

【学位論文の英語要旨】

Les Ballets des Champs-Élysées
: The dawn of the postwar French ballet

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SUMMARY

This paper explores the roles Les Ballets des Champs-Élysées (1945-1951) played in the history of French ballet through focusing on the repertoire and activities of the ballet company.

The outline of the thesis is as follows.

Chapter 1 examines the circumstances on the eve of the birth of Les Ballets des Champs-Élysées through research and analysis of ballet recitals in Paris around that time, especially focusing on two works, *Les Forains* and *Le Rendez-vous*.

Chapter 2 discusses the newly-created pieces and activities of Les Ballets des Champs-Élysées from 1945 to 1946, after the birth of the ballet company.

Chapter 3 aims to clarify and reveal the significance of Roland Petit's *Le jeune homme et la mort* (1946) through the analysis of Jean Cocteau's original scenario, Petit's choreographies, dancers' interpretations and critical reviews at that time. Especially, my analysis centers on the interpretation of premiere dancer, Jean Babilée. This work is the symbol of, and the most famous work by, Les Ballets des Champs-Élysées. It was considered the most outstanding 'event' at that time, and was called the 'new ballet' in the post-war French dance scene.

Chapter 4 discusses the activities of Les Ballets des Champs-Élysées from 1947 through 1951, the year of the company's disbandment, and examines the company's heritage.

During the company's early years, its artistic director Boris Kochno wrote the scenarios, and young and fresh Roland Petit choreographed them. The two artists created most of their new works in this way, and the company won popularity. In the later years, however, Kochno started to commission world-famous choreographers to choreograph the company's works. Influenced by Ballets Russes, Kochno, who led the company, created many original works in collaboration with contemporary artists in Paris such as Christian Bérard, Jean Cocteau, and Henri Sauguet. In the postwar period from 1945 to 1947, while Ballet de L'Opéra de Paris began to lose its appeal and decline in popularity, the audience were fascinated by Les Ballets des Champs-Élysées. This company based in Théâtre des Champs-Élysées and featured brilliant dancers such as Jean Babilée and others.

One of the reasons why Les Ballets des Champs-Élysées quickly gained popularity is that their three major works—*Les Forains*, *Le Rendez-vous* and *Le jeune homme et la mort*—reflected the “misery, destiny and fate” of the lives in Paris under the German occupation and in the postwar period. They represented the real sentiments of the people at the bottom of the social ladder, and emphasized humanistic aspects of these people. The postwar French audience was attracted by those performances which expressed hardships, a sense of stagnation, social anxiety, solitude, love and death during the war.

Les Ballets des Champs-Élysées sought a new form of dance that had a modern spirit while inheriting the style of the prewar dance. It is a landmark company in the post war French ballet scene, in that it played a leading role in the neo-classic dance movement in the postwar period, having a significant influence on the new powerful dance movements of the 50s and 60s. Serving as a bridge between the prewar dance and the later currents, Les Ballets des Champs-Élysées marks a starting point of the postwar French ballet.