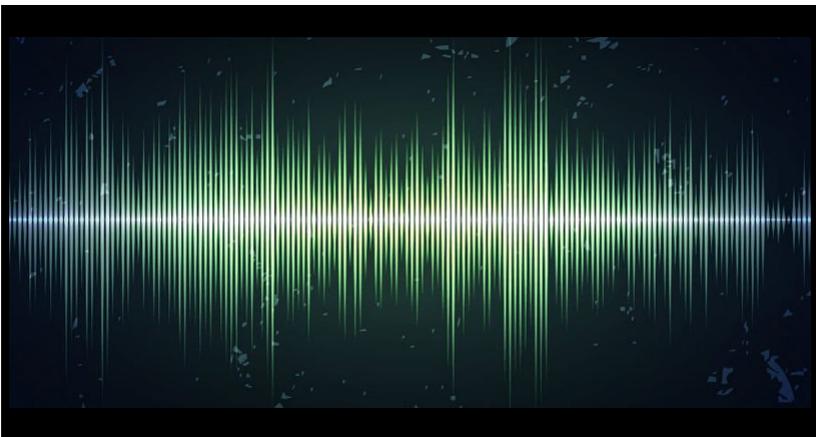


What is the difference between the sound-image and the visual image? The visual image is to some extent alien to us, where the sound-image conjoins with our ability to embody. Sound, in this way, is intimate. While the quality of the image—its realness—is that we don't know its exact origin.

The visual aspect of Self Broadcasting Hybrid Class Rooms (SBHCR)—or, the *learning theatre*—is that it somehow jolts us out of our sockets, when it works. While sound will bring us to terms with the new and enable us to inhabit it. The two senses are biased to **1)** readability; **2)** immersiveness.

When the iPad is brought into the “bargain” sound and image also turn out to have quite different *technical* qualities (relating e.g. the problems that define them when operating in hybrid spaces). While sound interferes with sound, from a technical point of view, one visual image transposes another.



Real-time *recording* and *replaying* sound is something profoundly *different* from the real-time recording and replaying views, simply because the problem of interference and *feedback* in sound, which doesn't have an equivalent in views: feedback in sound usually creates an emergency.

Someone rushes to prevent the feedback from escalating and thereby saves the situation. However, when the sound works there is nothing next to it in conveying a sense of space. A space in which one can be, act, move and dance. The space of sound is a hybrid space because it is physical.

And it is virtual. So, the presence of sound is grounded on *similar* terms as the presence of a body. It therefore has a different mirroring capacity: it is not reduced to mirroring a *body*—as is the visual—but mirrors *embodiment*. The body can learn something on its own *becoming* by moving to sound.

Samuel Beckett's *Worstward Ho* is piece in which a radical query on the *body*, as *not-embodied* (not yet, or not ever...), is brought into direct influence of the sonic: the sound of the language performed as it is read and spoken. If embodied the body is moved by language performed.

Otherwise, there is precious *little* that the actors can do: if, at all, we then can call them *actors*. They do not act: they are in *perennial* labour. They are in the hands of the *living word*. There is this post-Christian phenomenology of Dante's Purgatory in Beckett's writing. The logos working through sound.

If the personae of *Worstward Ho* will awaken to a 'new body'—which is the Christo-logic promise—it is through the work of *lamentation*: the current body has reached its limits, will not embody in the aspects brought to bear in *Worstward Ho*, nor will its attempted actions be of avail. It moves in circles.

These iterative *quasi*-repetitive circles that seem *utterly* pointless and leading *nowhere*. Nevertheless, it is by the sonic reverberation of the *logos*, into the body—where the seed to the 'new body' lies dormant—that the embodiment of the *novus corpus* can take place. It needs to be read for.

Or, this is the trope that we find in all of Beckett's written pieces in this category (beside *Worstward Ho*, *Company* and *Ill Seen Ill Said...The Unnamable*). Someone reads for the personae: Beckett, the reader, the stage director of the personae before they have become protagonists, the patient.

There is an interesting parallel between Samuel Beckett and Arne Næss, in how they were *in analysis*, and somehow became involved in the practice of the psychoanalyst *other* than as patients only. They became collaboratively involved in expanding the psychoanalytic practice to the patient/agent.

It is at the *brink* of patient/agent that *transformational* capacity of human being—whether in analysis or in philosophy—unfolds/enfolds. In the Old Testament, our ability to stay put in this position, where the potential to hatch exists, hinges on *how we live*. Lest our lives be *without* consequence.