“(Je ne supporterai pas mon travail traduit en anglais par un autre.” (“I shall not be able to bear my work being translated into English by someone else.”) These revealing words by Samuel Beckett are taken from a letter he wrote to Jérôme Lindon in 1953. Generally speaking, Beckett’s correspondence published by Cambridge University Press since 2009 makes it possible to understand better the motivations both pragmatic and esthetic that led the Irish writer living in France to choose self-translating as a system of writing in the 50s. It also presents us with a young writer, who, in spite of recurring psychosomatic health issues that hampered his creative process, envisages his texts as early as 1937 as an oeuvre of which he hardly doubts that it will not go down in history. Even more surprising, we discover in these letters an intellectual aware of translatory polysystemic stakes as recently foregrounded by Translation Studies, hesitating to agree to translate Sade in 1938 because he dreads to tarnish his image in England, worrying about the cultural acceptability of his texts in the United-States (letter to Barney Rosset, June 25th, 1953), or refusing that the name of a reviser should appear next to his in the anthology of Mexican poetry translated in 1950 (letter of October 20th, 1956). The aim of this paper is thus to bring to light what, in the selection of letters of Beckett that has appeared since 2009, gives a new perspective on a (self)-translating practice already amply discussed by academia.