

The Style of Caricatural Simplification in the Literary Works of Arthur Schnitzler and its Meaning

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Some of Arthur Schnitzler's experimental works in the early 1900s are characterized by their simplified style. His socio-critical works function as social caricatures with their use of simple structure, while lacking any distinct storylines. In his prose fiction *Leutnant Gustl* which fully employs the interior monologue, all the elements of consciousness are mutually parallel without any causal relationship. The structure of a circle dance by lovers in his dialogue drama *Reigen* rejects linear plot development. The refrain motif of continuous exchange of partners used in the "fate story" *Das Schicksal des Freiherrn von Leisenbohg* makes it possible to present a caricaturized image of fate and reality. Schnitzler's demand for a more effective style for depicting the uncertainty of reality than traditional tragedy is reflected in his avant-garde technique.