

## THE ALBANIAN CHARACTER IN THE CREATIVITY OF CHOREOGRAPHER PANAJOT KANAÇI

**Aledia Kondaj**

Center of Albanological Studies, Institute of Cultural Anthropology and Art Studies,  
Tirana, Albania, Email: aledia\_k@yahoo.it

### **Abstract**

Further studies in the field of scientific research in general, and Albanian choreographic folklore in particular, as well as its role and influence in cultivated choreography contributes to a more thorough knowledge and adds a scientific and professional dimension to the Albanian choreographic studies. Folk dances have played a substantial and irreplaceable role in human society almost over all periods of time. In its genesis dancing was meant as an intuitive display. The all-time desire of our being to detach from the ground or fly has been mostly witnessed in the Albanian choreographic folk culture, in particular in the dances of North Albania, distinguished by the gracious movements of folk dancers from the High lands of Shkodra, Gjakova, Drenica, Kukes and Dibra. The symbol of the eagle attunes perfectly with the epic and the spirit conveyed by these dynamic dances being of an eruptive nature. It is also one of the most original symbols and expressions of the creative and imaginative intuition of our people, with an almost divine beauty. The flapping of open arms (in *allonge*) similar to the wings of a big bird while flying, can be observed in different pieces of choreography. Yet the image of the eagle is not as domineering and electrifying as compared to that in our pieces, which is known for its greatness, character and physical beauty. Perhaps it is due to the intertwining of cultures in the Balkans during the 500 years of Ottoman Conquest, or maybe it is the eternal image of the man flying appearing to choreographers as an instinctive vision, exciting their imagination and thus making the dance more imaginative, epic and free, resembling more to flying. The artistic finding consists in the ideas it conveys through its original plastic and symbol, giving the identity to the creation. Panajot Kanaçi is renowned for his style and composition marked by movement and being spatial in nature. For its moving motives, figurative and organic placement, careful selection of dancers with distinctive physical features, reflection of musicality and positive in most of his creations, make the latter stand out from the rest of contemporary creations. His entire work bears the mark of our long – standing culture. A comparative and anthropological method is applied to this study.

**Keywords:** *movements, communication, symbols, images, folk dances*