

【学位論文の外国語（英語）による要旨】

Ballet Choreographer and Producer MASAHIDE KOMAKI (1911-2006) :
Focus on the introduction of *Ballets Russes* into Japan

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SUMMARY

This paper researches Masahide Komaki (1911-2006), a ballet choreographer and producer who significantly contributed to helping develop Japanese ballet after World War II. The evaluation of him up to the present has been done by data only after the War. In addition, it is considered that the Russian ballet had some bearing on Komaki's life. Therefore, the aim of this study is to re-evaluate his place in the history of ballet in Japan, in relation to the introduction of Diaghilev's *Ballets Russes*, based on data from various places such as Iwate, Tokyo, Harbin and Shanghai from the years 1911 to 2006.

An outline of the thesis is as follows. Chapter 1 deals with Komaki's activities before he returned to Japan in 1946. Chapter 2 provides a comparative sketch of Diaghilev's *Ballets Russes* and *Shanghai Ballet Russe*. Chapter 3 is a historical description of ballet in Japan from 1911 to 1945. Chapter 4 deals with Komaki's activities in Japan after World War II. The last chapter provides the summary and re-evaluation of his role in the history of ballet in Japan.

Komaki saw Anna Pavlova in Tokyo in his younger days, and that was the first time for him to see ballet. A book which had many pictures of Diaghilev's *Ballets Russes* led him to the world of Russian ballet. In Harbin, Komaki learned ballet and Russian culture at a ballet school which followed the system of the period of Czarist Russia. Then he danced as a principal dancer at the *Shanghai Ballet Russe*, which performed many works of Diaghilev's *Ballets Russes*.

This suggests that Komaki gleaned two basic ideas from his experience. First was his belief that the art of Russian ballet overcomes differences among cultures and peoples. Second was that the ballet could be shared with his own Japanese people. These two ideas became essential to his later activities.

When Komaki came back to Japan in 1946, there was no real ballet in the country. Therefore the goal of his activities from the year 1946 onward was to establish real ballets in Japan, by introducing works of Diaghilev's *Ballets Russes* and *Shanghai Ballet Russe*. Throughout his activities since 1946, he had been searching for a way to naturalize ballet into Japanese culture. As a result, that led him to introduce various elements of *Ballets Russes* — repeatedly performing works of Fokin's and of Mariinsky Theater as *Ballets Russes had done*, fitting these works to Japanese theaters which had various shapes and sizes, thoroughly training dancers with traditional classical dance technique even if the works were not purely classical, the way to raise funds for performances, and Diaghilev's thoughts which were considered to be the same as Komaki's — into Japan.

In conclusion, it is suggested that Komaki can be re-evaluated as a pioneer who helped develop Japanese ballet by introducing *Ballets Russes* through *Shanghai Ballet Russe* into Japan, with two ideas, that is, that the art of Russian ballet overcomes differences among cultures and peoples, and that the ballet could be shared with his own Japanese people.