

ベケット研究会第 59 回例会発表要旨  
2022 年 12 月 10 日 (土)  
ライブストリーミング配信方式にて実施

内なる「場所」—『名づけられないもの』と大拙の「靈性的直覚」

対馬美千子

本発表では、鈴木大拙（1870-1966）が提示した宗教経験、とくに「靈性的直覚」の経験と関連づけながら、ベケットにとって作品を書くこととはどのような経験だったのかについて『名づけられないもの』の分析を通して考察する。日本で生まれ、教育を受けた大拙は西洋に禅仏教を紹介したことで知られる。二人の間に明らかな影響関係はないし、著作が書かれた言語・文化的コンテクストも異なるが、ベケットの芸術創造の経験と大拙の宗教経験は、言語や知性との闘い、そしてそれらの裏にある、それらが捉えることのできない生の探究に関わるという点で共通している。『名づけられないもの』は、ベケットにとって書くとはどのような経験だったのかを示している。すなわち、書くことが自己の深みへ降りていき、「一つの場所をつくること」であることを示していると言えるだろう。本発表では、『名づけられないもの』が示す「場所」とはどのような場所なのか、またそこで起きている「聞く」こととはどのような経験なのかについて考察する。これらの問いについて、大拙の提示する「無所住」（『金剛経』の「応無所住而生其心」）や「靈性的直覚」の経験、そして受動性の認得の考え方との関連で論じる。

An Inner 'Place': *The Unnamable* and Daisetsu Suzuki's 'Spiritual Insight'

Michiko Tsushima

This talk will discuss Beckett's experience of writing presented in *The Unnamable* in light of Daisetsu Suzuki's (1870-1966) understanding of religious experience, especially 'spiritual insight'. Suzuki, born and educated in Japan, is famous for his introduction of Zen Buddhism to the West. While there was no direct relation between Beckett and Suzuki and they wrote in different linguistic and cultural contexts, they shared something in common. Both Beckett's experience of artistic creation and Suzuki's religious experience are based on the negation of language and intellect as well as the attempt to explore life which these cannot grasp. *The Unnamable* reveals Beckett's experience of writing: it shows that writing for him involves descending to the depths of the self and 'mak[ing] a place'. This talk will explore the nature of that 'place' and the act of listening that takes place there in this novel. It will do so by referring to the ideas of 'no abiding place' ('in accordance with non-abiding yet giving rise to the mind' in the *Diamond Sutra*) and 'spiritual insight' as well as the acquisition of passivity presented by Suzuki.

## サミュエル・ベケット会見記

近藤正毅

1983年6月29日 11:00~12:00am、パリ、サン・ジャック通り、Hotel PLM St. Jacques  
で私はサミュエル・ベケットに会見した。その全記録は『水声通信』no 22、2008に掲載されたが、その会話は朗読と間、多少の注釈をつけることによって言葉に含まれている文学的真実をより深く、実感を持って伝えられると考え、ベケット研究会で朗読を試みることにしました。私の声ながらその音声の強弱と間が、生きたベケットの文学の実相をいささかなりと皆さんに印象付けられれば幸いです。以下に語りのキーワードを英仏語で列挙し、話の順序の理解とその記憶のお役に立てば幸いです。

### An Interview with Samuel Beckett

Masaki Kondo

I met and talked with Samuel Beckett at a café of Hotel St. Jacques in Paris from 11:00 to 12:00 am on 29 June, 1983.

The written record was printed in *Suiseitsushin* no 22, 2008, but I thought its important points would be more impressed on the audience if I recited them On-Line, and show its key words in order according to the fragmental talk below.

1. Vaclav Havel: director, playwright, later President of Czechoslovakia.
2. L'enfer, c'est les Autres. The hell is the other.  
*Huis Clos, The Closed Door.*  
Privacy.
3. The Exiles or Expatriates.
4. *Murphy.*  
L'enfer, c'est les autres.
5. Endon.
6. *Comment C'est.*
7. "From 1945 to 1955 I wrote all in French, *Molloy, Malone Meurt, L'Innommable, En Attendant Godot, and Fin de Partie.*"  
An explosion.  
English felt foreign. But still wrote *Embers, Play, Happy Days* etc. in English.  
Didn't you feel dryness while writing in French, quelque chose sec?  
"English is my mother language. I have to compose French objectively, excluding

emotion, feelings. English is natural. I can write with spontaneity, overlooking the whole, keeping distance and viewing what I am writing.”

Mutual translation: “I lose some words I can’t translate.”

*Worstward Ho*. It is impossible to translate the first word, “On” into French, so I think I won’t translate it.

French: colourless.

Arthur Rimbaud: Colours of words. “He said of the vocabulary. It is another matter.”

“Mellow country scene of Ireland. The unforgettable mountain range around Dublin.

Strolling, staggering with my father.”

8. Joyce: “Hell?” “Joyce apprauded Dante, but Dante proceeded deeper into Purgatorio seeing the dead and went on writing more about things on earth, always saying ‘I was on earth.’ That is impressive.”
9. Mallarmé, Valéry, Descartes, mots, self  
“Mallarmé is important to me. His poetry, not his prose.”  
“More than Valéry?”  
“Yes.”
10. “Death or silence, is it the culminating point? Do you want to reach that place?”  
“A long journey to that end, uncomfortable.”  
“Is writing uncomfortable?”  
“Yes.”  
“But wouldn’t writing ease it?”  
“Yes, consolation. Now I have finished my work, so I am empty. So I have no consolation.”
11. Joyce believed word. Do you also believe it?”  
“I don’t know.”
12. Maurice Nadeau: “It is a literary event.”
13. I prefer *Endgame*.
14. Niall Montgomery: architect, a classmate of Beckett at Trinity College.  
“Life is the hell. To write worst is the best way.”  
Beckett was delighted to hear his name but did not remember the presentation.

The end