ALPHABECKETT

A = a beginning, the first, one, any, man
B = the next, bees, being, Barclay, Beckett
C = see, sea, a hundred, hollow, female genitalia
D = father-figure, deity, damnation
E = out of, androgynous, negating, ego
F = hesitant, expletive
G = go, God, gutteral, gob
H = expiration, laughter, hearer, other
I = one, not-I
J = another I not-I, James, Joyce
K = rejective, spitting, shitting
L = love, labour, loss, fifty, liquid, male, legs
M = murmur, music, mother, me, millennium, death
N = unknown, neuter, negation, the impossible end
O = zero, absent, vacuous, plenum-void, mouth
P = a breath, dismissed, a puff, a pause
Q = qui? quand? quoi? pourquoi? qua, qua...
R = a trill, a thrill, reiterative, rolled, round
S = sigma, signifying, sibilant, sinuous, Sam
T = male, other, tau cross, time
U = another, not not-I
V = five, bifurcating, V-sign, Viconian, victory?
X = ten, times, denied, unknown, wrong, crucified
Y = why, you
Z = an end?
Language is for Beckett anything but a transparent medium. The world that it opens up to us is, self-reflectingly, that of language. Words return us to their etymological roots or refer us intertextually to contexts of previous use. They slip across poorly guarded language borders, but perhaps only whisper back to us that they are translated - like Bottom, into an ass. Their meanings slither and slide through contiguous dictionary entries: homographs, homonymys, homophones - all grist to the mill for homo sapiens. Morphemes ultimately decompose in a linguistic soup of anagrams and puns, leaving only a residue, a litter of letters, which is what Beckett always proclaimed his work was really about - fundamental shapes and sounds.