

Beckett's Trilogy: Computational Stylistics and the Nature of Translation

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Résumé : La trilogie de Beckett (*Molloy*, *Malone meurt*, *L'Innommable*) est comparée dans les versions originales françaises et dans les traductions anglaises. La discussion du style fait usage de la *Principal Component Analysis* qui est appliquée à la fréquence des mots les plus communs dans les textes. Cette technique permet une discrimination entre le style des textes français ; elle permet également une discrimination entre le style des textes anglais. Les discriminations anglaises et françaises sont comparées. On offre un commentaire sur la question de la traduction, en particulier avec référence aux théories de Bakhtine.

Keywords: Beckett (Samuel), computational stylistics, translation, Bakhtin. **Mots-clés :** Beckett (Samuel), stylistique computationnelle, traduction, Bakhtine.

For literary scholars, the particular value of computational stylistics is that it admits clearly defined comparisons. These usually embrace resemblances and differences between different texts or sets of texts. But, with large texts like novels, it is also possible to make internal comparisons, seeking evidence of dramatic shape and other shifts of style. We shall begin by examining *Molloy* alone and then set it beside its successors in Beckett's trilogy.

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The sorts of comparison in question are often based upon the frequency patterns of very common words. The possibility of using such simple evidence for such large purposes rests upon the fact that words do not function as discrete entities. Since they gain their full meaning only through the different sorts of relationship they form with each other, they can be seen as markers of those relationships and, accordingly, of everything that those relationships entail. Thus, where the most common prepositions occur more often than usual, an abundance of prepositional phrases will usually mark a descriptive or reflective tendency in the writing. Where they are few, it is usually because the action is taking place upon a barer stage. And, as we shall see, other words than these have important stylistic implications of many other kinds.

Such lines of analysis are made possible by recent advances in computing. We can choose either to work from close renderings of our copytexts or to modify them in specifiable ways. It is common practice, for example, to expand contracted and abbreviated forms. (In the present case, the English texts of the trilogy are close renderings of the printed copytexts. The French texts are modified to the extent that a word-space has been inserted after the apostrophe in elided forms. By treating *l'arbre* as *l' arbre*, for example, we are able to put the frequencies of the definite article upon a better basis.) Once such decisions as these have been enacted, we can readily establish which are the sixty, eighty, or hundred most common words of a text and apportion them among its successive parts (whether volumes, chapters, or segments of any chosen length). We can likewise trace patterns of concomitant variation in such sets of words throughout the length of one text or many. And, on this basis, we can attempt whatever comparisons may interest us.

As a first step in the present analysis, the English version of *Molloy* was broken into twenty successive segments of about four thousand words apiece.¹ All the occurrences, in each of the twenty seg-

¹ In the English texts of the trilogy, the segments are broken at points corresponding to each four thousand words of the French texts. These points in the English texts lie at slightly irregular intervals but come, on average, after each 3,700 words. The segments of the English texts are said, in this sense, to be "matched".

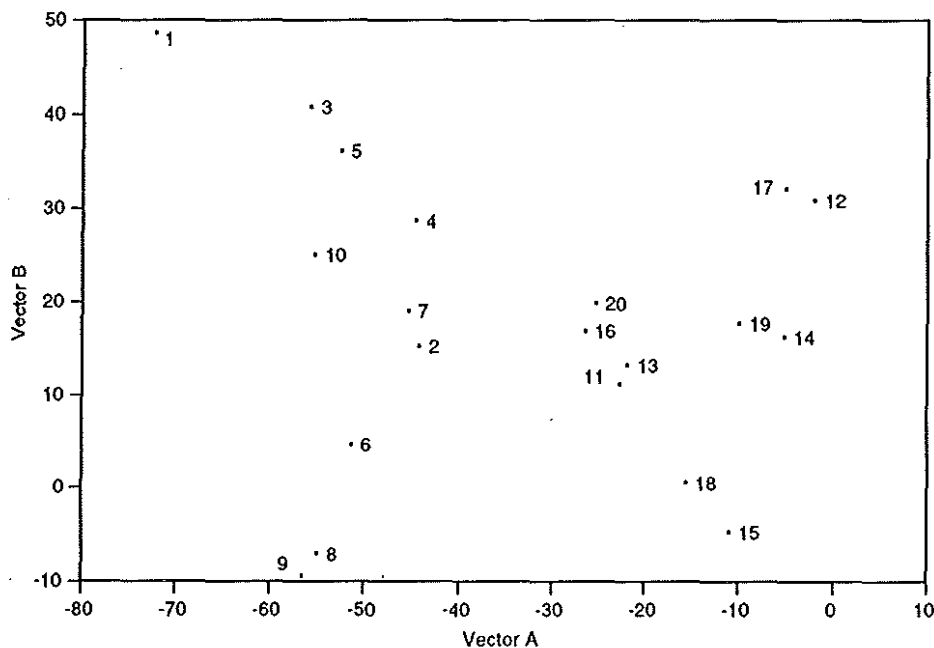


Figure 1a.
Molloy (English version) in matched segments: text plot
 (based on the 99 most common words of the trilogy)

ments, of the ninety-nine most common words of Beckett's trilogy were counted and tabulated. The table of data was then subjected to a statistical procedure known as principal component analysis, in which specimens are compared according to their performance across a range of variables.¹ In the present case, the twenty segments are the specimens and the ninety-nine words are the variables. The outcome of this procedure can be clearly seen in scatter-plots like Figure 1a, whose meaning is most easily approached by observing just how the twenty entries array themselves within a given space. Those nearest to each other represent those segments of the text that most resemble each

¹ This procedure is described in detail in BURROWS (J.F.) and CRAIG (D.H.): 1994, "Lyrical Drama and the 'Turbid Mountebanks': Styles of Drama in Romantic and Renaissance Tragedy", *Computers and the Humanities*, 28, pp. 63-86.

other in the sense that, in them, certain of our ninety-nine words occur especially frequently and certain others especially infrequently. Those furthest from them are those where, for the same words, the precise opposite is true. Since the strongest effects are represented by the horizontal axis of the plot, the sharpest contrast is between entry 1 in the west of the plot, and entries 12, 14, and 17 in the east. The immediate question is whether this is meaningful.

A closer scrutiny soon shows that every one of the first ten entries lies well to the west of the second ten. Since Moran's narrative begins halfway through the novel, this leading contrast is between the two main narratives. On a second level, the sequence of entries for Molloy's narrative shows a trend towards the south, broken by entries 2 and 10. Within Moran's narrative, however, the sequence of entries 11–20 shows an oscillation from centre to east and back again, a pattern broken by the location of entries 15 and 18 in the far south. Such regular patterns as these are much like those yielded by analyses of many other novels and may prove equally suggestive. It must be recognised that, since statistical analysis never produces certainties, such patterns may be the effect of chance. But, given the vast improbability of a chance separation between the first and second halves of a group of twenty members, we are justified in postulating that there are some genuine differences between Molloy's narrative and Moran's.

Figure 1b represents an earlier stage in the statistical process from which Figure 1a derives, supplying a framework of variables upon which the twenty specimens of Figure 1a are superimposed. It follows, therefore, that those words which lie in the eastern sector of Figure 1b occur more frequently in Moran's narrative than in Molloy's while the opposite is true of those which lie in the western sector. The much greater reliance on dialogue in parts of Moran's narrative than in any extensive passage of Molloy's is reflected in the easterly locations of **I**, **he**, and **said**. The frequent references to Moran's son and to the messenger, Gaber, and the retrospective tenor of these parts of Moran's narrative account for the location of **him**, **his**, **had**, and **was** in the same territory. A little further from the eastern extremity lies a group of words that characterise those passages where Moran reports

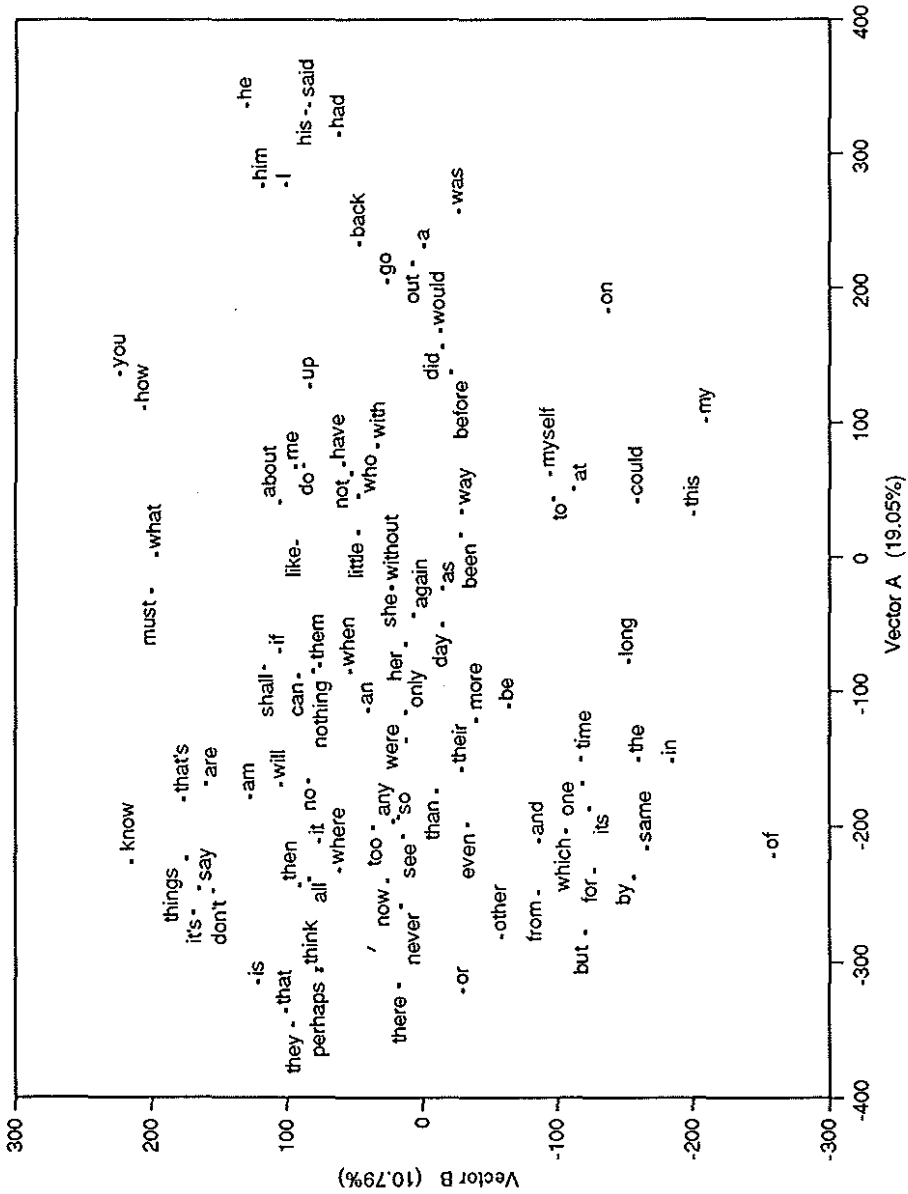


Figure 1b.
 Molloy (English version) in matched segments: word plot
 (based on the 99 most common words of the trilogy)

not on who said what but on his rather frenzied bouts of physical activity: **did, go, out, back, and up** all figure here. His leaning to the exclamatory is reflected in the locations of **how** and **what**.

The southern entries from Molloy's narrative are those where—to the extent that such terms are appropriate to his later fiction—Beckett's style is at its most fluent and expansive. High frequencies of **and, but, or, and which** coincide with those of **of, in, by, for, and from** to mark this feature of the syntax. In the northern regions, where the earlier part of Molloy's narrative predominates, there is an emphasis on verbs couched in the historic present tense like **is, don't, say, see, know, and think**. And there are suggestions of impersonality in the frequent use of place-holders like **there, it, and it's** and also of **they** and **things**, especially when all the first and second-person pronouns lie so far off to the east.

Such observations as these admit a better informed study of the patterns of Figure 1a. Any reader will be aware that Moran's narrative is more given than Molloy's to passages of dialogue and to fits of violent physical activity and that it tends, overall, to fluctuate between these two. It is only on reflection, perhaps, that one recognises the overall movement of Molloy's narrative from an empty sort of philosophical reflectiveness—an engine running fast without a proper load?—to a chronicle of his almost imperceptible progress towards his mother's house and a more particularized description of the corresponding changes in his surroundings. This particularity becomes grotesque in entries 8 and 9, the sections dealing with his attempts to identify what we recognise as a silver knife-rest and his plans to make the best (best?) use of his sucking stones.

If the analysis of the frequencies of common words can highlight such patterns, it is worth pursuing further. To that end, we shall move from the single novel to the trilogy as a whole, working with the same list of ninety-nine words and with segments of precisely the same kind. Our twenty segments of *Molloy*, now labelled X1–X20, will be set beside thirteen from *Malone Dies* (Y1–Y13) and fifteen from *The Unnamable* (Z1–Z15).

Allowing for this enlarged set of specimens, Figure 2a is constructed in the same fashion as Figure 1a. The sharpest contrast now is

between the latter part of *The Unnamable* (Z10–Z15) and some of the later segments of *Molloy* (X14, X15, and X18). The more dialogic segments of *Molloy* now lie isolated to the north while some of its more descriptive segments lie, with parts of *Malone Dies* and the very beginning of *The Unnamable*, in the extreme south. It is no surprise to find that the last hundred and twelve pages of *The Unnamable* (the section where not even paragraph divisions break the unrelenting continuity) yield the most distinctive group of entries. It is distinctive enough, for example, to drive the earlier contrast between the dialogic and the descriptive from the more powerful horizontal axis to the weaker vertical one.

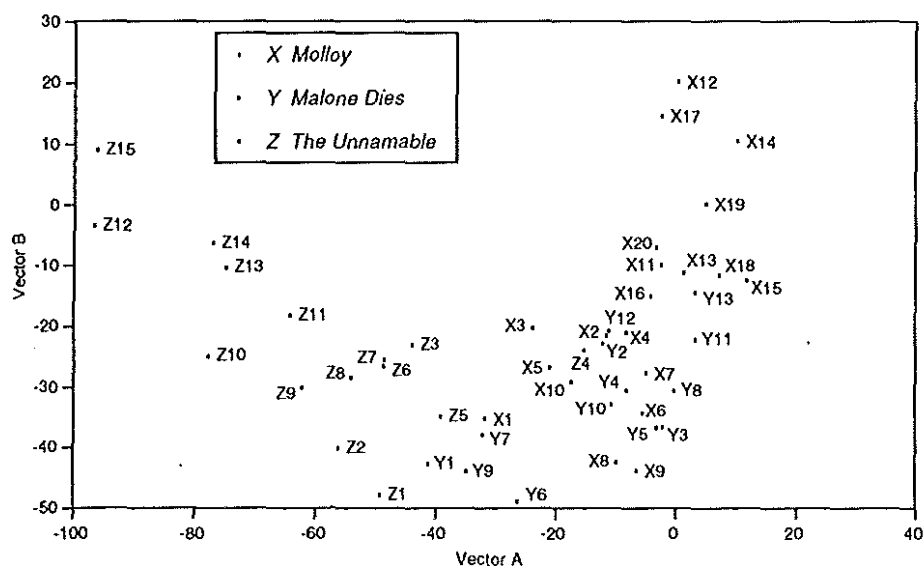


Figure 2a.
 Beckett's English trilogy in matched segments: text plot
 (based on the 99 most common words of the trilogy)

The verbal evidence of Figure 2b is in keeping with these comments. The vertical opposition is between those words that lay towards the eastern extremity of Figure 1b and many of those that lay towards the west. But several markers of the historic present tense and of the

more impersonal forms of reference have moved from the north-west to the extreme west, taken over by *The Unnamable* because they occur even more frequently there than in the earlier part of *Molloy*. **No, nothing, never, only, and all** make congenial companions for them in the latter part of *The Unnamable*. While it is scarcely possible to envisage real companionship in those dark pages, the migration of **you** from the north-east of Figure 1b to the north-west of Figure 2b is worth a moment's pause. In the dialogic passages of Moran's narrative, **you** stands for his son, for Gaber, and sometimes for the old housekeeper. In *The Unnamable*, however, **you** stands for more constant presences. The putative audience of the narrative can sometimes be construed as the narrator himself: "you don't know whose, you don't know against whom, someone says you, it's the fault of the pronouns, there is no name for me".¹ Sometimes, however, it must be construed as those anonymous powers with whom the narrator so impotently contends.

In much of the foregoing discussion, our attention has fallen on the common verbs and personal pronouns. That is appropriate because they play a strong part in creating the sorts of patterns we have been considering, patterns associated especially with temporal and referential considerations. But if they were the only rulers of the game, the game itself would be confined to a few powerful stylistic discriminations and the results of computational stylistics would scarcely be worth the labour it entails. Let us therefore make a further trial, attempting precisely the same sort of analysis but employing a word-list from which all of the inflected verbs and inflected personal pronouns are excluded. Sixty-one of our ninety-nine words survive. The only remaining verbs are **be** and **must** and the only remaining personal pronouns are **it** and **its**, none of which are affected by changes of tense or grammatical person.

¹ BECKETT (Samuel) : 1959, *Molloy*, *Malone Dies*, *The Unnamable* (London: Calder and Boyars; reprinted 1973), pp. 407–408. The three French texts, to which our later argument is addressed, are: *Molloy* (1951, Paris: Ed. Minuit), *Malone meurt* (1952, Paris : Ed. Minuit), and *L'Innommable* (1953, Paris: Ed. Minuit).

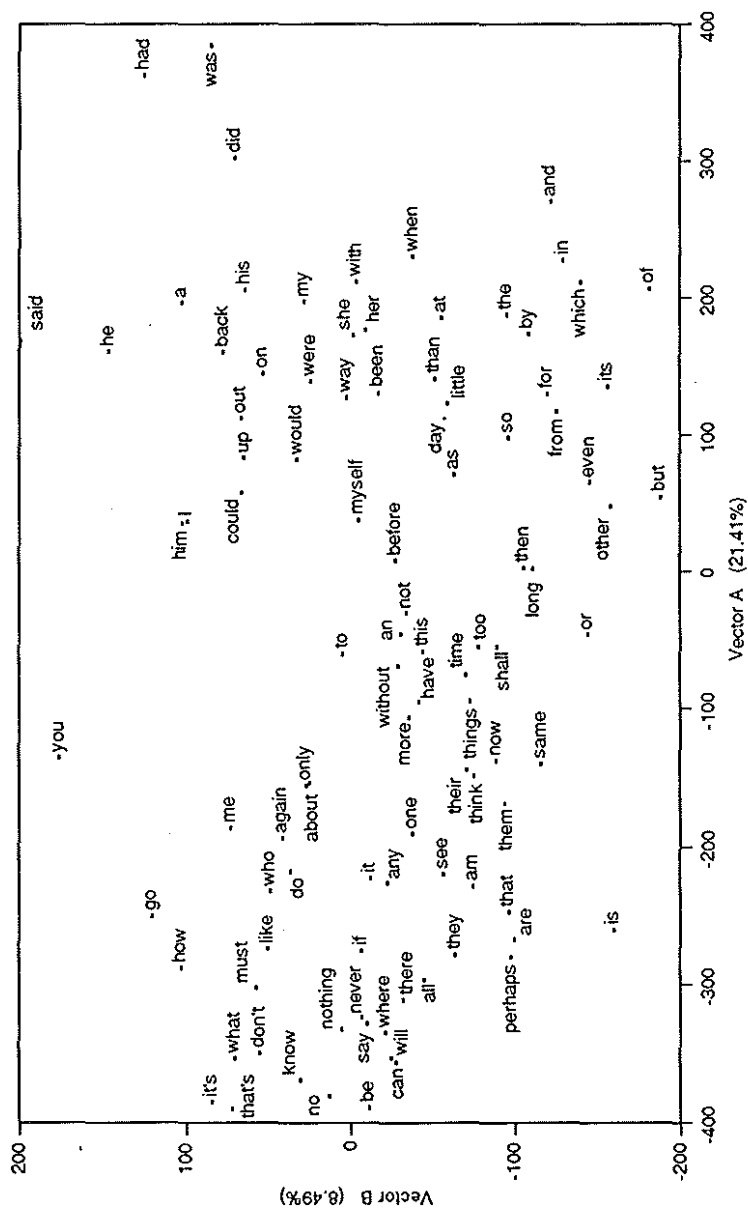


Figure 2b.
 Beckett's English trilogy in matched segments: word plot
 (based on the 99 most common words of the trilogy)

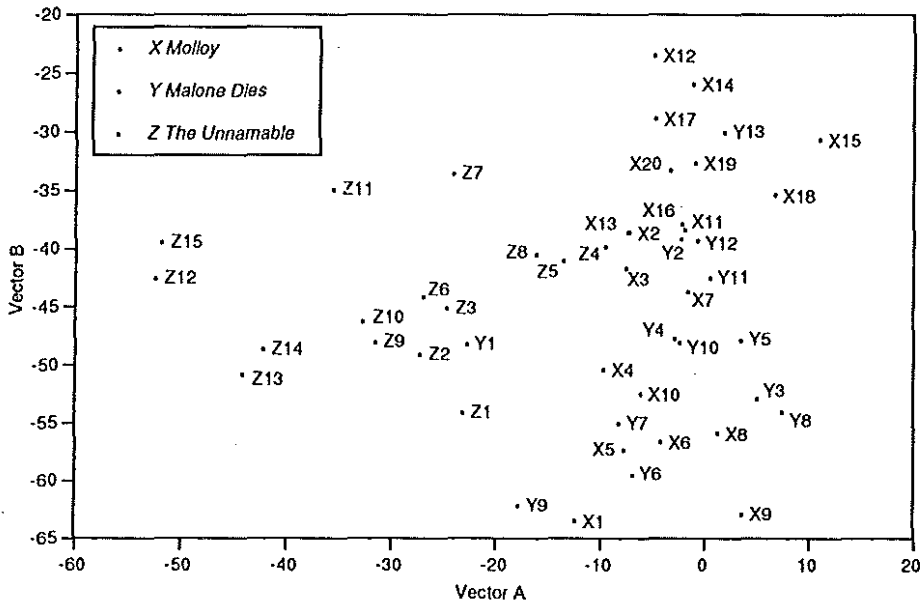


Figure 3a.

Beckett's English trilogy in matched segments: text plot
 (based on the 61 most common "impersonal" words of the trilogy)

The most striking feature of Figure 3a is that, despite the removal of well over a third of our marker words, it maintains a close resemblance to Figure 2a. The later entries for *The Unnamable* still lie in the western part of the plot. The dialogic parts of *Molloy* still lie in the north and its descriptive parts in the south. There is a certain amount of shuffling of places, most notably perhaps in the southward movement of X1. But the overall resemblance between these two plots shows that the patterns we are examining are exceedingly robust and that the temporal and referential patterns noticed earlier are intimately connected with the changing frequencies of words that are not overtly temporal or referential.

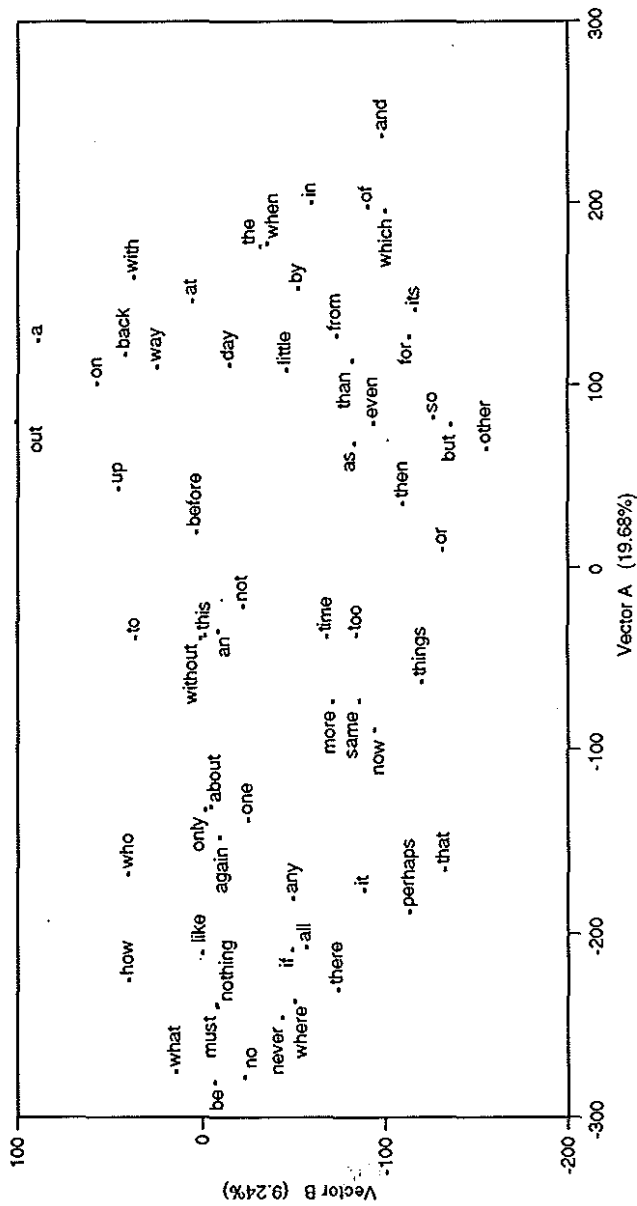


Figure 3b.
 Beckett's English trilogy in matched segments: word plot
 (for the 61 most common "impersonal" words of the trilogy)

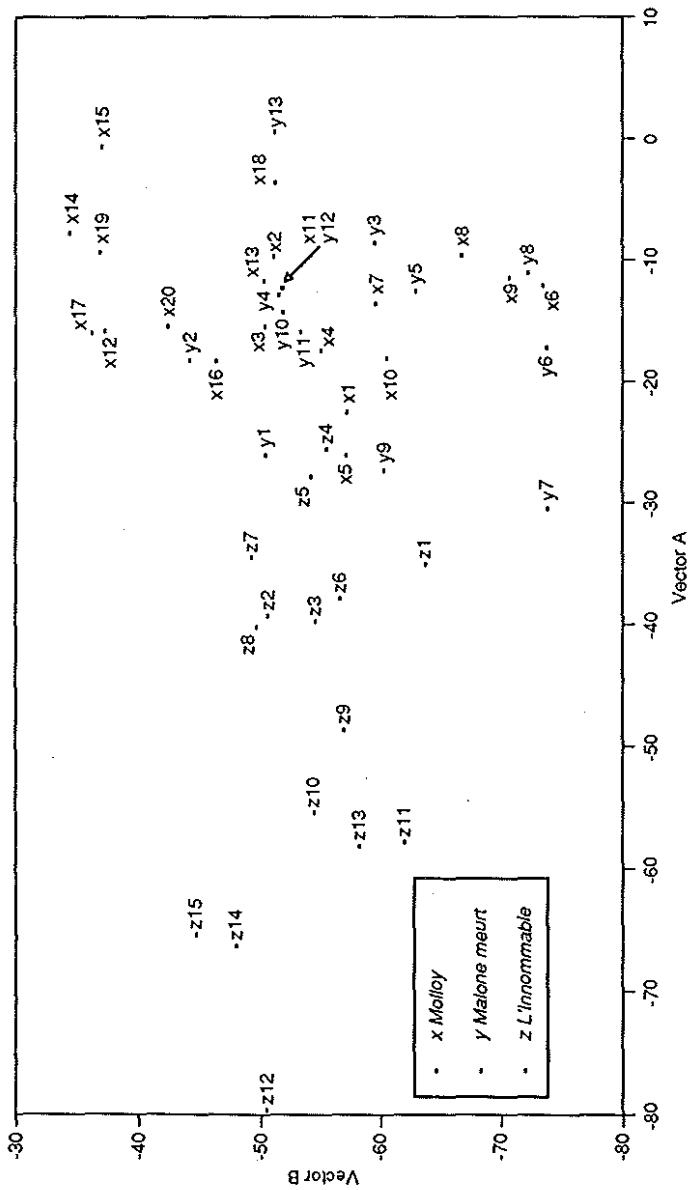


Figure 4a.
 Beckett's French trilogy in 4000-words segments: text plot
 (based on the 65 most common "impersonal" words of the trilogy)

The most striking correspondence between Figures 3b and 2b, from which these others derive, is (as it should be) at the eastern and western extremities. The various connectives, both prepositional and conjunctive, continue to mark *Molloy* and *Malone Dies* off from *The Unnamable*. The markers of absoluteness, especially in its negative aspect, of impersonality, and of low-key similes and comparisons continue to distinguish *The Unnamable* from the other novels. And, in a lesser degree, the vertical axes of Figures 2b and 3b show many of the same features despite the removal of the verbs and pronouns.

For three simple illustrations of the subtle linguistic interconnections that explain these robust correspondences, consider the connectives, the adverbial particles, and the negatives. No matter what sorts of clauses or phrases they are linking, a plethora of conjunctions and prepositions is symptomatic of an entirely different sort of prose from one where they are sparse. (In the obverse case, meanwhile, we may note that *how* and *what*, formerly the property of Moran and not Molloy, now help to distinguish *The Unnamable* from the other novels.) No matter what the excluded verbs may be, a plethora of adverbial particles is symptomatic of a prose where simple verbs of action, Germanic in origin, are in the ascendant and where it is reasonable to expect everything to be pitched at rather a colloquial semantic level. No matter, thirdly, what else is going on, a prose in which all but one of the major negative forms show up with such strength as they do in Figure 3b is likely to be quite out of the common way—to be as unusual, one might even say, as *The Unnamable*.

Even though the correspondences between the pairs of plots examined so far are closer than might have been expected, the next (and last) pair of the series is truly remarkable. The entries shown in Figure 4a represent successive 4000-word segments of each novel in the French version of the trilogy, the segments against which the English ones were matched. In just the same fashion as before, x1–x20 stand for *Molloy*, y1–y13 for *Malone meurt*, and z1–z15 for *L'Innommable*. The sixty-five words on which the analysis is based and which appear in Figure 4b are chosen from the most common words of the French text in the same way as the English sixty-one: by identifying the top

ninety-nine and then excluding all the inflected verbs and inflected personal pronouns.

Even though the analysis is based on different (albeit cognate) words from a different language, the same overall pattern of relationships among the segments of the text continues to obtain. The later entries for *L'Innommable* still lie in the western part of the plot. The contrast between the dialogic and the descriptive parts of *Molloy* still governs the vertical axis. Most of the entries for *Malone meurt* still lie in middle ground. Some entries have moved from the locations they held in Figure 3a, the most notable being x1, which goes from the southern extremity towards the centre of the plot. But these are quite outnumbered by the entries where there is little change.

A comparison of Figures 4b and 3b shows many close correspondences between the English words we have been examining so far and their most obvious French equivalents. From **et/and**, **in/dans**, **with/avec**, **a/un/une**, **what/quoi**, **where/où**, **there/là**, **or/ou**, **other/autre/autres**, **but/mais**, and **of/de**, one can trace a whole series of matched pairs around the periphery of the plots, where the strongest pressures are exerted. The negative, absolute, and impersonal forms lie at the western extremity of both plots. And many other matched pairs lie quietly in the middle ground.

Taken at face value, such evidence might be thought to imply that, when Beckett (and also Bowles, at the beginning of the affair) set about turning the French version of the trilogy into English, they achieved nothing more than a schoolboy's literalism. But anyone who is familiar with both versions of the trilogy knows that this is quite untrue. By the time he first embarked upon this undertaking, Beckett was effectively a native speaker of both languages. Even a cursory comparison of passages from both versions shows a command of the idiomatic that leaves mere transliteration as an inadequate explanation of the correspondences we have observed. In *Malone meurt*, "quelconque" (14) expands into "in any sense of the word" (183); "à bout de douceur et de raisons" (27) contracts to "exasperated" (190); and

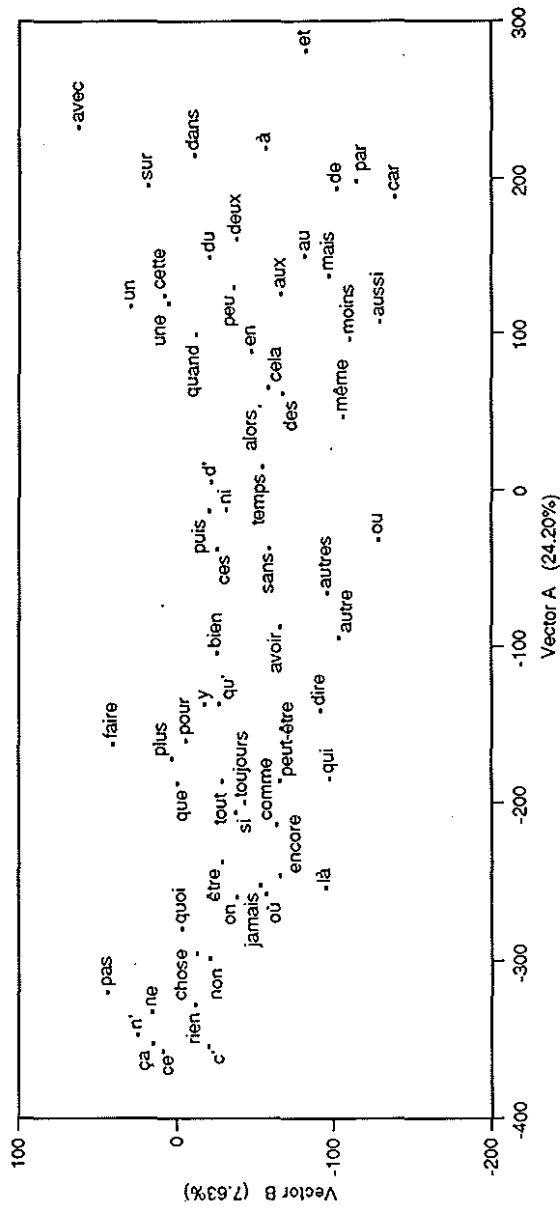


Figure 4b.
 Beckett's French trilogy in 4000-words segments: word plot
 (based on the 65 most common "impersonal" words of the trilogy)

“une petite lumière fidèle” (14) becomes “if it faithfully burns” (183). There is no need to resist the idea that **and** is the most natural English rendering of **et**, **but** of **mais**, and so forth. There is good reason to observe that the matched pairs we have observed indicate that de Saussure’s doctrine of linguistic asymmetry may have been pressed too hard by some of his disciples. But transliteration alone does not account for such close overall correspondences between different phases of an original and a free, highly idiomatic translation.

There is more force, we believe, in the notion of matched word-classes, a notion touched on in our earlier comments on the role of connectives in descriptive prose or of negatives, impersonals, and absolutes in the latter parts of *The Unnamable* and *L’Innommable*. The connection between adverbial particles and colloquial prose is confined to the English version because French does not make use of Germanic two-part verbs. And yet, even without their aid, the more dialogic segments of *Molloy* are located in the same area of Figures 3a and 4a. This line of argument might be pursued a good deal further, especially for the light it sheds on the idea that cognate languages yield unexpected resemblances. For the moment, however, it seems better to set the full range of our preceding observations in a larger and more general framework.

At the philosophic level, translation raises ontological questions, the very questions raised by Molloy himself early in the text: “Mais je n’ai jamais eu à ce propos que des idées fort confuses, connaissant mal les hommes et ne sachant pas très bien ce que cela veut dire, être” (58); “But my ideas on this subject were always horribly confused, for my knowledge of men was scant and the meaning of being beyond me” (39). As Butler points out, the English version evokes directly, and much more clearly than the French version, the distinctive phrase employed in English translations of Heidegger’s work—“it has its own resonance for any reader of Heidegger”¹ and even, one might add, for those with minimal knowledge of Heidegger. Heidegger occupies an important link here between the very problem of translation and

¹ BUTLER (Lance St. John): 1984, *Samuel Beckett and the Meaning of Being: A Study in Ontological Parable* (London: Macmillan), p. 7.

central ideas in Beckett's trilogy: commentators such as O'Hara argue, for example, that Beckett's work "could almost be seen as a literary exploration of Heideggerian metaphysics", and that Beckett's fundamental inquiry in the trilogy centres around the question of how language means.¹ This question then becomes refocussed through consideration of what can be achieved in translation. Heidegger's own reservations about the way in which translation violates meaning in the source text are well known. Not only does the Greek word **physis** lose its original meaning when translated into Latin as **natura** but, as Benjamin comments, Heidegger makes "the larger claim that the Latin translation of any Greek philosophical word results in a denial of its original meaning".² Similar reservations appear to be increasingly recognised by Beckett, who is reported as stating during a London rehearsal of *Endgame*: "The more I go on the more I think things are untranslatable".³ Such a comment may well derive from the frustrations of theatrical rehearsal. But the more one looks at the ways in which Beckett altered his texts in translation, the harder it is to resist the belief that it comes from a profound understanding of the difficulties involved, or of what Steiner has called "semantic dissonance".⁴

Beckett, of course, presents an unusual case as the translator of his own work, for he can, more freely than those who translate another's work, depart from the original by ignoring it or by substituting rather different material. A further dimension to our present analysis could be added by carrying out analyses of translations in which Beckett had no involvement and in which other translators had to face the difficulties more directly. Some work on different translations has been successfully completed, particularly that of Opas and Kujamaki who

¹ O'HARA (Mary): 1974, unpublished thesis, quoted in BUTLER, *op. cit.*, p. 7.

² BENJAMIN (Andrew): 1989, *Translation and the Nature of Philosophy: A New Theory of Words* (London: Routledge and Kegan Paul), p. 3; HEIDEGGER (Martin): 1959 [1st p.: 1953], *An Introduction to Metaphysics*, trans. MANNHEIM (R.), (New Haven: Yale University Press).

³ COCKERHAM (Harry): 1975, "Bilingual Playwright", in *Beckett the Shape-changer* (London: Routledge and Kegan Paul), p. 144.

⁴ STEINER (George): 1975, *After Babel: Aspects of Language and Translation* (London: Oxford University Press), p. 240.

compared Beckett's *How It Is* and *All Strange Away* in Finnish, Swedish, and German translations. Using the University of Toronto's TACT program as the basis for their computational analysis, they applied the postulate of van Leuven-Zwart that "if there are enough consistent changes between a text and its translation on the micro-structural level, it will affect the macrostructure of the text also".¹ They provide evidence of the ways in which common words influence syntactic structures and of how translations of them can influence the meanings we read in a text.

The sorts of problems posed by the whole question of translatability and what that might mean and at what level it might be reasonable to say that a text is translatable have exercised translation theorists in the last thirty years or so. Whilst these debates have gone on since classical times, and have often rehearsed familiar arguments, it seemed in recent years that new methodological approaches drawn from advances in such disciplines as linguistics would provide valuable new perspectives. It seemed, for example, very hopeful to scholars such as Nida that the linguistic theory of Chomsky might offer an opportunity to identify the "formal universals" in different languages. It may still be tempting to see this as a way forward for translation theory, but Chomsky recognised how easily, and in how facile a way, his theory might be taken up in the translation debate, and he gave warning: "The existence of deep-seated formal universals . . . implies that all languages are cut to the same pattern, but does not imply that there is any point by point correspondence between particular languages. It does not . . . imply that there must be some reasonable procedure for translating between languages".² Whilst Nida's use of Chomsky is now viewed by some commentators as indeed based on a misappropriation, Chomsky provides an interesting phrase—"cut to the same pattern".

¹ OPAS (Lisa Lena) and KUJAMAKI (Pekka): 1995, "A Cross-linguistic Study of Stream-of-consciousness Techniques", *Literary and Linguistic Computing*, 10, pp. 287-291; p. 288.

² CHOMSKY (Noam): 1965, quoted in GENTZLER (Edwin): 1993, *Contemporary Translation Theories* (London: Routledge and Kegan Paul), p. 50.

Although our perspective differs from Chomsky's, the results of our work show that in both French and English these novels are so closely "cut to the same pattern" that the English text should not be seen as "new" but as a spirited reprise of the French text. The network of relationships we have described rests on linguistic structures that constitute the very basis of those "stylistic overtones" that readers depend upon in the formation of their literary judgements about texts. The ideas of M. M. Bakhtin help to show how this situation can arise even when an author moves from one tongue to another.

Nowhere more perhaps than in the work of Bakhtin does it become clear how thoroughly language users have imbued their various languages with the ideological values of their respective cultures. If, as he argues, all utterance is ideologically governed and can never be neutral then the differences in language patterns upon which our results depend cannot be construed as merely linguistic phenomena. Bakhtin's principle of dialogism rests upon the view that whenever we use words we enter into a relationship with other users of those words:

As a living, socio-ideological concrete thing, as heteroglot opinion, language, for the individual consciousness, lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. And not all words for just anyone submit equally easily to this appropriation, to this seizure and transformation into private property: many words stubbornly resist, others remain alien, sound foreign in the mouth of the one who appropriated them and who now speaks them; they cannot be assimilated into his context and fall out of it; it is as if they put themselves in quotation marks against the will of the speaker. Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated—

overpopulated—with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process.¹

For Bakhtin then we confront a heteroglossia in which the words we use belong neither wholly to us nor wholly to others. It follows that the novel, for him, is inescapably a “hybrid”: “Every novel, taken as the totality of all the languages and consciousnesses of language embodied in it, is a hybrid”. It is his persistent emphasis on the ideological basis of language use that has prompted many writers, including Robinson, to contrast Bakhtin's view with what they take to be a de Saussurean position: “no one's language is ever entirely other, entirely public property, the property of a transcendentalized system, say, like the one that [de] Saussure imagined”.² A similar insistence that linguistic usage cannot be neutral informs Steiner's view of “untranslatability” which, he says, “is founded on the conviction, formal and pragmatic, that there can be no true symmetry, no adequate mirroring, between two different semantic systems”.³ Expanding this argument concerning “semantic dissonance” Steiner goes on to say that “Because all human speech consists of arbitrarily selected but intensely conventionalized signals, meaning can never be wholly separated from expressive form. Even the most purely ostensive, apparently neutral terms are embedded in linguistic particularity, in an intricate mould of cultural-historical habit. There are no surfaces of absolute transparency”.

The deep-seated correspondences reflected in our analyses are not neutral either. They, too, impact upon the cognitive processes of Beckett's readers and on their ability to construct meaning in either version of the trilogy or in the relationship between the two. At this stage of our inquiry, we envisage the process of translation within a

¹ BAKHTIN (M.M.): 1981 [1st p.: 1934–5], “Discourse in the Novel”, in *The Dialogic Imagination: Four Essays*, trans. and ed. EMERSON (C.) and HOLQUIST (M.), (Austin: University of Texas Press), pp. 293–294.

² ROBINSON (Douglas): 1991, *The Translator's Turn* (Baltimore: Johns Hopkins University Press), p. 104.

³ STEINER (George): 1975, *op. cit.*, p. 239.

theoretical framework of Bakhtinian dialogism, where Beckett's original texts and translated texts engage as central interlocutors and the translator is a necessary medium. Whether that model will seem equally appropriate in cases where the translator is not the original author is a question we intend to pursue.

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