

論文の英文要旨

論文題目	Between Ballet and Plastika: Reconsidering the Position of Choreographer Leonid Yakobson in the History of Twentieth Century Ballet
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This dissertation discusses Soviet ballet choreographer Leonid Yakobson (Леонид Вениаминович Якобсон, 1904–1975), and reevaluates his creative work. Yakobson was headquartered in the Kirov Theater Ballet Company in Leningrad (now St. Petersburg), where he established himself as a renowned ballet choreographer with the success of *Shurale* in 1950. Afterward, he pursued his creative path with a freedom of ideas that were not limited to classical ballet. In his later years (1969–1975), he choreographed for his own ballet company, Choreographic Miniatures, until shortly before his death. Although his contemporaries regarded him as a genius for creating a new dance vocabulary for each of his productions, his works were rarely performed abroad, and even today he is not well-known or highly regarded outside Russia. During the Soviet era, it was extremely rare for Yakobson to be the subject of academic research. Studies on Yakobson became more active after the Soviet Union collapsed in the 2000s, but scholars have never discussed his creative activities beyond the framework of Soviet ballet history. Even in the history of Soviet ballet, he has been positioned as a genius who was outside the mainstream of socialist realism and instigated Soviet ballet’s ensuing breakaway from it. This paper therefore aims to locate the source of his creative method, which is not confined to the main currents of Soviet ballet, in the spread of modernism in dance and ballet (referred to as “dance modernism” in this paper), review Soviet ballet history, and reassess his career and creative approach to position him as a choreographer in twentieth-century dance history.

This dissertation consists of three chapters. In the first section of Chapter 1, we review the conventional description of the history of Soviet ballet and reevaluate Soviet ballet by considering the ripple effects of modern dance. Specifically, this section examines the definitions of dramballet and choreographic symphonism, which have been frequently cited in conventional descriptions of the history of Soviet ballet, how they were established, and compares them with the history of ballet in Europe and the United States. We also discuss the infusion of contemporary themes in Soviet ballet. Through this, we confirm that the root of Yakobson’s creative stance in Soviet ballet is the pursuit of contemporary themes, and he was searching for a dance vocabulary for the creation of ballets with contemporary themes. The second section discusses modernism in ballet and dance in the Soviet Union and the West, concluding that modern dance was spreading throughout the Soviet Union at about the same time that modern dance was flourishing in Germany. Although abstract ballet was not acceptable in the Soviet Union, which always necessitated a narrative, modernism in ballet was achieved through the form with which ballets were created.

Chapter 2 chronologically describes Yakobson’s career and creative activities. The first section focuses on his birth, his studies at the ballet school, his entry into the ballet company, and his expulsion from Leningrad because of his opposition to classical ballet. Although his creative activities during this period developed before he established himself as a choreographer, his later creative stance is confirmed by his participation in the debate over classical ballet, his creation of classical ballet performances in Moscow, and his activities as a choreographer in different parts of the Soviet Union. The second section focuses on two fairy-tale ballets by Yakobson, *Shurale* (1950) and *Solveig* (1952). It complements the areas that studies have not extensively covered while relying on published and archival materials for empirical support. These include his career before his entry into ballet school and his creative activities during the period of criticism of cosmopolitanism, when anti-Jewish campaigns were launched. The third section discusses his creative activities at the Kirov Theater from the ballet *Spartacus* (1956) to the time before he founded Choreographic Miniatures. At the Kirov Theater, Yakobson focused on producing ballets

on contemporary themes, one of the most important being World War II. The fourth section examines his activities with Choreographic Miniatures, and the fifth section investigates the posthumous succession of his works.

Chapter 3 conducts a dance analysis of Yakobson's major works focusing on his dance vocabulary. These works are classified into four—sports and acrobatics, classical ballet and folk dance, plastika and choreoplastika, as well as neoclassical and neoromantic—and the connection between dance vocabulary and dance modernism is traced along with changes in the former. This chapter examines how Yakobson's works expressed dance modernism. Only those works with surviving video materials are mainly analyzed, and bibliographic and archival materials (e.g., choreography plans, scripts, etc.) are used as supplementary materials.

Overall, through an analysis of dance vocabulary, Yakobson's works can be positioned under four modernisms. The first is sport and plastika. Plastika, in this study, refers to slow movement with sculptural references. In modern dance, the trend shifted from plastika to sports, but Yakobson's creation was a reversal of this process, with the main focus of his work changing from sports to plastika. The second is how war is represented within this plastika, one of the contemporary themes that Yakobson has always pursued: World War II. In war representation, he drew inspiration from sculpture and painting. The third is a transition from plastika to the choreoplastika, to which the paintings were primarily referenced. This study refers to choreoplastika as a fusion of pantomime and dance in portraying figures and stories. Plastika and choreoplastika reject classical ballet techniques, and the dance vocabulary created for each of these works also allows for richer emotional expression. The fourth is modernism in ballet. From the beginning of his creative career, Yakobson had been concerned with the fate of classical ballet, rejecting its all-purpose nature and doubting its potential as a dance vocabulary for depicting the modern age. Meanwhile, he did not completely abandon classical ballet but rather continued to search for a new form of it while breaking its formulas, and his creations traced the prehistory of classical ballet to the neoclassical period, drawing on the neoclassical influences of his Western choreographers of the same period. It can be concluded that while always within the Soviet ballet context, Yakobson was a choreographer whose work transcended such context and broadly responded to modern dance and modern ballet trends in the West.