Introduction. Text and Image-object as Counterparts in Resonant Relationships

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1. The Starting Point

The starting point for the considerations in this volume was the interdisciplinary work in the International Graduate School "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices". This joint doctoral programme of the Universities of Erfurt and Graz[1] aims at the cooperation of ancient and biblical studies with sociological research. The subject matter is the relationships of the individual to the social, material, but also transcendental world, which are established and reflected upon in various social and, above all, religious practices. The central question is under what conditions and with what consequences human beings might have resonant experiences, i.e. might connect to the world, to their social and physical environment in a dialogical-responsive way. The basis here is Hartmut Rosa's approach of resonance – a sociology of world relations.[2] According to Rosa, dialogical-responsive relationships are the only form of successful world relationships for human beings.

In his contribution on the effect of art from a sociological perspective, Rosa himself will also summarise his approach.[3] For readers who are not familiar with the theory, however, a brief simplified introduction is given here. There are four basic components of any experience of resonance: affection, self-efficacy, transformation, and uncontrollability. According to Rosa, the first element, affection ("Affizierung") refers to the experience of feeling touched or moved or called by something 'out there'. Resonance

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2 Rosa (2016), engl. (2019a).

3 See Rosa, in this volume, 31-43.

is therefore not evoked by ourselves, but something pushes towards us and grips us internally. Self-efficacy or responsive emotion ("Selbstwirksamkeit") means the opposite movement, the emotion that reacts to the affection, i.e. it is a reciprocal event: The subject reacts to the affection and moves towards this other 'out there'. The result of this interplay is a transformation or appropriation ("Transformation/Anverwandlung") of the subject *and* the object. In experiences of resonance, we do not stay the same. Finally, it is important to note that these effects and reactions cannot be enforced or repeated at will. Rosa therefore speaks of uncontrollability ("Unverfügbarkeit").[4] Resonant experiences cannot be forced, nor can it be predicted, if a transformation occurs, what kind of transformation it will be.

In addition to these four basic components, which relate to the inner experience and the transformative power of resonance, Rosa speaks of four axes that can be used to characterise the self-world relationships of the subject: 1) Social resonance or a horizontal dimension as resonance between human subjects, 2) material resonance or a diagonal dimension as resonance between subjects and natural things, materialities or artefacts, 3) vertical resonance or an existential dimension between subjects and an ultimate reality or encompassing totality conceived of in terms of nature, life, the world, the universe, God, etc., and finally 4) a self-axis of resonance between the body, soul, psyche, memory, and biography of a human subject.

This approach was not only intended as a heuristic model but also as a normative concept. As a positive equivalent to alienation in (late) modern societies it describes social phenomena while at the same time calling for social change. As resonance theory is interested only in the quality of phenomenological experiences of humans, its only undoubtful source of data can be human experience. We can know when we experience resonance ourselves, hardly whether others do. Still, we can infer from direct statements or other media whether experiences of resonance would likely be connected with certain contexts, or texts, music, and image-objects. However, especially in the research areas of the IGS that deal with literature, images, objects, or music, often of past societies, the researchers

4 This is sometimes also translated with 'unavailability'.

face two methodological problems: 1) no individuals could be questioned about the quality of their experience, 2) how then can we know about what affection, emotion and transformation people might have had, when reading, listening to music, using objects, or looking at images.

In brief, especially in the research areas of the IGS that deal with literature, archaeology, art or music – particularly in antiquity, where no individuals could be questioned about their experience – the question repeatedly arose as to whether and if so, how the interaction between subject and art could be methodically grasped. The present volume serves this purpose.

2. The Concept of this Volume

Texts, music, and images can evoke reactions in people that place them in a special, resonant relationship with their environment, fellow human beings, objects, or practices. In resonance theory, art and its enjoyment are considered particularly powerful possibilities for resonant experiences. But what is the relationship between textual genre, literary language, style of music, sound, musical scores, paintings, iconographies, painting styles, vessels or sculptures and human beings? How do they cause or prevent resonance? Through what affordances, offers and strategies do they relate to humans? In the performing arts, in speech acts or rituals, performance plays a central role. Performances do always imply an act of reception, being able to produce a response in the reader, beholder, listener. This is also true for musical works or (non-embodied) literature, but even for non-performing, so-called fine arts ("Bildende Kunst"), i.e. images, sculptures, objects. They all have a special performativity due to the act of perception and appropriation. The methodological problem lies in how and through what means and strategies these works of art repeatedly make it possible to combine new interpretations, readings, and stagings with the possibilities of resonant experiences.

These questions touch on the relationship between artefact or product of a creative process (text, object, score, film, ritual prescription, etc.), which exists in a rather fixed form, and its reception, interpretation, and repetition (and the reception of these interpretations and repetitions etc.). The effect on and experience of the receiving, producing, interpreting

subject are multiple, unpredictable, and transformative, and always remain a subjective experience (practitioner response, reader response). Aspects of performativity of any kind of (artistic) expressions and their relation to the subject form the background of understanding, whereby a connection to 'resonance' as a relational concept is possible.

The contributions to this volume aim to find methodological keys that enable us to derive an empirically grounded applicability of a social theory which refers directly to the individual perception of an iconography and its carrier, of leafing through a new edition of poems, of praying in a richly decorated church or of a memorable experience at an open-air concert, i.e. to the cores of our various disciplines (e.g. literary studies, archaeology, musicology, religious studies).

The concepts of resonance, but more precisely the memory of resonant experiences (second- [or third-, fourth-…] order resonance), repetition, imagination, association, and contextualization will be applied to investigate the reception and interpretation of what we today call art.[5] Through repetition (which can be understood as an almost endless sequence of reception events), ever new aspects of the 'offers' present or laid out in the artefacts can be brought to bear; citations in word, sound, or image as set pieces and (re)references to what is known, experienced, even effective, are another strategy that is applied to create something new – from rituals and imagery to literary texts.

3. Why Combine Resonance and Performativity?

3.1. Preliminary Remarks

Texts, music, and image-objects as counterparts in resonant relationships is a topic that has been present in the discussions of the IGS since its start in 2017, but a focussed examination on the interaction has not yet been undertaken. In this volume we want to examine this interaction looking at texts, music and image-objects from various genres and periods and try

5 In the following, art is always understood to mean this.

to find methods to explain the "resonant effects" ("Resonanzwirkung") of these counterparts.

In the following part of the introduction, I ask how combinations of various methods from literary studies and above all performativity can be used to explain the resonant effects ("Resonanzwirkung")[6] of texts. As my research area is ancient literature, I will focus on texts and literature, but methods and results can be transferred to other fields of art accordingly as the contributions to the volume show.

3.2. Resonance and Literature

In the detailed chapter "The Power of Art"[7] of Rosa's 2016 book, he outlines the role that art plays in modernity's desire for resonance. I would like to highlight two aspects here that are also important in the field of (ancient) literature. The first is the claim of "creativity and originality".[8] The idea that on the productive side, in addition to technique, a source of inspiration is needed (muse, spirit, genius, God)[9] that is "uncontrollable" ("unverfügbar"), that artistic creation is a struggle and thus a "process or act of resonance" ("Resonanzgeschehen"), is reflected in ancient literature. The second aspect concerns the receptive act of enjoying art as an act of (potential) resonance, whose characteristic remains the "uncontrollability" ("Unverfügbarkeit"). According to Rosa, "what is specific to art is that,

6 Rosa (2016), 487, engl. (2019a), 288.

7 Rosa (2016), 472-500: "Die Kraft der Kunst", engl. (2019a), 280-296.

8 Rosa (2016), 473-474, engl. (2019a), 280-281, refers here to the claim to creativity and originality and the aesthetic ability to resonate as a collectively binding demand. – Unlike in modernity, I like to add, in antiquity "capacity for aesthetic resonance has" *not* "taken the place of capacity for religious resonance as a collectively binding social demand"; but in antiquity it is also required, "first, that a subject area or segment of world be conceived as capable of speaking with its own voice and functioning as a source of strong evaluations and second, that it be institutionalized and made experienceable through corresponding cultural practices".

9 The extent to which, even in antiquity, these are merely ciphers for a pre- or extra-subjective power of man himself (cf. Menke [2013], 13; Rosa [2016], 477) cannot be discussed here; cf. on this, for example, the discussion of *ingenium*, *sapere*, *ars*, *mores* etc. in Horace's *ars poetica*.

beyond the experience of pure resonance, it is also capable of recreating, giving expression to, and thus making palpable the whole spectrum of historically and culturally possible relationships to the world. […] 'Aesthetic resonance' is thus an experimental field for adaptively transforming different models of relating to the world."[10]

Here we already have to be careful and make a clear distinction between what is being analysed: Either the question is how the experience of resonance in art is *represented* in art, i.e. what happens to characters in a novel, for example, that takes hold of them and transforms them, allowing them to experience their self-world relationships anew. This 'recreation' of possible world relations in (ancient) texts is a natural object of research for us, as is the approach to the specific historical moment with the methods from cultural studies.

Or the question is how, why and when, etc. art *triggers* a resonance experience in the recipient. It is without question that the representations of resonant experiences mentioned above, i.e. the resonance experiences of the protagonists in a novel/figures in a painting etc., can often be triggers for resonance experiences of the recipients. Also, and especially in these cases it is important to separate the representations and their effects on the recipients, since this is not an automatism, nor are the resonance experiences of the recipients limited to such cases. But since the uncontrollability of resonance also concerns the receptive side, it seemed to remain open in Rosa's 2016 book how exactly resonance in the receptive process is made possible. It is conspicuous that in most of the poems or song texts cited by Rosa as examples an 'I' speaks, that all the quoted texts themselves are *about* the longing for resonant world relations and the dealing with often extreme experiences of alienation, which according to Rosa are the main driving force for production as well as reception. But what about other texts (or works of art)?

On the effect of Schubert's *Winterreise*, Pink Floyd's rock opera *The Wall* or Edvard Munch's *The Scream*, Rosa said 2016: "[t]o listen to Schubert's *Winterreise* or Pink Floyd's *The Wall* (or to immerse oneself in Edvard Munch's *The Scream*) in a mode of dispositional resonance [i.e. a disposi-

10 Rosa (2016), 483, engl. (2019a), 285-286.

tion that makes the recipient particularly open to a resonance experience; U.G.] is therefore to experience two modes of relating to the world at once. One is touched, gripped, moved precisely by the forms of existential alienation that are aesthetically generated and negotiated here. One thus experiences both resonance *and* alienation, not blended into some hybrid form, but in a relation of mutual escalation. The deeper, more 'authentic', more believable, and more compelling is the alienation here depicted – or, better yet, modelled – the greater is the resonant effect."[11]

Here it seems to be initially about the first aspect mentioned above: namely the depiction of an existential experience (of a character); Rosa obviously assumes that this can then trigger a corresponding (existential) reaction in the recipient. At the same time, however, aestheticisation is also brought into play, which actually happens on a different level. Because as a literary scholar I ask what exactly touches which recipient, what kind of aesthetic production must be present, how is something presented "deeper" and above all "more irresistible" ("unwiderstehlicher")? Does a pop song have "resonant effects" ("Resonanzwirkung"), if it is "filled with romantic lyrical images and trembling minor chords"?[12] Can "(m)usical and textual elements [...] produce resonant effects" by interacting "with and against each other in various contrasting ways".[13] Why does the opening line in Leonard Cohen's *Hallelujah* "I heard there was a secret chord" "arouse the desire for mysterious deep resonance", why does "the disclaimer only serve to intensify the resonating listener's longing"?[14] Finally, if "[t]he resonant effect here is of course strengthened by the proposition of horizontal, narrative resonance", one could ask how the "empathic identification"[15] with the artist/interpreter/lyrical 'I' is or should be generated in the concrete individual case.

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11 Rosa (2016), 486, engl. (2019a), 287. Similarly, (2016), 490, (2019a), 290, to Rolf Dieter Brinkmann's *Einer jener klassischen*: "Once more, there is a doubling of the structure of aesthetic experience, as ideally what the reader experiences in his or her reception of the poem is also the theme of the work itself".

12 Rosa (2016), 486, engl. (2019a), 287, zu Belinda Carlisle's *La Luna*.

13 Rosa (2016), 487, engl. (2019a), 288.

14 Rosa (2016), 487, engl. (2019a), 288.

15 Rosa (2016), 488, engl. (2019a), 289.

Rosa's examples impressively demonstrate that art can have a resonant effect and that it is worthwhile to examine those effects. Aspects are addressed here that have been left out by previous approaches in literary studies. In his book, however, Rosa does not provide detailed analyses of how and why this happens and how it can be methodically grasped. As a scholar of literature, I would be tempted to scrutinise one of the myriad cases, where all of the outer markers that Rosa identifies in his illustrious examples are also given, but where experiences of resonance do not follow – and not because of the lack of dispositional resonance in individual recipients, but because of some inherent lack in the texts – and what would this inherent lack be? Are they badly written? Then, what does this actually mean? And what is it about Cohen's *Hallelujah* from a truly artistic point of view that makes it a powerful focus for resonance experiences, where other songs on the same topic with similarly promising key changes fall short? In his contribution to this volume, Rosa provides suggestions as to how this could be explained from a sociological perspective. Here, however, as already mentioned, we will look at approaches from literary studies.

3.3. Possible Answers from Literary Studies: Reception/Emotion/Empathy/ Narratology and the World as a "Resonance Point" ("Resonanzpunkt")

I picked out a few approaches from literary studies, which seemed helpful and which can continue at the points that remain open with Rosa. I would like to bring these together with Rosa's four aspects of the world as a "resonance point" ("Resonanzpunkt"): "receptive affection" ("Affizierung"), "responsive emotion" ("Selbstwirksamkeit"), "appropriation (transformation)" ("Anverwandlung [Transformation]"), "uncontrollability" ("Unverfügbarkeit").[16]

Similar questions regarding reception are often dealt with in cultural and literary studies in general. It is indispensable to be clear about the role of the reader, whichever reader model one wishes to subscribe to.[17] Even

16 See above; Rosa (2019b), 37-47; Rosa, in this volume, 29-41.
17 For an overview, see Willand (2014).

if the approaches of empirical reception research, i.e. the study of a real reader or probabilistic reader, are not very applicable in studies on ancient texts, the results should not be disregarded if general conclusions can be drawn from them. Subjectivist reader models, on the other hand, which see the readers themselves as the centre of meaning generation (e.g. Roland Barthes, Jacques Derrida[18]), are of little help in our context.

The emphasis on the reader's role in reception aesthetics or reader response theory is fundamental.[19] The reconstruction of an "Erwartungshorizont" (horizon of expectation) of the historical reader in the sense Hans Robert Jauß proposed is in some ways taken for granted today.[20]

To the determination of "the whole spectrum of historically and culturally possible relationships to the world"[21] we can add the possibilities of contextualising a specific text in contemporary discourses following the methods of new historicism[22] or a wide reading from cultural studies[23].

Interactionist reader models, such as Iser's implicit reader, i.e. the reader inscribed in the text, offer (despite all objections) the possibility of tracing reader response in texts.[24] With the help of narratological approaches, the

18 For an introduction, see Schmitz (2007), 124-127.

19 For an introduction to the theories of e.g. Wolfgang Iser, Hans Robert Jauß, Stanley Fish or Michael Riffaterre, see Schmitz (2007), 87-97; for further approaches to reception research, see e.g. Gerhard (1996).

20 Admittedly, this does not refer to individual reading products; it is more about the literary-historical dimension of impact. – From the aspect of performativity, it should be noted here how the determination of the cultural environment similarly makes structural performativity comprehensible; on "structural performativity", see below.

21 Rosa (2016), 483, engl. (2019a), 285.

22 For an introduction to the theories of e.g. Michel Foucault and above all Stephen Greenblatt, see Schmitz (2007), 159-175.

23 For an introduction to the theories of e.g. Moritz Baßler, see Hallet (2010).

24 The implicit reader is not to be confused with the intended reader, who may exist in the text – for example as an addressee – but also has an existence outside the text; for reader models, see Willand (2014). Similar is the model reader in Eco (1987), 67: "der in der Lage ist, an der Aktualisierung des Textes so mitzuwirken, wie es sich der Autor gedacht hat, und sich in seiner Interpretation fortzubewegen, wie jener seine Züge bei der Hervorbringung des Werkes gesetzt hat" – who is able to participate in the actualisation of the text as the author conceived it, and to move forward in its interpretation as the latter set its moves in bringing the work forth (Engl. transl. U.G.). See also the model reader in Jannidis (2004), 31, as an "anthropomorphes

reading process can also be analysed in a close reading. Here, particular reference should be made to focalisation[25] and the way the readers are guided. These aspects correspond in some way to Rosa's "receptive affection" ("Affizierung"), the invocation by the counterpart.

Only a short reference can be made to the research on narrative empathy.[26] There, the question is asked about the emotional effect of literature on the basis of concrete reception processes, both in terms of production and reception aesthetics, i.e. about the experience of the author and that of the reader (which do not have to correspond directly), but also about the narrative poetics of the texts, if formal strategies invite empathy. Empirical studies can link narrative techniques with empathic effects. Some of the aspects of narrative empathy could perhaps be used to detect affection ("Affizierung") of Rosa's resonance theory.[27]

Konstrukt […], das gekennzeichnet ist durch die Kenntnis aller einschlägigen Codes und auch über alle notwendigen Kompetenzen verfügt, um die vom Text erforderten Operationen erfolgreich durchzuführen" – anthropomorphic construct […] characterised by knowledge of all the relevant codes and also possessing all the necessary competences to successfully perform the operations required by the text (Engl. transl. U.G.).

25 For an introduction to Gérard Genette's theory on focalisation, cf. Schmitz (2007), 55-60. In zero focalisation, the narrator is omniscient. Internal focalisation takes the perspective of one of the narrative's characters. The reader knows only what this character knows and sees; all other things are e.g. told by other characters. In external focalisation we see all characters from an external perspective; we do not know what they think etc. For the concept of the *embedded focaliser*, where also in a text of zero focalisation other vistas can be provided as characters can take over the focalisation for a certain time, see e.g. de Jong (2004); for an introduction, see Schmitz (2007), 60-62.

26 See Keen (2006); (2013). On an overview of research on the emotional effects in the reading process, see Miall (2007).

27 The examples listed in Keen (2013), 11, however, give a somewhat arbitrary impression: "Specific narrative techniques of fiction and film narrative have been associated with empathetic effects […]. These techniques include manipulations of narrative situation to channel perspective or person of the narration and representation of fictional characters' consciousness […], point of view […], and paratexts of fictionality […]. Other elements thought to be involved in readers' empathy include vivid use of settings and traversing of boundaries […], metalepsis, serial repetition of narratives set in a stable storyworld […], lengthiness […], encouraging immersion or transportation of readers […], generic conventions […], metanarrative interjections […], and

In addition, a look at the research on emotion in literary studies seems fruitful;[28] especially because Rosa ascribes a significant role to the "responsive emotion" ("Selbstwirksamkeit"). Even ancient rhetoric and poetics discuss textual strategies that evoke certain affects in the reader. Hillebrandt, referring back to Iser's reception aesthetics or reader response theory, speaks of the potential effect of text structures "that appear suitable for evoking certain emotional effects in the recipient".[29] To this end, she develops a general conceptual and analytical framework for describing emotion-directing strategies in narrative texts, which cannot be presented here in detail. Let us just refer to some of the aspects,[30] e.g. that the text-reader interaction can lead to empathy with or sympathy for the narrator or a character. We remember that empathy also plays an important role in Rosa's theory.[31] According to Hillebrandt, reception is controlled by text structures which can be based on textual representations of emotions and values that can be explicitly or implicitly related to characters in the text. Furthermore, Hillebrandt mentions emotions that are controlled by the way in which the information is provided in the text (tension, curiosity,

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devices such as foregrounding [...], disorder, or defamiliarization that slow reading pace [...]. Most of the existing empirical research on empathetic effects in narration concerns film [...] although a number of researchers are investigating potentially empathy-inducing techniques using short fiction. Novels and stage drama are least studied empirically (though often theorised about), their length and performance conditions being, respectively, at odds with the current modes of empirical verification."

28 Scholarship has been dealing with the issue in an increasingly differentiated way since the 1990s; for an introduction, see Hillebrandt (2011), 9–24; Anz (2006); (2008); Winko (2019). But here, too, a similar phenomenon can be observed. Concepts of emotion are discussed and located in cultural-historical discourses; literary representations of emotion are analysed in every respect; but the focus is less on "die Erforschung der verschiedenen Strategien der textuellen Gestaltung von Emotionen und deren Vermittlung auf den Leser" – research into the various strategies of textual shaping of emotions and their communication to the reader – Huber (2004), 346 (Engl. transl. U.G.).

29 Hillebrandt (2011), 51: "die dazu geeignet erscheinen, bestimmte emotionale Wirkungen beim Rezipienten hervorzurufen" (Engl. transl. U.G.).

30 See Hillebrandt (2007), 27-28 & 136-137.

31 See Rosa (2016), 266-267, engl. (2019a), 156-157.

hope, fear, surprise, disorientation of the reader), strategies we will also find in approaches of performativity (see below).

3.4. Structural and Functional Performativity and Resonance

In my opinion, the approaches of literary studies presented so far can supply us with 'tools' which uncover strategies to offer resonance in texts. However, it seems that there is still a certain gap, how we can find methods to explain the aspects of affection and, above all, transformation of Rosa's theory in the field of art reception. This gap might be bridged in a combination of the theories of resonance and performativity.

The term performativity itself encompasses a broad spectrum of approaches.[32] In addition, the theory makes use of terms, which are different in German and English. I follow the German usage, according to which the English 'performance' usually stands for the aspect of staging, enactment, execution, especially of the theatrical model. 'Performanz' stands for the aspect of generative grammar, and 'performativity', as in English, stands for the linguistic-philosophical speech act theory, but also more generally aims at the quality and potential of performative acts in linguistic, physical or theatrical origins. It is the latter which we will be dealing with in the following.

When I speak of performativity, I mean a specific form of performativity, namely *only that which can be established in literature as an act or in reading as an act*. While this has led to new approaches in studies on German literature for the last 25 years, especially in the environment of the Berlin SFB "Kulturen des Performativen", it is still common in Classical Philology if someone speaks of performativity to think of the interdependence between text and a situation-related performance, such as in Plautus' comedies or early Greek lyric poetry, i.e. of texts that were designed for embodiment and had only become reading texts through transmission.

Here, however, we will ask what kind of performativity is inherent in non-embodied texts, i.e. in texts that are usually read privately by individu-

32 The following brief overview is mainly based on Fischer-Lichte (2013), esp. 135-145, and Velten (2009).

als, namely texts from the field of literature. It is obvious that a performative character can be attributed to reading texts from religion (prayers), law (legal paragraphs) or politics (speeches); texts such as "I hereby invite you to …" are read by the addressee as if a speech act was performed with them.

Approaches of reception aesthetics or reader response theory, as that of Wolfgang Iser, had already shifted the question from the production of a text to its reception by the reader asking about the act of reading.[33] With a focus on performativity, however, reading is understood as an act of perception, i.e. an embodied action that is connected with cognitive, imaginative, memorial and emotional activities. Reading longer literary texts also requires a longer period of time, so that we are also dealing with the phenomenon of immersion of the reader which is not possible with only short texts.[34] Through this immersion into another world, which opens up new possibilities for imagination, reflection, emotion, etc., the reader finds himself in a liminal situation;[35] the act of reading thus unfolds a power of very different transformational possibilities – so with this aspect of performativity we find a way to explain how the transformation Rosa describes as one of the core elements of resonance[36] can be evoked by a text.

A distinction has been made between 'functional' and 'structural' performativity[37] which allows us to even better contribute empirically to how resonant experiences can come into existence through texts. The term 'functional performativity' is used to examine the dynamics and effects that a text can have on the reader in the act of reading it as well as the social circulation of texts that incorporate the products of written culture into performative cultural practices, i.e. functional performativity is about the question of *what* a text triggers.

'Structural performativity' asks *how* the text does transmit (or does not transmit) what it talks about; here we are on the level of the narration, the

33 See above, 17.
34 See Wolf/Bernhart/Mahler (2013).
35 Cf. e.g. Fischer-Lichte (2013), 143.
36 See above 9-11; Rosa, in this volume, 36-37.
37 This helpful distinction was introduced in the above-mentioned Berlin SFB "Kulturen des Performativen"; see e.g. Velten (2005), 552; Fischer-Lichte (2013), 139.

level of mediation between text and reader. Firstly, this regards the offers of identification, then it regards strategies of narration that serve the *staging* of presence, orality and corporeality, i.e. rhetorical operations which simulate this *setting on stage* in the literary text, like exclamations, enactment of physical liveliness and emotionality, above all such passages, e.g. situations of orality in which the narrator addresses the reader directly and thus prompts certain reactions, or self-referential reflections by the narrator, i.e. poetological statements that create a tension between the constative and the performative mode, which turns the text so to speak onto a stage where it itself is performed. Corporeality also builds a bridge to resonance theory, where corporeality is seen as the starting point of human existence.

The aspect of the corporeality of texts makes it clear that texts reach out to people precisely at this corporeality, for example when they seem to realistically guide the reader's imagined gaze over a described work of art or appeal to different senses through different types of *enargeia*. Here we are in the field of ancient rhetoric regarding *enargeia*/*evidentia* (clarity); the *metalepsis* is probably the most striking feature, when the author, narrator or a character of a plot leaves their role and addresses the reader themselves. This performative reading can comment on what is asserted as a statement in a constative reading, but can also counteract this statement.

Structural performativity opens up possibilities for the reader's reception, without, however, committing him or her to specific experiences. The reader's attention can be guided by structural performativity, but not completely directed or controlled. The reader may have associations in the act of reading that are not suggested by the structure of the text. The reading process is therefore determined by a high degree of unpredictability. Therefore, the element of "uncontrollability" ("Unverfügbarkeit"), which is a key characteristic of the resonant (or the lack of) experiences, also finds its counterpart, since it is emphasised that the performativity of the text, while guiding the reader, can never completely control him or her. It is only through its structural performativity that a text acquires the quality that makes it an interesting dialogue partner and thus a possible partner in a resonance event.

Finally, functional performativity is determined by the cultural environment, e.g. whether one reads alone or in a group, whether one is a contem-

porary reader or a reader of later centuries, etc. It is obvious that different forms of cultural embedding arise in the various stages of reception through repetition, transmission, canon formation, etc., i.e. for readers of later times, texts open up possibilities, but the effects are unpredictable. This is one of the basic prerequisites for understanding "uncontrollability" ("Unverfügbarkeit"). In resonance terminology, the fact that the reader also has an influence on what happens in his or her reading experience is the reader's self-efficacy. The text provides certain guidelines and directs the reader (he or she is touched), who then adds something himself or herself: this is one of the decisive factors for the outcome of the whole process ("self-efficacy"). The "uncontrollability" ("Unverfügbarkeit", in resonance theory) is then the fact that all these ingredients (a text that sets and guides; the fact that the reader feels him/herself in the reading process and co-determines the result through his/her own additions) can be present and that it is nevertheless not certain in every act of reading that the reader will have a resonance experience, which is why the resonance experience, when it occurs, is something sacred and special.

However, as readers react to literature, cry, laugh, behave differently, something also happens to reality; so it is not only about the act of reading, but also about the act of literature.[38] Thus, what performativity emphasises and explains is similar to Rosa's aspect of "appropriation (transformation)"

38 Cf. Fischer-Lichte (2013), 143: "Lesen als ein performativer Akt kann daher auch nicht als Suche nach einem einheitlichen Sinn, den der Autor intendiert haben mag, beschrieben werden, sondern als ein komplexes kognitives, imaginatives, affektives und energetisches Geschehen in einer liminalen Situation, das dem lesenden Subjekt neue Möglichkeiten zu einer verkörperten Praxis eröffnet. Wie diese Praxis realisiert wird, hat zweifellos Auswirkungen auf die gesellschaftliche Wirklichkeit. Insofern Literatur etwas mit dem Leser und durch dessen Vermittlung mit der gesellschaftlichen Wirklichkeit *tut*, können wir daher von Literatur als Akt, von der Performativität von Literatur sprechen." – Reading as a performative act can therefore also not be described as a search for a consistent meaning that the author may have intended, but as a complex cognitive, imaginative, affective and energetic process in a liminal situation that opens up new possibilities for an embodied practice for the reading subject. How this practice is realised undoubtedly has implications for social reality. Insofar as literature does something to the reader and, through the reader's mediation, to social reality, we can therefore speak of literature as an act, of the performativity of literature (Engl. Transl. U.G.).

("Anverwandlung [Transformation]") happening in his line of argument to all parts (subjects, objects, physical environment) in resonant experiences. Looking at texts through the lens of performativity can show how the act of reading not only transforms the reader, but also influences reality itself. As the readers in a sense incorporate the text, they also change the text itself, at least for themselves.

"Uncontrollability" ("Unverfügbarkeit") remains; there is no recipe for writing a resonant text. But we may explain functionally and structurally why some texts tend to generate resonance by making a responsive offer. The theoretical aspects important for this volume were presented above using literary studies as an example.[39] However, they are transferable to the other arts as music or fine arts, which includes images and objects.[40]

4. The Contributions

Besides literary studies dealing with texts of Graeco-Roman antiquity, the contributions cover the disciplines of religious studies and sociology as well as musicology and archaeology. Textual genres, image-objects, musical compositions and performances, and socio-religious practices are thus examined with the approaches of performativity in order to investigate where, when and how resonant relationships or experiences between the artwork and subjects, human beings, might have been established or exist for some time and how they participate in future, not yet existing resonant experiences.

Hartmut **Rosa** starts with an exclusive contribution on how, in his view, the potential for resonance in art (literature, music, images, and performances) can be explained. This lays the base of an empirically and cultural-historically backed search for resonance in artworks. When looking for the "resonant qualities" of artworks, Rosa differentiates between the content (motif, story, play etc.) of an artwork and the aesthetical practice that is instigated by it. These levels correlate with the structural and functional

39 For an analysis of exemplary texts, see my own contributionin this volume.

40 See the chapters by Fischer-Lichte (2013), 147-159: "Bildakte – Blickakte: Zur Performativität von Bildern"; 161-178: "Die Macht der Dinge".

performativity, outlined as a tool to grasp elements of artworks to affect and push reaction to or direct reception of artworks. To get closer to whether the experiencing of an artwork has or can have resonant qualities or not, we need to search for the responsive character of the artworks. How do they generate effects (affection, emotion, transformation), what motif did authors, craftsmen, artists chose; how is an image composed, what tricks of language and wording are used? Such issues instigate the dialogue, which the authors of the following contributions engage into from their disciplinary backgrounds of methodologies and materials. They – critically – exemplify if and how the creation, the performance or the reception of a work of art may be able to establish resonant relationships between artwork and human agent or the content (motif) of the artwork and the human agent. Performativity as introduced in the beginning of this chapter is one of the approaches for deciphering dispositions for resonance.

Classical Philology

With Aeschylus' *Eumenides* Markus **Hafner** introduces textual strategies in a Classical Greek tragedy and looks closely at potential reader responses. He offers a very fine-tuned reading and interpretation of this text, where he is able to show the various ways of evoking strong emotions in the reading, listening or watching audience. Delving into the paradoxon of the attraction of monstrous figures and terrifying language and plot, he clearly differentiates the levels on which the drama affects the audience ("receptive affection") and is able to create an "immediacy of aesthetic experience". Both, functional and structural performative strategies are at work in the tragedy's text. He cross-checks the emotional reaction ("responsive emotion") to "the suffering other" with treatises of the 5th and 4th c. BCE: Metric language evokes emotion which is transformed to an internal, individual emotion, and yet, the distance created by the recognisable "artistic character" of the depicted or described – horrific – situation, object etc. enables the audience of being emotionally touched but still distanced. However, the *Eumenides* were also able to disturb and elicit subjective, strong experiences in their audience.

Mario **Baumann** works with the late antique philosophical masque Play of the *Seven Sages* by Ausonius and finds new ways of interpreting this complex and in research often overlooked text by analysing the "Resonanzwirkung" ("resonant effects") of the play and the uncontrollability of the dialogic relationships between text and readers or audience. The (author of the) *Ludus septem sapientium*, so his argument, plays with creating an "uneasy position" of its audience. It works with contradictions, anachronisms, and ambiguities, shuffling the meaning-making to the audience. This, in turn, he presupposes as "cultured and competent" and thus able to understand the meta-theatrical intertextual references added by the author. The "performative dynamic" of the play generates a 'resonance offer' leading to an unpredictable – thus uncontrollable – process (the "Resonanzgeschehen") of affection and reception: "We as listeners or readers cannot 'get beyond' this uncertainty and openness." However, the playful aspect – the *as if* (as already occurred in Hafner's approach to the horrific elements of the *Eumenides*) which is presented in either reading it out or performing it – is fundamental to the overall intention of Ausonius' play.

Ursula **Gärtner** draws on Latin epic and didactic texts (Vergil's *Aeneid*, Ovid's *Fasti*) in order to test the scope of the methodological connection between resonance theory, literary studies' approaches and performativity as postulated in the beginning of this introductory chapter. It becomes clear that and how texts provide an offer of resonance in different ways.

Religious Studies

Religious studies – represented by the contribution by Franz Winter – take texts and their reception as a starting point as well. However, the reasons why these texts were created and passed on, differ widely from the ancient examples from the Greek and Latin canon.

The paper by Franz **Winter** deals with a sacred text from the Indian Subcontinent – the *Upanishads*. He takes a close look at the history of the transmission of these collections of texts forming a part of the corpus of the *Veda* to Moghul India and then Europe. Their history and reception history starts as early as the middle of the first millennium BCE. However, the focus is on two important interpreters – the Frenchman Abraham H.

Anquetil-Duperron and the Mughal prince Dārā Shukūh. As Winter shows, they are on the one hand responsible for the translation and interpretation to Arabic and French in the 17th and 18th century, but on the other hand for the separation of the *Upanishads* from the *Veda*. Winter describes the interferences of the mutual interest of an exotic text and religious tradition, and scholarly ambition of the translators paired with an "obvious affection" by the text. Driven by the search for ultimate truth and the one God, the Christian and Muslim readers and translators interpret the *Upanishads* as revelatory. Both interpreters, against their cultural and religious backdrops, do not only find wisdom or even an expression of God in the texts, but they see the texts themselves as wisdom, as God. Hence by the reception of the text, the responsive character of this relationship comes to the fore and the interpreters engage strongly with their translation of the *Upanishads* as a revelatory act.

Musicology

Verena **Weidner** gives insights to the performing art of music. In her contribution, she looks for "…approaches to a heuristic of resonant experiences in the context of music history". To this aim, she starts from the perspective of musicology to experiential and historical questions correlating resonance (H. Rosa) and performative aesthetics (E. Fischer-Lichte) with the musicological paradigms of aesthetic experience and immersion. With the example from European music history Weidner can show how resonant experiences were imagined and intended differently in various times and genres of musical performances (singing voices in the 16th/17th century). "Stimmung" ("tuning" or "mood") is a term and concept appearing in the 18th century framing changing situational settings of listening and performing with the clavichord as an example. For the combined application of performative aesthetics and resonance theory, so her claim, it is key to scrutinise musical performance also from a historical perspective with a focus on situations and contexts. Thus, adapting methodologies from sociology and literary studies to her discipline, she lays out a new path for interpreting phenomena of changes in the history of musical performances.

Archaeology

A Dionysiac ritual at Athens in Late Archaic and Classical times (5th c. BCE) – the *Phallophoria* – is looked at closely by Veronika **Kolomaznik** in her contribution. She looks at depictions and descriptions of this ritual performance in artworks such as vase paintings and literary texts written for theatrical performances through the lens of humour, obscenity, and irritation. The first part of her argumentation considers the reconstruction of the ritual, in which a *phallos* was carried around the streets of the city, from the artworks; the second part is about the ritual and its performative character as reflected in the images, songs and plays, offering a disposition of resonance. A third part touches upon the question of how the experiences of participants in the processions formed the imagery and textual formations (and vice versa). The question of how a (memorable) experience was created is answered by the combination of religious practices with laughter and irritation by obscenity. Structural performativity is given in the images through a set of agents (satyrs, *kōmastai*, etc.) which can change, or even be disturbingly transformed to dwarf women.

The volume represents the wide range of disciplines and topics of the research and training group on resonant self-world-relations. Its attempt is to show the complexity of the relations of human agents, works of art or products of creative processes and their continuous and ongoing reception. If a resonant experience is an effect of reading, listening, looking at or partaking in, we need to sharpen our methodologies to analyse how an experience, an effect, an atmosphere is created. This, according to this volume, is the approach of performativity.

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