

## 外国語要旨

Vaslav Nijinsky's Ideas on Dance: Based on the Choreographies of *L'après-midi d'un Faune* (1912), *Jeux* (1913), and *Le Sacre du Printemps* (1913)

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### SUMMARY

The choreographic works of Vaslav Nijinsky [1889?–1950] are often regarded as the self-portrait of a choreographer who experienced sexual conflict whereas Nijinsky's own diaries and interview articles, published at premieres of his work, indicate a strong interest in the physical aspect of dance. What were Nijinsky's thoughts and how did he face dancing as a choreographer?

In this study, I focused on Nijinsky's views on the physical aspect of dancing. The study aims: (1) To clarify what dancing signified for Nijinsky; (2) To re-evaluate Nijinsky's contributions as a choreographer to the physicality of dance.

The research focused on Nijinsky's choreographic works, *L'après-midi d'un Faune* (1912), *Jeux* (1913), and *Le Sacre du Printemps* (1913), where materials which can be inferred from the original choreographies, remain.

In search of answers to these questions, Nijinsky's interview articles, diaries, the dance scores and the musical scores of his works have been collected in order to elucidate the intent behind the choreography in each work. The features of Nijinsky's choreography are examined in light of the dance orientation of Swiss music teacher and composer, Émile Jaques-Dalcroze, who was involved in the choreography from Nijinsky's second work. Furthermore, this study analysed the reviews of *Sacre*, issued in Paris within a year from the premiere date, examining quantitative and qualitative considerations to clarify aspects of the audience's debate over Nijinsky's creations. Finally, Nijinsky's thoughts on dancing are explored, which leads to a final discussion on the re-evaluation of his contributions as a choreographer.

The outline of this thesis is as follows:

Chapters 1–3 explore Nijinsky's words and dance works for each creation to identify Nijinsky's choreographic intentions.

Chapter 1 deals with *Faune*. Since the characters have mythological characterization, it centralises the new aspects of Nijinsky's *Faune* including its sexually explicit depictions and peculiar forms.

This study reveals that the bald sexual representation present in his work does not express personal turmoil over sexuality on the part of the choreographer; rather, it portrays mythical characteristics as being symbolic of sexual vitality. Additionally, this

paper suggests that Nijinsky shifted the consciousness of the medium; he tried to represent the dancing body by excluding decorativeness and fluidity and instead emphasised the body through two-dimensional placement. Nijinsky aimed to create his own dances by seeking accuracy shaping as seen in artworks.

Chapter 2 deals with *Jeux* and reveals the characteristics of Nijinsky's choreography by comparing his views on dance with Jaques-Dalcroze's. It is clear that dance was a harmonisation of rhythmical, psychological, and physical elements for Jaques-Dalcroze. By comparing these viewpoints, it becomes evident that Nijinsky's *Jeux* was distinctive in its peculiar treatment of the dancing body.

Chapter 3 deals with *Sacre*. Again, the work was analysed through comparing elements of Jaques-Dalcroze's perspective on dance clarified in the previous chapter. Thus, it suggests that the difference in orientation for both views on dance was in terms of handling the dancing body. Nijinsky composed his dance through discontinuous movements and geometrical forms in a manner called "stylization of gesture" by Nijinsky himself and the attempt was consistently executed throughout his three works regardless of the subject.

This study, in which Nijinsky's "stylization of gesture" reveals attitudes and movements, argues that the objective was to cultivate plastic beauty that had not been hitherto seen and the autonomy of the dancing body. Furthermore, this research indicates that "stylization of gesture" correlated with the "score of movements" that Nijinsky invented. Nijinsky's dance score was regarded as a stylised body disposition. Nijinsky has two types of dance score; one was for the conservation and viewing of dance works and the other was for dance tuition and the formulation of the system. It was confirmed that Nijinsky's experimental dance activities aimed to contribute to developing new choreographic languages.

Chapter 4 analyses the audience's debate over Nijinsky's choreography, focused on reviews of *Sacre*. I extracted words related to evaluation from the adjectives and adjective-verb pairings and suggested the time trend of the evaluation from about four perspectives such as music, choreography, décor, and the work itself. The result shows that the discussion was centered on music and choreography and that the positive evaluation for choreography gradually increased. Further analysis confirmed that the discussion focused on how to grasp the dancing body. It can be argued that Nijinsky's *Sacre* brought the confrontational axis of the body as "an art formed by style" and "as a material of a life that cannot be handled" to the world of French critics. However, it also became clear that no understanding of Nijinsky's stylised gestures was obtained.

Nijinsky, as a choreographer, sought to bring consciousness into the medium, to cultivate the plastic beauty that, hitherto, had not been seen while emphasising the autonomy of the dancing body. Thus, for Nijinsky, dance was not only an expression of the mind and a subject but also the basis of the body itself. The study concludes that Nijinsky was a choreographer who made breakthroughs to create a new era of dance to contribute to the autonomy of the medium of dance and the development of the dancing body by creating his own choreographic works and dance scores.