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Doctoral dissertation's proposal

The prose of the Modern Greek Enlightenment and the style (language, rhetoric, narration): Iossipos Moissiodakas, Dimitrios Katartzis, Adamantios Korais.

Modern Greek Enlightenment, conventionally delimited in the late 18<sup>th</sup> century and early 19<sup>th</sup> century, or, more closely, in the fifty years of 1774-1821, a little later than the Western Enlightenment, whose beginning dates are back to the 17<sup>th</sup> century and the last ones before the French Revolution "expresses the attempt of the Greek intellect to coordinate with the West and the intellectual and scientific achievements of the French - particularly - 18<sup>th</sup> century, having as dominant target the transfer of new related ideas. Scholars, philosophers and scientists in the Western cultural scene promote knowledge, education and reflection, based on the principles of *Ratio* and the combination of the *pleasure* and the *beneficial*.

From the wide and heterogeneous chorus of scholars of Modern Greek Enlightenment, Iossipos Moissiodakas, Dimitrios Katartzis and Adamantios Korais constitute the author's triptych of writers, in which this thesis will focus on their works. These are three prominent personalities whose diverse prose work is built on the ideals of Enlightenment to spread knowledge and education in a language capable of expressing a wide range of communication requirements. They address in a variety of literary genres, such as letter, apology, essay, treatise, and translation, opening the perspective of a stylistically defined (from a linguistic, rhetorical and narrative point of view) process of modern Greek prose and of course a prospect of literary production in the 19<sup>th</sup> century, as at least the *Apology* of Moissiodakas and *Papatrechas* of Korais show.

The subject of the proposed dissertation is precisely the exploration of these writings by Moissiodakas, Katartzis and Korais, and more precisely the analysis and interpretation of their works which, on the one hand, significantly promote the stylistic processing of the prose in the Modern Greek 18<sup>th</sup> century and the first decades of the 19<sup>th</sup> century, and on the other hand they set remarkable literary events, with a special role in later Modern Greek literature.

We will therefore be particularly concerned with the peculiar *Apology* and all the prologues in the works of Moissiodakas - original and translated -, essays by Katartzis

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and finally from the highly quantifiable broad corpus of Korais we will stay in *Papatrechias* and in the five volumes of his *Correspondence*.

We consider that the proposed subject will cover a major issue of the Modern Greek Enlightenment period, which has not been dealt with so far in the field of modern greek philological research, suggesting that scholars such as Moissiodakas, Katartzis and Korais create a fundamental base concerning the artistic process of prose.

Our previous research work, in the context of master's dissertation (2017), in the *Apology* of Moissiodakas and the author's idiosyncratic autobiographical speech showed systematically and with enough exemplary reports drawn from the text, the author's attempt not to depart from the aesthetic dominance of the period, the drastic convergence of the *pleasure* and the *beneficial*. In this work we laid the foundations for a future-oriented bond, as we had announced in the master's Introduction. The stylistic stratification of the *Apology* in terms of both the wording and the direction of the target was processed by four interdependent criteria, the linguistic choices of the author, the rhetorical organization of the text, the narrative stratification (self-definition) and arguments.

In the context of an expanded research plan, as required by the writing of a doctoral dissertation, we will try to open up to three authors following the mapping of our master's thesis.

The study of the existing bibliography on the horizon we pose for Modern Greek Enlightenment is weak for Mossiodakas and refers mainly to the introductory comments of Alkis Angelou in the literary version of the *Apology* of Mossiodakas and in the monograph of Paschalis Kitromilidis where the personality of Mossiodakas is outlined and the work is commented on during his "frantic career", without, however, any more specific highlights that would enlighten the elements of the author's genuinely special style, for which he was wrongly accused, as he notes in his *Apology*.

Regarding Katartzis, K. Th. Dimaras, editor of his works, giving us the opportunity to identify an author's consciousness, which in a short period of time (1783-1791) unfolds his highly interesting creative action, using the speech in a way that

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drastically highlights the communication targeting taking a stand on the language issue and how ideas should be formulated.

With regard to Korais, "clarity" and "elegance" through the "sense of measure, balance, far from extremes" governs his speech, the immediacy of which is revealed through the personal-confessional tone that is found in both the extensive *Correspondence*, as Dimaras notes, "everything that [Korais writes] springs out of life and seeks to live with direct contact with her" as well as in the extensive prefaces that accompany the first four rhapsodies of the Homer's *Iliad*, which edited in 1811, 1817, 1818 and 1820, co-exist in the title of *Papatrechas*.

However, studies on the work of the three selected authors do not constitute specialized projects on style issues, which this dissertation aims to highlight. At this point, let us mention the two different doctoral theses of different targeting, Miltos Pechlivanos (1999) and Ioanna Stamataki (2012), which raise issues of interest to our approach.

Pechlivanos posits philosophically the issue of "present self-consciousness" through the composition of the subject as it emerges from the reading of the texts focusing on "the dramaticness of the boldness of Iossipos and the correction of Korais in the context of freedom and universality of the cosmopolitan bourgeois", opening the prospect for a stylistic study in the future.

Stamataki examines from all the texts that concern us, the *Apology* of Moissiodakas, an essay from works of Katartzis and *Papatrechas* of Korais, having an allegorical targeting and noting that "the interweaving and the combination of types of speech of different contemplation as to the textual and their communicative texture, drawn from the wide range of possibilities of the prose, results in the transposition of the species, where these types of speech were initially recorded, in the rupture of the genres' thresholds and in the subsequent formation hybrid structures".

Finally, our approach / method is text-oriented, focused on stylistic elements and especially directed towards the processed use of prose, through a linguistic, rhetorical and narrative point of view, highlighting the textual as well as communicative dimensions of the texts under examination.