

RHETORICAL DEVICES AND IMAGERY IN VICTOR HUGO'S "NOTRE DAME
DE PARIS" AND JOSE RIZAL'S "NOLI ME TANGERE":
A PHENOMENOLOGY OF CONFLUENCE

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by

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This thesis entitled RHETORICAL DEVICES AND IMAGERY IN VICTOR HUGO'S "NOTRE DAME DE PARIS" AND JOSE RIZAL'S "NOLI ME TANGERE": A PHENOMENOLOGY OF CONFLUENCE, prepared and submitted by KATHLEEN B. SOLON-VILLANEZA, in partial fulfillment of the requirements for the degree of MASTER OF ARTS IN LITERATURE, has been examined and is recommended for acceptance and approval for ORAL EXAMINATION.

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ABSTRACT

This thesis "RHETORICAL DEVICES AND IMAGERY IN VICTOR HUGO'S *NOTRE DAME DE PARIS* AND JOSE RIZAL'S *NOLI ME TANGERE: A PHENOMENOLOGY OF CONFLUENCE*" contains six chapters.

The first chapter discusses the historical, biographical, and literary aspects that are inspected with the aid of Phenomenology, Kolb's Experiential Method, and the Interdisciplinary approach to establish the connection of Hugo and Rizal. In this chapter, a phenomenology of confluence is already established.

The second chapter explicates the confluence in the literary elements: character, setting, point of view, and conflict. It reveals that:

- a) the main characters of the *Notre Dame de Paris* novel are confluent with the main characters of *Noli Me Tangere*. There is Fray Frollo in Fray Damaso, Fray Salvi, and Philosopher Tasio; Esmeralda in Maria Clara; Phoebus in Ibarra; Pacquette in Sisa; and Quasimodo in Basilio and Crispin
- b) the settings are confluent: Notre Dame Cathedral shows a striking resemblance to the Church of San Diego. Both edifices symbolize a place of refuge and of torment for Fray Frollo, Fray Salvi, Quasimodo, Basilio and Crispin, Maria Clara, and Esmeralda. In addition, the settings were utilized as point of view and as a foreshadowing technique: the narrator's point of view reveals a tourist guide, participant of a game, and even a Tarot card reader
- c) the internal and external conflicts in both novels are confluent: man vs. himself, man vs. man, generation vs. generation, concept of religion vs. practice of religion.

The third chapter explains and juxtaposes the thematic concepts of the two novels. Hugo's concept of God is confluent with Rizal's concept of God. Their novels revealed the importance of overcoming human frailty as it will result in a terrible fatality in friendship and love. In addition, the confluence on delineating obligation to the Self and to the country, and emphasizing self are revealed.

The fourth chapter elucidates the phenomenological presence and utilization of Hugolian symbols and devices in Rizal's novel, particularly song, allusions to mythology, baptisms of light, water and shadow, and humor. Leroux's definition of Hugolian symbols is here qualified and is found to be confluent with Rizal's rhetorical devices and imagery.

The fifth chapter expounds conclusively the sharp phenomenology of confluence between the two novels. Barrerè's evaluation of the *Notre Dame de Paris* as: a) a historical novel; b) a poetic novel; c) a novel of ideas; and, d) a dramatic novel are qualified in *Noli Me Tangere*. All four qualities evaluated by Barrerè are in Rizal's novel.

And lastly, the sixth chapter synthesizes the present study. Based on all the findings presented, I conclude that there is a sharp phenomenology of confluence between Victor Hugo's *Notre Dame de Paris* and Jose Rizal's *Noli Me Tangere*. For this reason, I recommend that further studies on the novel *Noli Me Tangere* not just focus on the Frenchman Alexander Dumas but also take into account the influence of his compatriot, Victor Hugo.

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CHAPTER I

INTRODUCTION

Rationale

Dr Jose Protacio Rizal y Mercado, subject of the epithets "revolutionary impetus of the Katipunan" (Bates 2001:2), "the personification of courage, intellect, patriotism and dignity" (Gutierrez 1997:7) and many others, has been referred to as the Philippines' most "controversial figure" (Gagelonia 1959). Filipinos, as well as international scholars and historians, have probed and sifted through archives with the aim of "attaining historical authenticity" and with the hope of revealing the mystery of the 'Pride of the Malay Race' and national hero of the Philippines (15). To this day, they continue to read and write books and theses about Rizal's life influences and works. The fact did not escape this thesis writer.

I learned of Rizal through experience. I learned of his name and of scattered information about how he lived, from the picture of his face on the cover of a match box, to the engraved figure on Philippine currency (Dolor 1997), pictures in postcards and stamps (Uy 1996), and statues of him erected in the Luneta, town plazas and in most schools. In grade school, I participated in a stage play depicting Basilio and Crispin pulling the rope from the belfry, my