



## STYLISTIC INDIVIDUALIZATION OF CHARACTER SPEECH IN NATHAN DER WEISE

Sermanova Sarbinaz Aytiniyazovna

Master's Student at Uzbekistan State World Languages University,  
Uzbekistan

### ABSTRACT

This thesis examines the stylistic individualization of character speech in Gotthold Ephraim Lessing's *Nathan der Weise*. In dramatic discourse, character speech performs not only a communicative function but also an important stylistic and artistic role, since it reveals worldview, social position, emotional condition, and ideological orientation. In Lessing's drama, the differentiation of speech becomes one of the main means of creating character individuality and expressing the philosophical depth of the work. The study analyzes the lexical, syntactic, pragmatic, and expressive features of the speech of the principal characters and shows how these features contribute to the formation of distinct speech portraits. The findings demonstrate that Nathan's language is marked by rationality and moral balance, Saladin's speech by authority and dialogic dynamism, Recha's discourse by emotional intensity, and the Templar's speech by inner tension and abruptness. The thesis concludes that stylistic individualization in *Nathan der Weise* functions as a central artistic device through which Lessing constructs polyphonic dramatic interaction and deepens the ideological structure of the text.

**KEYWORDS:** Stylistic individualization, character speech, dramatic discourse, *Nathan der Weise*, lexical features, syntactic structure, speech portrait, dialogue, pragmatics, Lessing.

### INTRODUCTION

In literary and linguistic studies, the problem of character speech occupies an important place because language in a literary text is never neutral. It serves as one of the principal means through which the author shapes characters, organizes relationships between them, and reveals the ideological and emotional tensions of the work. In drama this role becomes even more significant, since the character is disclosed primarily through speech. The dramatic text lacks extended narrative commentary, and therefore the individuality of each figure is largely constructed through verbal interaction. This makes the stylistic analysis of character speech particularly relevant for understanding the poetics of a dramatic work.

Gotthold Ephraim Lessing's *Nathan der Weise* is especially productive for such an analysis. As a drama of the Enlightenment, it is built on dialogue, conflict of viewpoints, ethical reflection, and the coexistence of distinct worldviews. The major characters are not only participants in the plot but also carriers of ideological and moral positions, and these positions are expressed through stylistically differentiated speech. Thus, the individualization of speech in the drama is not merely a technical feature of characterization but a key element of the artistic structure. The purpose of this thesis is to analyze the stylistic individualization of character speech in

Nathan der Weise and to show how lexical, syntactic, and expressive means contribute to the formation of distinct speech identities.

The study is based on textual, stylistic, and interpretive analysis. The methodological framework combines literary stylistics and discourse analysis. Stylistic analysis makes it possible to identify the lexical choices, syntactic organization, and expressive devices that distinguish one character's speech from another. Discourse analysis allows these speech features to be examined in relation to communicative intention, social position, and dialogic interaction. The interpretive approach helps connect linguistic observations with the broader philosophical and artistic structure of the drama.

In this thesis, stylistic individualization is understood as the process by which character speech acquires recognizable uniqueness through systematic linguistic features. These features include the level of emotionality, the degree of logical coherence, sentence length, rhetorical form, and the use of evaluative or reflective language. The analysis focuses on the speech of the principal characters, especially Nathan, Saladin, Recha, and the Templar.

The analysis shows that Lessing constructs character individuality in *Nathan der Weise* largely through differentiated speech behavior. Nathan's speech is the clearest example of stylistic individuality. His discourse is marked by composure, logical progression, and moral restraint. He often speaks in balanced syntactic constructions that reflect thoughtfulness and self-control. His lexical choices tend toward generalizing and reflective expressions, which supports his image as a wise and ethically mature figure. Nathan rarely speaks impulsively. Instead, his utterances often unfold in a rational sequence, guiding the interlocutor toward understanding rather than confrontation. This creates a speech portrait based on intellectual authority and inner harmony.

Saladin's speech is stylistically different. Although it also contains reasoned thought, it is more dynamic and situationally flexible. His language reflects his role as ruler and strategist. He often initiates dialogue through questioning, testing, and direct engagement. This interrogative character of his speech gives it movement and dramatic energy. At the same time, Saladin's discourse carries a sense of power and immediacy. Compared with Nathan's reflective calmness, Saladin's speech is more openly dialogic and shaped by active interpersonal positioning. Through this stylistic pattern, Lessing presents him as a figure of political authority who nevertheless remains capable of moral openness.

Recha's speech is distinguished by emotional intensity and expressive immediacy. Her utterances often reveal strong inner feeling, spiritual sensitivity, and idealizing perception. Syntactically, her speech tends to be more impulsive and less measured than Nathan's. It is marked by exclamatory forms, heightened emotional coloring, and a more subjective tone. This individualization is artistically significant because it reflects her youth, emotional openness, and existential vulnerability. Recha's speech contributes to the lyrical dimension of the drama and creates contrast with the more rationalized discourse of other characters.

The Templar's speech reveals another stylistic type. His discourse is marked by tension, abruptness, and emotional conflict. He often appears internally divided, and this is reflected in the instability of his speech. Compared with Nathan's composure and Saladin's controlled directness, the Templar's language can be sharper, more fragmented, and more reactive. Such stylistic features reveal the struggle between prejudice, passion, honor, and developing self-

awareness. Through this speech pattern, Lessing constructs a figure whose individuality lies in contradiction and transformation.

The findings also indicate that character individualization is achieved not only through isolated expressions but through consistent speech organization. Nathan tends toward moderation and ethical reflection, Saladin toward dialogic testing and authority, Recha toward emotional expressiveness, and the Templar toward abrupt and conflicted utterance. These differences create a polyphonic dramatic space in which characters are recognizable not only by what they say but by how they say it. Thus, speech becomes one of the main means of characterization.

The discussion confirms that stylistic individualization in *Nathan der Weise* is deeply connected with the ideological and philosophical nature of the drama. Lessing does not create mechanically separated voices; rather, he differentiates them in a way that supports the dialogic structure of the text. Each major character speaks from within a distinct worldview, and stylistic form becomes the verbal expression of this worldview. In this sense, speech individualization serves not only characterization but also the artistic realization of Enlightenment dialogue.

This is especially important in a drama centered on tolerance, understanding, and ethical reasoning. The difference between voices is necessary because the central meaning of the work emerges from the encounter of those voices. Nathan's rational calmness would lose much of its force without the emotional openness of Recha, the dynamic testing of Saladin, or the inner conflict of the Templar. The stylistic contrast among characters therefore strengthens both dramatic tension and philosophical depth.

At the same time, the analysis suggests that Lessing's dramatic mastery lies in combining individuality with coherence. The characters are stylistically differentiated, yet all remain part of a unified artistic whole. This balance between distinction and integration is one of the reasons why *Nathan der Weise* remains a significant object of linguistic and literary study.

In conclusion, the stylistic individualization of character speech in *Nathan der Weise* constitutes one of the central artistic mechanisms of the drama. Lessing creates distinct speech portraits through lexical choice, syntactic organization, emotional tone, and communicative behavior. Nathan's discourse is characterized by wisdom and rational balance, Saladin's by authority and dialogic dynamism, Recha's by emotional expressiveness, and the Templar's by tension and inner conflict.

The study makes it possible to conclude that character speech in the drama is not merely a vehicle of dialogue but a fundamental means of characterization and ideological expression. Through stylistic individualization, Lessing constructs a complex dramatic world in which the plurality of voices reflects the plurality of human consciousness. This gives the drama both artistic vividness and philosophical depth.

## References

1. Lessing, G. E. *Nathan der Weise*. Stuttgart: Reclam, 2013.
2. Lessing, G. E. *Hamburgische Dramaturgie*. Stuttgart: Reclam, 1981.
3. Abrams, M. H., Harpham, G. G. *A Glossary of Literary Terms*. Boston: Cengage Learning, 2015.
4. Leech, G., Short, M. *Style in Fiction*. 2nd ed. London: Pearson Education, 2007.
5. Rimmon-Kenan, S. *Narrative Fiction: Contemporary Poetics*. London: Routledge, 2002.



6. Toolan, M. *Language in Literature: An Introduction to Stylistics*. London: Hodder Arnold, 1998.
7. Бахтин, М. М. *Проблемы поэтики Достоевского*. М.: Советская Россия, 1979.
8. Гальперин, И. Р. *Текст как объект лингвистического исследования*. М.: Наука, 1981.
9. Кухаренко, В. А. *Интерпретация текста*. М.: Просвещение, 1988.
10. Солганик, Г. Я. *Стилистика текста*. М.: Флинта; Наука, 2007.

