

## **„Borderline literarische Interaktion am Beispiel von Ernst Jüngers Kriegsschriften“**

### **Harald Weilnböck**

The two volume manuscript demonstrates how Jünger's semi-fictional reports about his World War I experiences contain narrative structures which in effect reaffirm interactional patterns of violence and psycho-trauma and which thus counteract any more therapeutic socio-cultural processes of working-through historic events of massive violence and destruction in a co-narrative fashion. A precise reconstruction of this mode of literary/ mediated interaction is given as well as an explication of the detrimental effects it has both on individuals' coping and on the societal handling of such occurrences.

The concept of "borderline literary interaction" serves as the theoretical basis of this reconstruction. It enables a more detailed understanding about how Jünger's texts may potentially instigate a type of (mediated) relationship with their readers which resembles the interactional patterns of persons whose behavioral structure is defined as borderline and dissociative by way of diagnostic tools. These patterns, as a matter of course, lend themselves to buttress dynamics of interaction which are traumatizing and violent in manifest or structural ways and, for this reason are conceived of as perpetrator-identified and traumatizing modes of (co-)narration.

The concept of "borderline literary interaction" intends to provide the theoretical grounds on which qualitatively different modes of literary and media interaction may be distinguished. The concept rests on an (inter-) action theoretical basis and draws upon scientific resources from recent psychological/ psychodynamic and social studies, in particular qualitative psychotherapy and biography research, and makes these resources operational for literary studies' text analysis.

Hence, one main objective of the book is to develop methodologically solid criteria for reconstructing those socio-cultural phenomena which are normally referred to in insufficient conceptual dichotomies, such as "trivial and/or pop culture" versus "high culture", or "valuable canonical art" versus "societally and politicaly questionable products" or else more recently: postmodern works in an "enthusiastic" versus "apocalyptic understanding".

Methodologically, this innovative and interdisciplinary approach intends to avoid what is sometimes perceived as the 'haziness of hermeneutical text exegesis', which in the case of Jünger wasn't able to decide – over decades of at times fierce debating – whether his texts should be considered (i) scandalous in ideological respects, (ii) and/or cathartic/ therapeutic regarding experiences and affects of violence, (iii) and/or as aesthetic avant-garde or as postmodern avant la lettre.

The overarching objective of the research program which underlies Jünger-analysis forms an element of is: to advance our knowledge about basic questions of how events/ experiences of violence, psycho-trauma and (self-) destructiveness may be worked through and neutralized by means of socio-cultural interaction, in other words: how peoples' communication on the level of aesthetic and media narratives may contribute to the processes of working-through and what tools of teaching literature and media may best lend themselves to pedagogically support them.