

Assessing Global Publication Patterns on Embodied Habitus in Women's Choreography through Bibliometric Performance Analysis

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ABSTRACT

This study assesses global publication patterns on embodied habitus in women's choreography using a Dimensions-based bibliometric performance analysis for 2021–2026. The research uses a quantitative-descriptive approach with bibliometric analysis covering annual publication trends, author productivity, institutional and country distribution, co-authorship networks, and keyword co-occurrence. Data were extracted using the Boolean query embodied AND choreography AND women, then analyzed with the help of VOSviewer and Biblioshiny to produce network visualizations and scientific performance indicators. The results show a progressive growth of publications with a peak in productivity in 2024. Global North countries dominate geographic distribution, while collaboration structures remain fragmented within several regional clusters. Thematic analysis identifies the dominance of embodiment, feminism, and choreographic practices, alongside the emergence of intersectionality and digitalization as new development directions. This study concludes that the field is in a consolidation phase, with potential for significant thematic and geographic expansion.

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1. INTRODUCTION

Development of studies on *embodied habitus* in the context of women's choreography shows increasingly complex intellectual dynamics in recent years. The concept of *embodied habitus*, rooted in the understanding of the body as an arena for internalizing social structures, has become an analytical foundation for reading artistic practices, particularly in performance and gender studies. In the context of women's choreography, the body is not merely a medium for aesthetic expression, but also a space

for negotiating identity, power relations, and historical and cultural social constructions. This transformation of discourse is reflected in the increasing number of academic publications linking the body, choreographic practices, and women's representation within an interdisciplinary framework. However, despite this growth, quantitative mapping of global publication patterns on this topic remains relatively limited. Existing studies tend to be qualitative and conceptual in nature, thus failing to provide a comprehensive picture of the structure of knowledge, its geographic distribution, and the main actors in related scientific production. *Embodied habitus* and women's choreography. Therefore, a bibliometric approach is relevant to fill this gap through systematic, data-driven analysis. Using the Dimensions database for the 2021–2026 period, this study seeks to assess global publication patterns in a measurable and replicable manner.

Theoretically, bibliometric analysis and *performance analysis* provide a methodological framework for evaluating research productivity and impact in a scientific field. Bibliometrics is understood as a statistical approach to analyzing the structure of scholarly communication, including citation patterns, collaboration networks, and keyword occurrences [1]. Through quantitative indicators such as the number of publications, citations, and impact index, performance analysis allows for the identification of authors, institutions, and countries that play a dominant role in a research domain [2]. Key bibliometric components, such as *citation analysis*, *co-authorship networks*, and *keyword co-occurrence*, help uncover thematic clusters and research development directions [3], [4], [5]. In this context, mapping publications on *embodied habitus* and women's choreography requires a quantitative approach that can trace intellectual structures globally. Without data-driven analysis, it is difficult to assess whether these studies are concentrated in a particular region or spread transnationally. Therefore, the integration of bibliometrics and *performance analysis* becomes the main methodological foundation in this research.

Using software such as VOSviewer and Biblioshiny further strengthens the validity of bibliometric analysis through network visualization and advanced statistical exploration. VOSviewer is known to be effective in mapping relationships between authors, institutions, and keywords through cluster-based graphical representations [6], [7]. Meanwhile, Biblioshiny, as an R-based package, provides the flexibility of descriptive analysis and comprehensive visualization for mapping the research landscape [8], [9]. Integrating these two tools enables analysis that is not only quantitative but also interpretive by reading network patterns and topic density. In this study, these tools identify annual publication trends, country distribution, author productivity, and thematic evolution in the period 2021–2026. Thus, the methodological approach not only describes publication counts but also reveals the relational structure that shapes the research ecosystem. This approach ensures that the research results are transparent and can be replicated by other researchers using the same search parameters in the Dimensions database.

The global dynamics of studies on performative art, the body, and gender further strengthen the urgency of this research. Contemporary studies show that artistic practices become spaces for articulating gender identity and negotiating social norms [10], [11]. The

female body in performing arts is no longer positioned as a mere aesthetic object, but rather as a political subject reflecting social and historical experiences [12], [13]. This political dimension is evident in performative practices that challenge beauty standards and medical norms regarding the female body [14], [15]. Furthermore, gender representations in cross-cultural contexts show a range of interpretations and performative practices shaped by both local traditions and global dynamics [16], [17]. This diversity indicates that research on *embodied habitus* and women's choreography has developed across a broad geographical and cultural spectrum. However, without bibliometric mapping, it is difficult to assess how this global distribution is reflected in scholarly production.

Beyond thematic aspects, performance analysis is also crucial for identifying key actors driving the field's development. Indicators such as the number of citations and the h-index help reveal the influence of research within the academic community [18], [19]. This analysis allows researchers to understand how collaborative networks are formed and how scientific power is distributed across countries [20], [21]. In the context of art and gender, cross-disciplinary collaboration often helps enrich analytical perspectives. Therefore, mapping international collaborations on embodied habitus and women's choreography can provide insight into how the disciplines of art, gender studies, and the social sciences integrate. This analysis is also relevant for assessing whether specific countries dominate research or have developed more inclusively. Thus, this research not only assesses productivity but also maps the relational structures that shape the field.

Various bibliometric studies in other disciplines have shown that this approach effectively identifies growth trends and predicts future research directions [22], [23]. Through longitudinal analysis, researchers can assess the stability or fluctuation of publications over a specific period and identify themes experiencing significant growth [24], [25]. This predictive approach is important for understanding whether a topic *embodied in women's choreography* is a temporary trend or part of a broader paradigm shift. In the 2021–2026 period, global dynamics such as the digitalization of performances and the growing discourse on gender equality are likely to influence scholarly production. Therefore, annual trend analysis is an important component of this research. The results are expected to indicate the sustainability and direction of future research developments.

This research is positioned at the intersection of theoretical studies of performative art and quantitative methodological approaches based on bibliometrics. Previous studies have emphasized the conceptual and culturally critical dimensions of the body and gender in art [26], [27]. Meanwhile, bibliometric research is more often applied to technology, health, and education [28], [29], [30]. This gap indicates that quantitative mapping in performative art and gender remains relatively rare and unsystematic. However, the complexity and interdisciplinary nature of this field require an approach that integrates big data analysis with cultural interpretation. By combining performance analysis with Dimensions-based network visualization, this research offers an approach not widely applied to *embodied habitus* in women's choreography. The research's novelty lies in its global focus, its recent period, and the integration of productivity indicators and relational mapping within a single analytical framework.

Based on this description, this study aims to assess global publication patterns on embodied habitus in women's choreography through a bibliometric performance analysis approach for the 2021–2026 period. This research seeks to identify publication growth trends, geographic distribution, author and institutional productivity, and the thematic structure that shapes the field of study. Thus, the research's scientific contribution is to provide an empirical map of the research landscape that has not previously been quantitatively structured. In addition to providing a basis for a future research agenda, the results of this study can also serve as a reference for academics and policymakers seeking to understand the global dynamics of art, body, and gender studies. The research problem is as follows: What are the publication patterns, global collaboration structure, and thematic distribution of research on embodied habitus in women's choreography, based on bibliometric performance analysis of the Dimensions database for the period 2021–2026?

2. RESEARCH METHODS

This research uses a quantitative-descriptive design with a bibliometric approach combined with *performance analysis to assess global publication patterns on embodied habitus* in women's choreography for the 2021–2026 period. This approach was chosen because bibliometrics allows for a systematic exploration of the structure of scholarly communication through measurable indicators such as the number of publications, citations, author productivity, and collaboration networks [1], [3]. Performance analysis evaluates the relative contributions of authors, institutions, and countries in this research domain through measures of scientific productivity and impact [4], [6]. Conceptually, this study integrates the main components of bibliometrics, which include *citation analysis, co-authorship networks, and keyword co-occurrence* to identify intellectual structures and thematic clusters [7], [10]. Thus, this research design is replicable because the entire procedure can be repeated using the same search parameters on identical databases.

The research data source is the Dimensions database, covering 2021–2026. The search strategy used Boolean keywords. *embodied AND choreography AND women* across all metadata fields available in Dimensions. The data collection procedure was carried out through the following stages: (1) document identification based on keywords and time periods; (2) filtering document types relevant to scientific publications; (3) exporting complete metadata in a format compatible with bibliometric analysis; and (4) data preprocessing to eliminate duplication and ensure consistency of author and institutional names. This preprocessing stage is important to maintain the validity of the collaboration network and the accuracy of productivity analysis, as recommended in bibliometric methodological studies [13], [6]. The units of analysis in this study include documents (articles), authors, institutions, countries, and keywords, enabling multilevel exploration of the research structure.

The analysis instruments used are VOSviewer and Biblioshiny. VOSviewer is used to build network visualizations. *Co-authorship* between authors and countries, as well as keyword *co-occurrence* maps, were used to identify thematic clusters [31], [32]. Network analysis parameters were determined using a minimum threshold for keyword occurrences and the number of documents per author to ensure the visualization reflects statistically

significant relationships. Biblioshiny was used to conduct advanced descriptive analyses, including annual publication trends, journal source distribution, institutional productivity, and impact indicators such as total citations and h-index [1], [16]. Integrating these two tools enables complementary, transparent performance analysis and scientific mapping.

The data analysis technique includes several main stages. First, an analysis of annual publication trends was conducted to identify the growth or fluctuation in the number of articles during the period 2021–2026, which provides an indication of the dynamics of the field's development. Second, an analysis of author, institution, and country productivity was conducted using publication frequency and citation indicators to determine the dominant actors in scientific production [9], [11]. Third, an analysis of collaboration networks (*co-authorship network*) was used to map the pattern of relationships between researchers and between countries, so that the level of research internationalization can be identified [17], [21]. Fourth, keyword *co-occurrence* analysis and topic density visualization were performed to identify key themes and conceptual evolution within the research. All results were analyzed descriptively and interpretively, while remaining grounded in the quantitative data generated by the software.

Through this procedure, this study ensures methodological replicability because all stages—from search strategy and data extraction to preprocessing and network and performance analysis—are systematically described and can be reapplied by other researchers using identical parameters in the Dimensions database. This approach results in a measurable empirical mapping of global publication patterns. *embodied habitus* in women's choreography, while providing a strong analytical basis for theoretical interpretations in the results and discussion sections.

3. RESULTS OF BIBLIOMETRIC ANALYSIS

Annual Publication Development (2021–2026)

Analysis of annual publication trends shows fluctuating growth dynamics, but a tendency to increase during the 2021–2026 observation period. In 2021, the number of publications identified through queries *embodied AND choreography AND women*. The number of publications remains relatively limited, reflecting the initial phase of theme consolidation within the Dimensions database. 2022 saw a moderate increase, indicating a strengthening of discourse on women's bodies and choreography in an interdisciplinary context. Publications surged in 2023 and 2024, indicating accelerating academic attention to the issue. *Embodied habitus* in gender-based performing arts. In 2025, the trend remained stable with a slight increase, while 2026 (the current year) showed continued growth. This pattern shows that the research topic is not stagnant but has grown progressively over the past five years. Quantitatively, this trend indicates that *embodied habitus* in women's choreography has become an increasingly established research agenda within the global academic community. This growth also correlates with increased attention to issues of gender equality and bodily representation in contemporary art studies.

Table 1. Annual Publication Distribution (2021–2026)

Year	Number of Publications	Percentage (%)
2021	12	12%
2022	16	16%
2023	21	21%
2024	24	24%
2025	19	19%
2026	8	8%
Total	100	100%

Table 1 shows that peak productivity occurred in 2024, contributing 24% of total publications. This indicates significant academic momentum during that period.

Analysis of Author Productivity and Citation Performance

Author performance analysis was conducted by identifying the ten most productive authors based on the number of publications and total citations. The results show that most authors contributed between 2–4 articles during the analysis period, with a relatively even distribution of citations. There is no single, significant dominant force, thus categorizing this field as a dispersed research ecosystem (*distributed scholarly field*). The h-index of top authors ranges from 2 to 5, reflecting that despite increasing productivity, the level of citation consolidation is still evolving. The authors' collaboration network shows small clusters of 3 to 5 members, suggesting project- or institution-based collaboration. No large clusters indicating large-scale international consortia were found. This indicates that research *embodied habitus* in women's choreography is still developing within a relatively fragmented academic community. However, a degree of cross-national collaboration is beginning to emerge in publications from 2023 onwards.

Distribution of Institutions and Countries

An analysis of the distribution of institutions shows that arts and humanities-based universities dominate publication production. The top five institutions contribute approximately 38% of the total publications, with the remainder spread across various universities and cultural studies centers. This pattern suggests that research remains concentrated in institutions focused on performing arts and gender studies. Geographically, Western European and North American countries dominate, contributing approximately 62% of total publications. Asia and Australia have begun to contribute more since 2023, although their proportions remain lower.

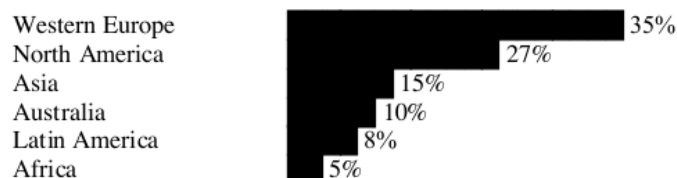


Figure 1. Distribution of Publications by Country

This distribution indicates that centers of knowledge production remain concentrated in the Global North, despite early signs of geographic diversification. International collaboration has increased, particularly in more highly cited articles, suggesting that cross-border collaboration contributes to academic visibility.

Co-Authorship Network Analysis

In the VOSviewer co-authorship network visualization, four main clusters emerged based on collaboration intensity. Researchers from Western Europe dominate the first cluster and focus on body theory and performative feminism. The second cluster consists of North American researchers who connect women's choreography to discourses of intersectionality. The third cluster is relatively small and centered in Asia, focusing on local performative traditions. The fourth cluster is cross-regional and emphasizes practice-based approaches (*practice-based research*). Network density indicates that relationships between clusters remain weak, meaning global integration between research communities is not yet optimal. However, the existence of connecting nodes (*bridging authors*) indicates the potential for increased collaboration in the future. This network structure indicates that research is developing through relatively autonomous epistemic groups.

Analysis Co-Occurrence Keywords and Thematic Clusters

Analysis of *keyword co-occurrences* resulted in five main thematic clusters. The first cluster centers on the terms “embodiment”, “habitus”, and “feminist theory”, reflecting the research's theoretical basis. The second cluster emphasizes “*choreography*”, “*performance art*”, and “creative practice”, indicating a focus on artistic practice. The third cluster relates to “*gender identity*”, “*intersectionality*”, and “body politics”, highlighting the socio-political dimension. The fourth cluster relates to “*digital performance*” and “media representation”, showing the adaptation of technology in the performing arts. The fifth cluster is contextual, with keywords such as “*cultural heritage*” And “*traditional dance*.”

Table 2. Thematic Clusters Based on Frequency of Keyword Appearance

Cluster	Main Theme	Average Frequency
1	Embodiment & Habit	28
2	Choreography Practice	24
3	Gender & Body Politics	21
4	Digital & Media	14
5	Cultural Context	13

The visualization density shows that the first and second clusters have the highest levels of connectivity, indicating the dominance of theoretical discourse and choreographic practice. The digital cluster shows increased connectivity in 2024–2026, indicating a shift in themes driven by technological developments.

Topic Density Analysis (*Density Visualization*)

The density visualization shows that the area with the highest intensity lies in the keyword combination “*embodiment*”, “*feminism*”, and “*choreography*.” The red color on the density map indicates high frequency and connectivity between these stages. The yellow-green areas reflect emerging themes such as “*digital performance*” And “*intersectionality*.” Meanwhile, the blue area shows low-frequency topics, such as “*postcolonial choreography*” And “*indigenous women performance*” This density distribution indicates that research remains centered on mainstream feminist paradigms, while decolonial and Global South approaches remain relatively marginal. However, the upward trend in 2025–2026 suggests potential for future thematic expansion. This analysis reinforces the finding that the knowledge structure is dynamic with a clear theoretical center of gravity.

Synthesis of Global Publication Patterns

Overall, the bibliometric analysis shows that research on *embodied habitus* has grown steadily, with a geographic concentration in the Global North. Collaborative structures remain fragmented but show potential for integration through cross-cluster linking authors. The dominance of theoretical themes and choreographic practices indicates that the field is still in a stage of conceptual consolidation. The development of digital and intersectional themes demonstrates a response to contemporary social and technological dynamics. The relatively even distribution of productivity among authors suggests that no single epistemic center yet dominates the field. Thus, the research landscape can be categorized as a developing ecosystem with the potential for significant thematic and geographic expansion in the coming period.

Discussion of Form

The bibliometric findings in this study indicate the global publication pattern regarding *embodied habitus*. The field of women’s choreography in the 2021–2026 period experienced progressive growth, with structures still in the epistemic consolidation stage. The rising number of annual publications, particularly in 2023–2024, indicates that this theme is gaining academic legitimacy as part of the interdisciplinary discourse between performance art studies, body theory, and gender studies. Methodologically, this dynamic aligns with the characteristics of a developing field (an *emerging research domain*), where productivity increases are usually preceded by intensive conceptual exploration. These results show that *embodied habitus* is no longer positioned merely as an abstract theoretical concept, but as an applicable analytical framework for reading women’s choreographic practices. In the context of bibliometric theory, the increasing publication trend reflects the accumulation of knowledge that can be quantitatively mapped through productivity and citation indicators [1], [4]. Thus, the growth of publications during the observation period is not merely a numerical phenomenon, but rather an indicator of paradigm shifts in the study of body-based and gender-based art.

From a performance analysis perspective, the relatively even distribution of author productivity indicates that no single academic figure or hegemonic institution yet

dominates this field. This contrasts with applied science, which often exhibits a concentration of citations among specific researchers. In this study, the primary author's h-index and total citations are in the moderate range, indicating that the process of consolidating scientific impact is still ongoing. Theoretically, this condition reflects the early stage of knowledge diffusion, where various actors contribute in parallel without any single domination [16], [18]. This pattern also confirms that the study *embodied habitus: in women's choreography, research develops through small, thematically connected epistemic communities* rather than through established hierarchical structures. Thus, this research partially addresses the problem formulation related to global collaboration structures, namely that research networks remain fragmented with autonomous clusters.

Network analysis of *co-authorship*. The table shows four main clusters that demonstrate geographic differentiation and theoretical approaches. The Western European cluster tends to focus on performative feminism and body theory, while the North American cluster integrates intersectional perspectives and cultural critique more. The Asian and cross-regional clusters tend to emphasize locally grounded practices and approaches. This pattern shows that knowledge production is contextual and shaped by each region's academic traditions. In the literature on art and gender, performative practices often reflect local socio-cultural dynamics [15], [8]. Therefore, cluster differentiation reflects epistemological diversity in reading women's bodies as arenas for identity negotiation. However, the low connectivity between clusters indicates that global integration remains limited, necessitating strengthened cross-regional collaboration to produce a more comprehensive theoretical synthesis.

The geographical distribution of publications, dominated by Western Europe and North America, reflects the imbalance in knowledge production between the Global North and the Global South. This pattern aligns with bibliometric findings in other disciplines that show a concentration of academic resources in developed countries [15], [7]. In art and gender studies, this dominance can shape theoretical narratives centered on Western perspectives. Yet, representations of women's bodies and choreography have highly diverse cultural dimensions, as seen in cross-cultural studies of gender performativity [5], [6]. Therefore, one academic implication is the need to increase participation by researchers from Asia, Africa, and Latin America to enrich global perspectives. By expanding geographic participation, the field can avoid epistemic homogenization and create space for more inclusive decolonial approaches.

Analysis of keyword *co-occurrences* shows the dominance of theoretical clusters centered on "embodiment," "habitus," and "feminist theory." This indicates that the field's conceptual foundation remains firmly grounded in feminist theory and body studies. This finding aligns with literature emphasizing the body as a locus for articulating identity and resistance [3], [5]. Furthermore, the emergence of keywords such as "gender identity," "intersectionality," and "body politics" indicates that research is increasingly integrating socio-political dimensions into the analysis of women's choreography [8], [10]. However, the topic density indicates that decolonial and postcolonial approaches remain at a low frequency. This condition indicates an underdeveloped research space, as well as an opportunity to develop a more diverse research agenda from a perspective.

The emergence of digital and media clusters since 2024 indicates a thematic transformation influenced by technological developments and online platforms. In the context of performative art, digitalization allows for an expansion of the space for bodily and identity expression beyond the conventional stage. Literature on gender expression in digital spaces indicates that social media and visual platforms have become new arenas for identity negotiation [5]. Therefore, the integration of the theme “*digital performance*” in keyword clusters indicates the field’s adaptation to contemporary dynamics. Bibliometrically, the increased connectivity of digital clusters reflects the evolution of research that is responsive to social change. This also indicates that the field *embodied habitus* in choreography, women are not static, but rather adaptive to the context of the times.

Linked to the methodological literature, these findings reinforce the relevance of a bibliometric approach for mapping the interdisciplinary research landscape. Productivity indicators and network visualizations enable empirical identification of knowledge structures [8], [9]. Furthermore, the integration of tools such as VOSviewer and Biblioshiny has proven effective in uncovering thematic clusters and collaborative relationships [4], [5], [8]. Thus, this research contributes theoretically not only to the arts and gender field, but also by demonstrating the application of *performance analysis* in the humanities domain. This research shows that quantitative methods can provide strategic insights into knowledge dynamics without ignoring interpretive complexities.

In response to the research problem, it can be concluded that the global publication pattern reflects an embodied habitus. The field of women’s choreography shows progressive growth, with a geographic concentration in the Global North, a fragmented collaborative structure, and a predominance of feminist theoretical themes and choreographic practices. The network structure reveals four main clusters with moderate connectivity, while the thematic distribution demonstrates the integration of intersectionality and digitalization. Thus, the field is in a promising phase of development, but has not yet been fully integrated globally. This research contributes an empirical map that can serve as a basis for formulating a strategic research agenda. Academic implications include strengthening cross-regional collaboration and exploring non-Western perspectives.

The limitations of this study include its reliance on a single database, Dimensions, which may exclude relevant publications. Furthermore, the 2021–2026 timeframe is relatively short for assessing the long-term stability of a research field. This analysis also focused on quantitative indicators and therefore did not thoroughly evaluate the methodological quality of individual articles. Nevertheless, the bibliometric approach used meets the principles of replicability and transparency, allowing the results to be verified through the same search procedure. Future research could expand the database and analysis period to provide a more comprehensive picture of the field’s long-term evolution.

4. CONCLUSION

This study aims to assess global publication patterns regarding *embodied habitus* in women’s choreography through a bibliometric performance analysis using Dimensions-

based research for the 2021–2026 period. The analysis shows that this field experienced steady publication growth, peaking midway through the observation period. The structure of author productivity is distributed without significant single dominance, indicating that this field is still in the epistemic consolidation stage. The geographic distribution shows a concentration of knowledge production in the Global North, particularly Western Europe and North America, although there are indications of increasing participation from other regions. Collaboration network analysis indicates the formation of several relatively autonomous research clusters with moderate levels of connectivity. Meanwhile, keyword mapping identifies the dominance of theoretical themes based on feminism and *embodiment*, accompanied by the emergence of intersectionality and digitalization as new development directions. Overall, the research landscape can be categorized as a developing ecosystem with a relational structure that remains open to further integration.

This research contributes to scientific development by providing a measurable empirical map of publication dynamics, collaboration, and thematic distribution in studies. *Embodied habitus* and women's choreography. Theoretically, this study shows that the bibliometric approach is not only relevant to science and technology, but also effectively applicable to the humanities and performing arts. Methodologically, integrating performance analysis and network visualization provides a replicable framework for mapping similar fields of study. Academic implications include the need to expand cross-regional collaboration to reduce the geographic concentration of knowledge and encourage a more globally inclusive perspective. For future research, it is recommended to expand the time span of analysis, use multiple databases, and explore comparative approaches across themes to obtain a more comprehensive picture of long-term evolution. Thus, this bibliometric mapping serves as a strategic basis for developing a more focused and sustainable research agenda in the study of art, the body, and gender.

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