‘ entertainment. ” He says ‘ Education’ is narrowed down (in the minds of people who are always looking for entertainment and insist that the only reason for seeing films is entertainment) to signify a type of dreary instruction along the lines dreaded from school days. Nothing to do with entertainment.

On the other hand, 'entertainment' (for the film scrutineer who takes films and watching of them seriously) simply means frivolity, or a kind of waste of time, which might be all right for a laugh when we are feeling down or when we have a headache. Hence the seeming irreconcilable-difference on the understanding of both terms when viewed at their extremities. But for Malone this simply cannot be the case. He contends that "true entertainment is true education...formation.

" Jason Rodriguez in his article, " Indie Film Makers Lead Philippine Cinema Resurgence," says that the country's social ills have become an inspiration among film-making novices to " transforming real-life tales of corruption, violence and abuse into award-winning movies internationally. In the same article, Pepe Diokno says that " there is a wealth of stories around us and I think one of the responsibilities of a film maker is to record what is happening around him" (emphasis added) and he goes on to say that " tomorrow, or 40 or 50 years from now, somebody will see the film and say: ' So that was how it was. '" This is further emphasized by Jim Libiran, who states that " I only have one genre—truth (emphasis added). I do not want to make films not based on reality". Both Diokno, and Libiran conjointly express that their films are reality-based productions, though characters may be fictional, which make them more compelling and convincing. A far cry from " box-office-tested plot that are, sure, entertaining but devoid of depth and relevance.

" Brilliante Mendoza, in the article " Philippine Indie Films Make Headway" demarcates between watching the popular cinema and the independent films respectively as " that way, you get yourself entertained and then you <https://assignbuster.com/truthness-in-and-of-filipino-independent-films-a-gadamerian-hermeneutical-approach-essay/>

also watch something for your soul. ” On Gadamer’s Hermeneutics.

Larwence K. Schmidt in his book *Understanding Hermeneutics* proclaims that “ Gadamer is primarily responsible for our thinking about hermeneutics today in contemporary philosophy. ” With this he points three reasons: First, Heidegger had dropped the term in his later thinking. Secondly, Sartre, who championed existentialism, which developed in part from Heidegger’s *Being and Time*, did not incorporate hermeneutics.

Thirdly, Gadamer, a student of Heidegger, specifically develops Heidegger’s analysis of understanding from *Being and Time* in his major work *Truth and Method*, calling his theory philosophical hermeneutics. And in a manner similar to Heidegger, Gadamer considers in a major way the role of “ prejudice” in the process of understanding. Schmidt follows up that “[G]adamer provocatively names the fore-structures of understanding, which Heidegger identified, ‘ prejudices. ’” He treats prejudices as “ not just wrong; there are also positive prejudices that lead to correct understanding. ” Hence, this implies that “[u]nderstanding is necessarily hermeneutic understanding since one cannot escape the hermeneutic circle. This would go on to suggest that “[u]nderstanding occurs as a fusion of the so-called past horizon of the text with the present horizon of the one who understands.

” With regard to what is meant by “ understanding,” Schmidt likens it to “ a conversation where the interpreter must listen to and respect the views of the other person. ” This suggests that the process of understanding entails not as a sole-scheming act but a dialogical between parties involved in the process—the text and the interpreter. In this activity, “ correct
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understanding is achieved when one position is agreed on by all. Heinz Kuluke, SVD assents to this by saying, in "Notes on Hermeneutics," "Gadamer follows his teacher Heidegger in recognizing that the ties to one's present horizons, one's knowledge and experience, are the productive grounds of understanding." He further suggests that even Gadamer would claim that such limits "can be transcended through exposure to others' discourse and linguistically encoded cultural traditions because their horizons convey views and values that place one's own horizons in relief. He goes on to say that by Gadamer's stress on the role of language in the process of understanding, "Gadamer places language at the core of understanding.

"In the article "The Task of the Philosopher: Kierkegaard/ Heidegger/ Gadamer," Patricia A. Johnson in her study of Gadamer, says that the latter is "influenced by both Kierkegaard and Heidegger, sets out a philosophical hermeneutics which is greatly concerned with the rehabilitation of concepts. She goes on to state that "he picks up on Heidegger's move into language and believes that it is here that all of these aspects of the contemporary task of philosophy are best integrated." Further, on the Natural Inclination toward Philosophy, Johnson quotes Gadamer in his work Reason in the Age of Science saying: Thus the task of bringing people to a self-understanding of themselves takes on an intense urgency philosophy has served this task for ages.

It has done so as well in the form of philosophy that I name hermeneutics (the theory and also the practice of understanding and bringing to language the alien, the strange and whatever has become alien). This may help us to <https://assignbuster.com/truthness-in-and-of-filipino-independent-films-a-gadamerian-hermeneutical-approach-essay/>

gain our freedom in relation to everything that has taken us in unquestioningly and so especially with respect to our own capabilities... Self-knowledge alone is capable of saving a freedom threatened not only by all rulers but much more by the domination and dependence that issue from everything we think we control. In his book *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer* Richard E. Palmer claims that Gadamer's publication of his magnum opus *Wahrheit und Methode* brought the hermeneutical theory into "an important new phase," indicating that "Heidegger's radical reconception of understanding,.... is now in Gadamer brought to full systematic expression.

"Hermeneutics as a method for understanding the *Geisteswissenschaften* is now relegated to give way to the dialectical process of understanding. Gadamer's book has this to say that "method is not the way to truth." Palmer goes on to imply: Understanding is not [anymore] conceived as a subjective process of man over and against an object but the way of being of man himself; hermeneutics is not defined as a general help discipline for the humanities but as a philosophical effort to account for understanding as an ontological—the ontological—process in man. The result of these reinterpretations is a different kind of hermeneutical theory, Gadamer's 'philosophical' hermeneutics.

David E. Linge, the editor of *Philosophical Hermeneutics*, in his Introduction, would agree to this by saying: The task of philosophical hermeneutics...is ontological rather than methodological. It seeks to throw light on the fundamental conditions that underlie the phenomenon of understanding in all its modes, scientific and non-scientific alike, and that constitute

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understanding as an event over which the interpreting subject does not ultimately preside. Linge quotes Gadamer as saying that for philosophical hermeneutics, “ the question is not what we do or what we should do, but what happens beyond our willing and doing.

Linge goes on to aptly claim that because of the former contentions of hermeneutics as a method for the *Geisteswissenschaften* had “ distorted the hermeneutical phenomenon. ” Hence Linge only foresees the emergence of the universality of hermeneutical question “ when we have freed ourselves from the methodologism that pervades modern thought and from its assumptions regarding man and tradition. ” Emerita S. Quito indeed follows both the thinking of Palmer and Linge. In Chapter IV of her book *The Philosophers of Hermeneutics*. She declares that it is a surprise that in Gadamer’s work *Truth and Method*, he “ does not consider hermeneutics a method and a way to truth.

” She maintains that what Gadamer “ merely underscores is understanding brought to an ontological, not a methodological, level. ” She further states that even Gadamer himself says that “ truth eludes the methodical individual and hence, method retards, if not subverts, the truth,” and that for him, “ we reach the truth not methodically but dialectically, the two processes being antithetical. Quito’s furtherance makes it a point that “[t]here is certainly more room for free questioning in the dialectical than in the methodical process. ” Meaning to say, “[m]ethod, after all, is a structure that can freeze or manipulate, whereas in the dialectic process, there is an element of ease in the question-answer procedure.

” For Gadamer, there are many aspects of human life that just cannot be subjected to a method. To understand those through method may even reduced the richness of their meaning. Only hermeneutics can help persons to understand these human disciplines. ” With these, Quito attests to Palmer’s claim that indeed, with the Gadamer’s Truth and Method, hermeneutics has entered into another phase, that hermeneutics no longer serve as a method for the Geisteswissenschaften. Thus the methodical process cannot solely claim the proprietorship of truth. Quito quotes Gadamer in his Philosophical Apprenticeships: To what extent is method a guarantor of truth? Philosophy must demand of science and method that they recognize their own particularity in the context of human Existenz and its reasonableness.

There are such things as hunger and love, work and domination, which themselves are not speech and language but which circumscribe the space within which speaking-with-each-other and listening-to-each-other can take place. There is no dispute that it is in precisely such performances (sic) of human opinion and speech that make hermeneutic reflection necessary.

Romualdo E. Abulad, SVD goes on in the same path with his teacher, Emirita S. Quito.

In his essay “ What is Hermeneutics” quotes Gadamer as with regard to the latter’s work Truth and Method that it is not intended “ to produce a manual for guiding understanding...(nor) to elaborate a system of rules to describe, let alone direct, the methodical procedures of the human sciences. ” Abulad goes on to caution that the “ title is thus not to be mistaken for an attempt to provide a method for the discovery of truth; indeed, any method is almost

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surely to lead one to the opposite of truth, at least the truth of the humanities which is not to be confined to formulas. " THE PROBLEM

Statement of the Problem This research study endeavors to point out the

Truthness in and of Filipino Independent Films through Hans-Georg

Gadamer's Hermeneutics as a key tool, if not the conclusive one. For this to be carried out, the researcher undertakes to address the following questions:

1.

What is Filipino Independent Film all about? 2. What is Hans-Georg

Gadamer's Hermeneutics? 3. How does Gadamer's Hermeneutics work as a

tool in bringing about the truthness in and of Films? Significance of the Study

The researcher finds Films as interesting as one would find the blossoming of

flowers in Berlin during spring. The researcher gives much focus on FIFs. As

such, it would be too much waste of human creativity and intelligence to

leave Films, in general, and FIF in particular, to a marque of " perceptual enjoyment" only.

FIFs represent varied dimensions of human life, of Filipino life. As such, an in-

depth understanding of FIFs generates truth discovery and thus lead to more

rich understanding of human existence. Rearticulating what has been stated

earlier, Films have been interwoven to the nation's cultural fabric that it

becomes unimaginable to regard them as ephemeral in existence, though

admittedly some productions reduced them to some sort of mainly from

mainstream cinema. This research study then proffers avenue for readers to

develop the right attitude toward watching Films especially with FIFs whose

themes touch most of the issues encountered by many Filipinos today.

Further, the recognition that digitally produced films lack in some

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technicalities makes filmmakers more imaginative and resourceful in producing films. Along with the unlimited themes that imply both personal and social realities, the filmmakers are left with innumerable options to develop their skills.

Scope and Limitations of the Study This research study does not ambition to have a full grasp of the subjects of study. However, the study aspires to substantially demonstrate what it has to demonstrate. This study focuses on two variables: (1) Truthness in and of Filipino Independent Films; and (2) Hans-Georg Gadamer's Hermeneutics. The first one does not refer to Films in world sense. It focuses on the Philippine context whereby, in recent trends, most films are produced digitally (FIFs).

Conceding to such fact, the researcher recognizes the unfeasibility of covering all FIFs. However, the researcher takes into consideration five FIFs that tackle the pervading issues of Filipinos' existence. Further, as stated previously, the researcher does not undertake the task on critiquing FIFs based on technicalities but assumes the task on bringing into light the underlying themes of the selected FIFs. With regard to the second one, this research study utilizes Gadamer's magnum opus *Truth and Method* as the main source. The researcher takes into consideration the philosopher's other works which have potential contributions in the attainment of the goal.

Hence this research study also utilizes secondary sources as well as related works for the betterment of this study. However, the researcher acknowledges the fact that the major works of Gadamer are in German and thus the researcher will have to consider English translations of the works.

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RESEARCH METHODOLOGY This research attempts to bring about the

Truthness in and of FIFs. At first, the study presents what is Film all about, particularly the FIFs.

The goal of bringing about the Truthness in and of FIFs is a consequence of the demonstration of Hans-Georg Gadamer's Hermeneutics. On FIFs, the researcher utilizes any available Articles, Reviews, and Journals. The researcher also considers film viewing to have a better grasp of the subjects of study. On Gadamer's Hermeneutics, besides the philosopher's magnum opus, the researcher considers the Hermeneutic Tradition before Gadamer—that of Schleiermacher, Heidegger, Dilthey—which has made significant contributions to the dialectical hermeneutics of Gadamer. The researcher also takes into consideration the works of other thinkers related to the subject of this study.

DEFINITION OF TERMS Filipino Independent Films. Better known as Pinoy Indie Films are produced digitally by Independent Filmmakers without any sophisticated technicalities. The quality of visual may much differ from those which are produced in big studios. Apparently experimental in formulation, the themes of these films depict pervading issues that have some implications on the lives of Filipinos.

Hermeneutics. A modified transliteration of the Greek verb Hermeneuein which means to express aloud, to explain or to interpret, and to translate. The Latin translation of the Greek word is "interpretation," which of course, is the root of the English "interpretation." Horizon. The range of vision that includes everything that can be seen from a particular vantage point. It also

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emphasizes the ability to move beyond what is nearest and includes the greater expanse in the range of understanding.

Prejudice. A prejudgment, is neither positive nor negative until the final judgment is rendered. Truth. A concept in philosophy that treats both the meaning of the word true and the criteria by which we judge the truth or falsity in spoken and written statements.

Philosophers have attempted to answer the question “ What is truth? ” for thousands of years. The four main theories they have proposed to answer this question are the correspondence, pragmatic, coherence, and deflationary theories of truth. Understanding. Like a conversation where the interpreter must listen to and respect the views of other person.

----- [2].

In the course of this study, this thesis statement will not only refer to a periodic transformation of film in history but more so entails the change of consciousness from mere industry into vital presenter of truths. [3]. Filipino Independent Films, also known as Digital Films. The term in its succeeding use will be as FIFs. [4]. Translated as: The Filipino Cinema has more than 100 years of history.

The Filipino Cinema industry started about 1897. The films in those days were basically based on the beliefs and the everyday life of Filipinos. As proof, the first publicly released film was dubbed as “ Ang Aswang. ” Aswang is a folklore term for a savage beast as a result of transformative rituals of an alleged devil-influenced person, specifically when the Moon is at its fullest.

This beast attacks and feeds on humans and animals alike especially their blood.

[5]. Aangaanga (pseud.), “ Ang Kontribusyon ng Independent Film sa Industriya ng Pelikulang Pilipino” 7 July 2010 [Article available on-line] <http://www.soulcast.com/post/show/190437/Ang-Kontribusyon-ng-Independent-Film-sa-Industriya-ng-Pelikulang-Pilipino> [February 28, 2009].

[6]. This does not mean however that a stark showcasing of human realities can be substantive and commendable. The efficacy of plots would depend on the creativity of the filmmaker’s mind. [7].

Films like *Magnifico*, *Jose Rizal*, *Paraiso*, *Inang Yaya*, *Boses*, *Mother Ignacia*: *Ang Uliran*, *Donsol*, *Concerto*, and *Maging Akin Muli*. [8]. Films like *Toro*, *Jay*, *Masahista*, *Serbis*, *Sutka*, *Moro Ami*, and *Kinatay*. [9].

Films like *Kubrador*, *Noy*, *Santa Santita*, *100*, and *Ang Pagdadalaga ni Maximo Oliveros*. [10]. In strict sense of its use, the term refers to strangeness, peculiarity, bizarreness. Yet in film terminology it refers to themes reflecting gay life.

[11]. Katrina1105 (pseud.), “ Independent Films: Where will it take the Philippine Cinema? ” 7 July 2010 [Article available on-line] <http://www.pinoyblogosphere.com/2008/08/11/filipino-independent-films/> [August 11, 2009].

[12]. This term was used by Khavn Dela Cruz who made *Ang Pamilyang Kumakain ng Lupa* as interviewed by Alex Tioseco. This refers to the attitude

of tired Filipinos who look for forms of escape from poverty and politics in the films. See Footnote 5.

[13]. The researcher does not intend to do with the technicalities of the cinema however they may be of prime importance in film production; he is leaving that to film reviewers and critics. The concern of this research is the understanding and bringing to light thematic message of films, Independent Films in particular. [14].

Patricia Altenbernd Johnson, *On Gadamer* (Belmont, CA: Wadsworth, 2000), 19. [15]. Ibid. [16]. Ibid.

[17]. Hans-Georg Gadamer, *Truth and Method* 2nd revised edition, trans. by Joel Weinsheimer and Donald Marshall (London: The Continuum Publishing Company, 2006), 74. 18].

Johnson, 19. [19]. Ibid. , 19-20. [20]. John Paul II, *The Rapid Development* (Vatican City: Libreria Editrice Vaticana, 2005), PDF.

[21]. Peter Malone, *Film, Faith and the Church* (Sta. Mesa, Manila: Communication Foundation for Asia, 2009), 1. [22].

Paul VI, *Evangelii Nuntiandi* (Vatican City, Libreria Editrice Vaticana, 1975), PDF. [23]. Peter Malone, MSC is an Australian Missionary of the Sacred Heart. He has written on theology, spirituality and cinema.

In 1989 he was elected President of OCIC Pacific, the International Catholic Organization for Cinema. He was elected as the first President of SIGNIS, the World Catholic Association for Communication, in 2001. He is a regular film

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reviewer and ecumenical jury member at international festivals. [24]. Peter Malone, *Film and Faith* (Sta.

Mesa, Manila: Communication Foundation for Asia, 2008), 7. [25]. Ibid.

[26]. Ibid.

[27]. Ibid. , 18 [28]. Ibid [29]. Ibid. , 19.

[30]. Ibid. , 19-20. [31]. Ibid. , 20.

[32]. Jason Rodriguez, “ Indie Film Makers Lead Philippine Cinema Resurgence,” *Philippine Daily Inquirer*, August 20, 2010, under “ Cinema, Entertainment (general),” <http://globalnation.inquirer.net/news/breakingnews/view/20100820-287875/Indie-film-makers-lead-Philippine-cinema-resurgence> (accessed August 21, 2010). [33].

Ibid. [34]. Ibid. [35].

Ibid. [36]. Alaysa Escandor, “ Of movies and mediations in the Philippines,” *Asian Correspondent*, <http://us.asiancorrespondent.com/alaysaescandor/of-movies-and-mediations> (accessed July 7, 2010).

[37]. Asia Image, “ Philippine Indie Films Make Headway,” *OnscreenAsia*, <http://www.onscreenasia.com/article-4992-philippineindiefilmsmakerheadway-onscreenasia.html>

(accessed August 27, 2010). [38]. Lawrence K.

Schmidt, *Understanding Hermeneutics* (Stocksfield: Acumen Publishing Limited, 2006), 8. [39]. Ibid. [40].

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Ibid. [41]. Ibid. [42].

Ibid. [43]. Ibid. [44].

Ibid. [45]. Ibid. [46].

Heinz Kuluks, SVD, “ Notes on Hermeneutics,” Department of Philosophy, University of San Carlos, Cebu City. [47]. Ibid. [48]. Ibid. [49].

Patricia A. Johnson, “ The Task of Philosopher: Kierkegaard/ Heidegger/ Gadamer,” *Philosophy Today* 28, no. 1 (Winter 1980): 3. [50]. Ibid. , 10.

[51]. Ibid. , 11. Johnson quotes Gadamer from the latter’s work *Reason in the Age of Science* as translated by Frederick G. Lawrence; published in 1981 by the MIT Press, 149-150.

[52]. *Wahrheit und Methode: Grundzuge einer philosophischen Hermeneutik*. Translated as *Truth and Method: Elements of a Philosophical Hermeneutics*; published in 1960. [53]. Richard E.

Palmer, *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer* (Evanston: Northwestern University Press, 1969), 163. [54]. Ibid. [55]. *Geisteswissenschaften* is the German term for the human sciences or humanities.

[56]. Palmer, 163. [57]. Ibid.