

## 博士論文の英文要旨

論文題目	川端康成の舞踊小説研究——モダンダンスの振付師的想像力 <b>Kawabata Yasunari's Dance Novels: The Choreographic Imagination of Modern Dance</b>
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Japanese novelist Kawabata Yasunari's (1899-1972) dance novels were written in line with the 'modern dance' trend of the early 20th century, which pioneered new forms of physical expression through both urban modernism and expressive modernism. In his dance novels, including *Asakusa Kurenaidan* (The Scarlet Gang of Asakusa) (1929), *Kinjū* (Of Birds and Beasts) (1933), *Maihime no Koyomi* (The Days of Dancers) (1935), *Hana no Waltz* (Waltz of Flowers) (1936), and *Maihime* (The Danseuse)' (1950), Kawabata portrayed dancers across a wide range of disciplines, from popular entertainment to artistic dance. Few writers were as actively involved in dance culture as Kawabata, writing dance critiques, recommendation letters for dance performance pamphlets, and scripts for Japanese traditional dance plays. Nevertheless, research connecting the bodily forms of expression, such as dance and theatre, with the verbal medium of fiction has yet to be fully developed.

The first stage of this research will uncover the dance context that served as the backdrop for Kawabata's dance novels, applying accumulated research in dance, theater, and other performing arts. The second stage will analyze the imaginative and expressive devices employed in the process of transforming factual dance experiences into fictional novels. The primary objective of this research is to elucidate the characteristics of both Kawabata's fictional imagination and verbal expression.

'Modern dance', which captivated intellectuals and artists in the early 20th century, became popular around the world, spanning fields such as music, fine arts, literature, film, philosophy, health science, and fashion, while transforming performance formats and the means of their expression. At the end of the 19th century as rapid

industrialization and urbanization progressed, these trends created artificial and rational living conditions, and amongst this change, the modernist artistic movement, which actively created fluctuations and transformations that resisted standardized experience and the homogenization of consciousness, was at the forefront of early 20th-century culture. It was against this historical backdrop that 'modern dance' became popular as a form of modern dance using the body as a medium. How did Kawabata Yasunari's dance novels capture the 'modern dance' that was popular in Japan from the late 1920s to the 1930s in written form and transform it into fiction?

Male characters, such as playwrights and dance critics, frequently appear in Kawabata's dance novels. While these characters allow for interpretations that partially overlap with Kawabata's experience as a novelist, they become fictional by creating a subtle discrepancy: they are playwrights, but not novelists. Kawabata's dance novels possess a role-playing-like playfulness, borrowing the positions of fictional playwrights, directors, critics, and other dance-related figures. It is precisely because the novel relies solely on words that these novels exhibit this playfulness as they use the position of a fictional playwright to simulate choreographing and directing the bodies of fictional dancers.

Kawabata, who is in an intermediate position between dancer, dance critic, and audience member, captures a significant element in his dance novels as a record of the process by which female dancers become independent and self-sufficient as artists. Kawabata depicts not solely the glamorous and aesthetically pleasing dancers on stage, but also the struggles and anguish experienced by these dancers in their roles as workers and family members. This research reveals a shift from women who dance conscious of the gaze of male audience members to women who dance for themselves, without the need to be seen by others. The metamorphosis of the dancing woman signifies a shift in the perception of dance, which has evolved from a form of entertainment to an artistic medium. Simultaneously, it marks a transformation in the societal position of female dancers in relation to gender dynamics.

The objective of this research is to illuminate the phenomenon of physical movement manifesting in diverse locations, including domestic settings, rehearsal studios, urban spaces, and outdoor environments. The underlying premise is that this approach will unveil hitherto unobserved corporeal movements that are intricately interwoven with the fabric of quotidian life. From this utilisation of dancers, with their delicate and complex awareness of the body, as the main characters, an immersive literary style is created in which the body and the mind are intimately intertwined, such as through chain reactions initiated by the body

and the establishment and rupture of non-verbal communication. This research concludes that capturing the physicality of dance, which has the potential to become 'dance' whether in public or private, is a latent physicality that also exists in Kawabata's other works, even if dance is not the main theme.

Dance expression is not necessarily something that occurs only onstage; rather, it is hidden in the novel's descriptions, emerging as a blend with the movements, sensations, and perceptions of the dancing characters in everyday life. In particular, it is the scenes between everyday life and stage performance, where the dancing bodies begin to move, and some kind of meaning emerges that advances the story, that are unique to Kawabata's novels, where his choreographic imagination is most fully displayed. Even in novels that do not necessarily have dance as their subject, Kawabata's choreographic imagination, which originates from this type of dance expression, can be found. Furthermore, this choreographic imagination also functions on the reader's side. The act of reading Kawabata's dance novels involves evoking the reader's own personal experiences of the body and dance, by filling in the gaps between the lines and words, and through the imagining of fictional dance scenes.

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