

ALBANIAN SOCIETY PATTERN AND KANUN RITUAL NATURE CONSIDERED IN A THEATER STRUCTURE APPROACH

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Abstract

Since the anthropologic studies of theater initiated in the '60s by Schechner and Turner, anthropology and theater discover every day more and more points of contact. Rituals appear to be the interconnecting chain link between theater and society patterns. In the Albanian context, nothing would have been more relevant in this approach as Kanun, being it not merely a self-regulatory legislation, but as well a codified book of rituals, defining the whole society life. Kin loyalty and primitive societies have a specific approach on values and vices, analyzed by Nietzsche and brought further by Turner in an interesting approach that brings society patterns analyzed on the same principles of a drama structure. In such way is very easy to define similarities and differences of Albanian society patterns embodied in a simple and primitive form of theater, such as ritual. These and other aspects will be analyzed in this paper to reveal the strong bond and natural incline of the Albanian society to theater genres. Each society has its own natural course to specific drama genres, generally toward tragedy, to further discover comedy and in the late phase drama. Considering the widespread range of different Kanuns in Albania, the "primitive" kin loyalty society and the tough regulations and methods, in the first approach is very easy to define that Albania used to have a tendency to better understand and love tragedy. But is that just it? This paper will make an attempt to dig further all these connections coming out to some relevant results regarding the Albanian society patterns in a context of theater, going through an intermediary medium such as Kanun rituals.

Keywords: theater, Kanun, anthropology, Albanian society patterns, ritual