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The Construction of Embodied Habitus in Dance Creation Based on Women's Dual Roles as a Production of Bodily Knowledge: A Literature Review

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ABSTRACT

This research aims to examine the construction of embodied habitus in the creation of dance as the production of bodily knowledge through a synthesis of literature on embodiment, habitus, dance practice, and women's agency. The method used is a conceptual qualitative literature review of international journal articles relevant to the theme of the body as a medium for the formation of identity, social experience, and cultural meaning. Data are collected through identification, selection, in-depth reading, and thematic categorization to identify patterns of relationships among concepts. The results of the study show that the body in dance practice functions as an epistemological medium that integrates cognitive, emotional, social, and cultural dimensions. Habitus is formed through the repetition of bodily experiences that result in a disposition of actions and reinforce the transmission of cultural values. In addition, women are represented as cultural agents and creative subjects who play a role in the production and negotiation of meaning through the practice of the body. These findings confirm that dance practice is not only aesthetic but also a process of knowledge production rooted in embodied experiences. The conclusions of the study confirm that the embodied habitus framework makes an important conceptual contribution to the study of dance by placing the body as the locus of creativity and knowledge, while expanding perspectives on women as producers of meaning in the performing arts.

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1. INTRODUCTION

The introduction to this research stems from the understanding that the body in dance practice can no longer be positioned solely as an aesthetic instrument, but rather as

an epistemological space that produces, transmits, and reconstructs social meaning. In contemporary performing arts studies, the body is understood as a social, cultural, psychological, and pedagogical medium that represents human experience holistically. Various studies show that dance practice has a close relationship with identity formation, internalization of cultural values, gender construction, and emotional well-being. Therefore, mapping previous research is important to see how the concepts of embodiment, habitus, and women's roles have been studied in various scientific contexts. The literature synthesis also helps to emphasize the research position of the Construction of Embodied Habitus in Dance Creation Based on Women's Dual Roles as Production of Body Knowledge as an effort to expand the discourse on the female body in dance creation practice. The body functions not only as a means of artistic expression, but also as an archive of life experiences that are continuously negotiated through movement. In this context, dance can be understood as an embodied practice that connects personal experience with cultural structures. This perspective suggests that identity is formed through the body's involvement in social practices, not simply through abstract construction. Thus, the study of embodied habitus is relevant to understanding how the body operates as a locus of knowledge production in the performing arts [1].

Previous research has positioned traditional dance as a medium for culture-based education through an ethnopedagogical approach that allows for contextual internalization of values. Dance can develop social, emotional, and cognitive intelligence while simultaneously shaping character through group interactions and repeated cultural practices. This suggests that learning through dance represents the cultural habitus embedded in the learner's body. The integration of traditional elements into learning also opens up opportunities for the ongoing instillation of emotional and social values. Thus, the dancer's body functions as a space for the production of cultural meanings as well as a medium for the reproduction of community values. However, while these studies emphasize the importance of embodied experiences, their focus remains on the pedagogical function of dance, rather than on choreographic creation as a process of knowledge production. This situation suggests a need to broaden the research perspective from mere learning to creative practice as an epistemic arena. Furthermore, the female body in this context has not been fully studied as a conceptual resource in movement creation. Therefore, this research is crucial in filling this gap by positioning embodied habitus as the primary analytical framework in dance creation practices [2].

The urgency of this research becomes even more apparent when considering the development of embodiment studies in education, which are moving away from the disembodied paradigm and toward approaches that place bodily experience at the center of the knowledge process. Numerous studies challenge the assumption of body neutrality in professions and learning, emphasizing that attention to what the body does is as important as what is cognitively known. Practice-based interventions even enable individuals to develop habitus through repetition of direct experiences. The embodied approach has also been shown to foster inclusivity and help learners address systemic issues such as social inequality. Thus, learning occurs not only at the intellectual level but also at the sensory and affective levels. This understanding demonstrates that the body is both a source of

experiential legitimacy and an agent of knowledge production. However, these studies have not specifically linked the concept of habitus to the practice of creating dance based on gendered experiences. Therefore, this research seeks to bridge the gap between embodiment theory and artistic practice by positioning the female body as the locus of social and cultural experience [3].

Another important reason underlying this research is the need for a conceptual framework capable of explaining the relationship between creativity, bodily experience, and cultural relevance in dance education. The play-based dance pedagogy approach emphasizes that playful immersion, multimodal expression, co-creation, and the balance between structure and freedom are essential components in developing creative agency. The "From Play to Performance" method demonstrates that free improvisation can transform into performance without losing its pedagogical dimension. This finding indicates that creativity stems not only from technical ability but also from embodied experiences involving emotional engagement and social interaction. However, the literature still lacks a comprehensive methodological model to integrate these approaches systematically. The fragmented implementation even makes it difficult to replicate positive results across cultural contexts. This situation demonstrates the need to formulate a more integrated framework for understanding dance creation as an embodied practice. Therefore, this study aims to develop a conceptual understanding of how embodied habitus can function as a basis for the production of bodily knowledge in dance creation practices [3].

In addition to the pedagogical dimension, the importance of this research also relates to the psychological function of dance practice, which has been shown to contribute to emotional well-being. Self-compassion is known to play a role in increasing life satisfaction through self-kindness and mindfulness, while isolation and self-judgment negatively impact well-being. Dance practice helps individuals manage performative pressures and develop emotional regulation through bodily engagement. The concept of "choreographing well-being" illustrates that well-being can be constructed through the dynamic relationship between the body, emotions, and social experiences. Dance movement is also understood as an embodied and relational practice that integrates movement with self-awareness. Therapeutic-Based Art Pedagogy approach even positions dance as a process that supports mental health and emotional development. However, existing research is still correlational and therefore does not fully explain how the body becomes a source of artistic knowledge production. Therefore, this study seeks to broaden the discourse by viewing the body not only as a site of emotional transformation but also as a conceptual space in the creation of works [4].

The urgency of this research is further strengthened by the finding that dance movement therapy provides a safe space for individuals to explore difficult experiences and enhance emotional resilience through embodied learning. The interplay between movement, reflection, and relational engagement forms a holistic process of psychological growth. Participation in group movement has been shown to reduce isolation and increase life satisfaction through shared experiences. The integration of expressive arts into therapeutic pedagogy also strengthens individuals' ability to build interpersonal connections. These findings confirm that dance practice serves a dual function as both an

artistic and therapeutic space. However, most studies still focus on the psychological impact, rather than on how embodied experiences are translated into choreographic structures. In other words, the body is often viewed as an object of intervention, rather than as an agent of knowledge production. This situation demonstrates the significant research space available to examine dance creation as an epistemic practice. Therefore, this research is crucial in articulating the relationship between bodily experience and the production of artistic meaning [5].

The connection between this research and existing literature is also evident in gender studies, which view dance as a cultural medium for constructing and challenging gender norms through bodily performativity. Repeated choreographic practices can reinforce or undermine patriarchal ideologies, as seen in the heteronormative structure of classical ballet, which positions men as dominant figures and women as subordinate. This representation demonstrates that women's bodies are often objectified within performance structures. However, contemporary dance presents subversive possibilities by destabilizing gender binaries through egalitarian partnerships. The dancer's body can even function as a site of resistance to essentialist norms. This emphasizes that dance has a dual role as a transmitter of norms and a laboratory for cultural reinvention. However, these studies emphasize gender representation rather than women's experiences as sources of movement creation. Therefore, this study seeks to broaden the perspective by positioning women as creative subjects who produce knowledge through the body [6].

Studies on women in dance traditions also show that the female body functions as a vehicle of knowledge that expresses femininity, strength, spirituality, and empowerment. Women exert technical and structural influence on dance performance and act as guardians of cultural heritage and political agents in the dissemination of community values. Thus, the female body becomes a space for the articulation of collective identity and memory. Women are not only participants but also teachers, innovators, and creative leaders in the performing arts. In fact, they contribute to social cohesion and the reform of societal values through embodied practices. However, colonial interpretations often reduce women's dance to exoticism and ignore its intellectual complexity. This situation highlights the importance of reconceptualizing women as knowledge bearers in the performing arts. However, the literature still rarely explores how women's lived experiences are translated into movement structures in the creation of new works. Therefore, this study aims to fill this gap by examining embodied habitus as the basis for the production of bodily knowledge [7].

Based on the relationship with the literature, the main objective of this study is to examine how embodied habitus is constructed in dance creation as a production of bodily knowledge, particularly through an understanding of women's dual roles. This study also aims to synthesize the relationship between habitus, bodily experience, and artistic practice in order to formulate a more integrated conceptual framework. Furthermore, this study seeks to understand how women are represented as cultural agents and creative subjects in dance literature. Thus, this study not only contributes to the development of theories of embodiment and habitus but also expands the discourse on the female body in the performing arts. The proposed research questions include how the concept of embodiment is constructed as a medium for identity formation and bodily knowledge production, how

the relationship between habitus and dance practice shapes cultural meaning, and how women are represented as actors in the negotiation of gender norms through bodily practices. These questions indicate that this study focuses on conceptual synthesis, not merely a description of the literature. Therefore, this study is expected to be able to present a new understanding of dance creation as an epistemic practice rooted in embodied experience. Overall, this research has strong academic relevance because it positions the female body as the locus of creativity, social experience, and knowledge production in performing arts [8], [9], [10], [11].

2. METHOD

This study uses a conceptual qualitative literature review design aimed at synthesizing the construction of embodied habitus in dance creation practices and understanding women's positions as subjects of bodily knowledge production. Research data were obtained from several international journal articles that thematically discuss embodiment, habitus, dance pedagogy, psychological well-being through movement, and women's representation in dance practice. The selected articles are empirical research and theoretical studies relevant to the research focus, particularly those that position the body as a medium for the formation of identity, social experience, and cultural meaning. The subjects in this study are not individuals, but rather scientific documents in the form of previous research articles that are analyzed as conceptual data units. The research instrument uses a literature analysis matrix designed to identify the main themes, theoretical frameworks, methodological approaches, research findings, and conceptual contributions of each article. This matrix allows for a systematic data categorization process so that the relationship between embodiment, habitus, dance practice, and women's agency can be comprehensively mapped [12].

The data collection procedure was carried out through several stages, namely identifying articles relevant to the topic of the body and dance practice, selecting them based on the appropriate conceptual focus, in-depth reading (close reading), and extracting data into an analysis matrix. The next stage was grouping articles based on broad themes such as embodied pedagogy, habitus formation through bodily practices, the therapeutic function of dance, and gender representation in the performing arts. This process aimed to ensure that the synthesis was not merely descriptive, but rather resulted in conceptual integration between studies. The analytical method used was interpretive thematic analysis, namely interpreting recurring patterns in the literature to find connections between bodily experiences and the production of artistic knowledge. The analysis was also conducted comparatively to identify research gaps, particularly related to the lack of studies linking women's experiences to the process of choreographic creation. This approach enabled the researcher to formulate the embodied habitus framework as a theoretical construct that explains how the body functions as a locus of creativity and identity negotiation. With transparent and systematic procedures, this research method is designed to be replicable by other researchers who wish to examine the body as an epistemic space in dance practice and expand the discourse on women as cultural agents in the production of artistic meaning [13], [14], [15].

3. RESULTS AND DISCUSSION

Embodiment as a Medium for Identity Formation and Meaning Production

Various studies have shown that the body in dance practice is positioned as a medium that integrates social, emotional, and cultural experiences. Traditional dance practices are reported to develop social, emotional, and cognitive intelligence through direct involvement in cultural activities. Dance-based learning processes also demonstrate that internalization of values occurs through group interactions and repeated practices that shape participants' behavioral orientations. Other findings indicate that learning through dance represents the cultural habitus embedded in the dancer's body. Furthermore, the integration of traditional elements into character education opens up opportunities for the continuous cultivation of emotional and social values. The dancer's body is reported to function as a space for the production of cultural meanings as well as a medium for the reproduction of community values. Research on body-based education also confirms that attention to what the body does is as important as what is cognitively known. Embodied wisdom emerging from individual experiences enriches the learning process through intersubject interactions. Overall, the data indicate that the body is understood as a source of experiential legitimacy as well as an agent of knowledge production in dance practice [16].

Habitus and Repetition of Body Practices in the Formation of Action Structures

Several studies report that habitus is formed through the repetition of embodied practices that combine knowledge with action. Traditional dance practices enable the internalization of community norms, discipline, and identity through repeated bodily experiences. Adolescents involved in dance activities not only learn movement techniques but also develop social dispositions linked to cultural values. Other research suggests that practice-based interventions enable individuals to develop habitus through direct experience. Habitus in this context is not only mental but also corporeal because it is embedded in bodily actions.

Furthermore, an embodied approach opens up space to understand how power relations are reproduced or negotiated through physical practices. Data also show that bodily experiences play a role in shaping enduring action patterns. The relationship between habitus and dance practices is reportedly performative because cultural meanings are generated through repeated actions. Thus, these findings demonstrate the link between bodily experiences and the formation of action structures within a cultural context [17].

Creativity, Agency, and Bodily Experience in Dance Pedagogy

Research on play-based dance pedagogy identifies several key components in developing creativity: immersion in play, multimodal expression, co-creation with students, a balance between structure and freedom, and cultural relevance. This approach reportedly results in increased motor creativity, emotional regulation, social interaction, self-confidence, and agency. The "From Play to Performance" method demonstrates a transition from free improvisation to performance while maintaining pedagogical guidance. Other findings confirm that bodily experience and emotional engagement are key factors in

the growth of creativity. Social interaction in dance practice has also been reported to support the development of participants' self-confidence. However, the literature notes a lack of a comprehensive methodological model to integrate these approaches systematically. The fragmented nature of implementation makes it difficult to replicate positive results across cultural contexts. The data suggest that creativity in dance is closely related to embodied experience. Overall, the research findings position the body as a space for exploring meaning in the creative learning process [18].

Psychological Functions of Dance and Emotional Well-Being

Several studies report that self-kindness and mindfulness contribute positively to dancers' life satisfaction, while isolation and self-judgment negatively impact well-being. Self-compassion is said to help dancers manage performative pressure, anxiety, and self-criticism by enhancing emotional regulation. Various dance styles are reported to support emotional well-being, despite their differing expressive characteristics. Dance movement is understood as an embodied and relational practice that integrates movement with self-awareness and interpersonal relationships. The concept of "choreographing well-being" illustrates that well-being is built through the dynamic engagement between the body, emotions, and social experiences. Therapeutic-Based Art Pedagogy approaches position dance as a process that supports mental health and emotional development.

Furthermore, participation in movement practices has been reported to enhance social connections between individuals. Although the study design was correlational and the use of self-reports has the potential to introduce subjective bias, the data nevertheless demonstrate a link between dance practice and well-being. These findings confirm that the body serves as a site of emotional transformation in art practice [19].

Dance Movement Therapy and the Psychological Growth Process

Other research emphasizes that dance movement therapy provides a safe space for individuals to explore difficult experiences while increasing emotional resilience. This approach is rooted in embodied learning, which views the body as a site for emotional expression and transformation. The interaction between movement, reflection, and relational engagement reportedly forms a holistic psychological growth process. Participation in group movement therapy can also reduce feelings of isolation and increase life satisfaction through shared experiences. Self-compassion, consisting of self-kindness, mindfulness, and common humanity, has been consistently linked to well-being. The integration of expressive arts into therapeutic pedagogy strengthens individuals' ability to build interpersonal connections. Reported practical implications include the development of dance education strategies that are more oriented toward mental health. Dance practice in this context is positioned as having a dual function as both an artistic and therapeutic space. These data indicate that embodied experiences are related to the formation of self-awareness and social relationships [20].

Gender Representation and Body Performativity in Dance

Gender studies report that dance functions as a cultural medium for constructing and challenging gender norms through bodily performativity. Repetitive choreographic practices are said to reinforce or undermine patriarchal ideology. Classical ballet is reported to have a heteronormative structure that positions men as dominant figures and women as subordinate. This representation is evident in partnering techniques, plot design, and movement aesthetics that emphasize stereotypes of masculinity and femininity. However, contemporary dance is reported to present subversive possibilities through egalitarian partnerships and non-normative embodiment. The dancer's body is also said to function as a site of resistance to essentialist norms. This research emphasizes dance's dual role as both a transmitter of norms and a laboratory for cultural reinvention. Body stylization is understood as a series of repetitive actions that generate concepts of gender. Thus, the data demonstrate that the body is an arena for the negotiation of identity and power in performance practice [21].

Women as Cultural Agents and Knowledge Bearers in Dance Traditions

Research on women in West African dance traditions reports that women's bodies serve as vehicles of knowledge that express femininity, strength, spirituality, and empowerment. The study rejects narratives that reduce women's dance to exotic or erotic elements and asserts that women have both technical and structural influence in dance performance. Women reportedly act as guardians of cultural heritage and political agents in the dissemination of community values. Women's bodies serve as a space for the articulation of collective identity and memory. Furthermore, women are said to function as educators, innovators, and creative leaders in the performing arts. Participation in communal dances strengthens a sense of belonging while maintaining the continuity of tradition. The study also notes that women often navigate personal identity under the influence of the male gaze. Dance is positioned as a social, spiritual, and political practice intertwined with history and cosmology. These findings demonstrate women's contributions to social cohesion and community governance through embodied practices [22].

Social Transformation and Identity Negotiation through Women's Body Practices

Further research reports that women challenge gender stereotypes by combining traditional forms and modern movement to discuss leadership, agency, and the dialogue between tradition and modernity. Dance is considered a space for women's voices to express themselves and a means of social critique of societal structures. Female choreographers have reportedly succeeded in balancing gender relations in the world of dance. The principles of balance and harmony demonstrate the interconnectedness of humans, nature, and spirituality in cultural practices. However, Western interpretations often ignore the intellectual complexity of women's dance and marginalize its meaning. This research seeks to reconceptualize women as knowledge bearers in the performing arts. Women are no longer positioned as objects, but as creative leaders and guardians of tradition. This study also shows that women contribute to the reform of social values

through embodied practices. Overall, the data demonstrates that women's bodies function as a medium for both resistance and social transformation [23].

Discussion

This research discussion begins with a synthesis of findings that demonstrate that the body in dance practice functions as a medium for the production of meaning, the formation of identity, and the negotiation of social experience. The findings presented demonstrate a consistency in the literature regarding the position of the body as a locus of embodied experience that connects personal and cultural dimensions. In this context, the literature research conducted not only confirms this tendency but also demonstrates that the concept of embodied habitus has strong conceptual relevance for explaining how dance creation practices can be understood as a process of bodily knowledge production. The following discussion is structured by systematically answering each research question, while also emphasizing the significance of the research results, their contribution to the field of science, and the implications and limitations that need to be considered.

1. Discussion of Research Question 1

How is the concept of embodiment constructed in dance research as a medium for identity formation, social experience, and the production of bodily knowledge?

Research findings indicate that the construction of embodiment in dance literature positions the body as an active medium that integrates social, emotional, and cultural experiences. A study by [24] shows that traditional dance practices enable the internalization of values through direct, embodied experiences, so that learning occurs not only at the cognitive level but also through social interaction and emotional engagement. This suggests that identity is formed through repeated bodily practices within a specific cultural context. These findings align with the study by Hegna and Ørbæk, who emphasized that attention to what the body does is as important as what is conceptually known, thus positioning the body as a source of experiential legitimacy.

The construction of embodiment is also evident in the game-based dance pedagogical approach that emphasizes immersion, multimodal expression, and co-creation as key factors in developing creativity. Other research shows that bodily experience and emotional engagement play a crucial role in the growth of creative agency, indicating that the body serves as a space for the exploration of meaning [25]. Furthermore, literature on emotional well-being demonstrates that dance movement functions as an embodied and relational practice that integrates movement with self-awareness and interpersonal relationships. Thus, the construction of embodiment in the literature is not limited to the artistic dimension but also encompasses pedagogical and psychological functions.

The significance of these findings lies in strengthening the idea that the body is not merely an instrument of representation, but rather an epistemological medium. In other words, knowledge is produced not only through intellectual reflection but also through corporeal experience. This is important for the field of dance scholarship because it shifts the paradigm from dance as an aesthetic object to dance as a knowledge practice. The contribution of this research lies in its ability to synthesize various approaches to

embodiment into a conceptual framework that demonstrates that the production of bodily knowledge is an inherent process in dance practice. The implication is that dance research can be directed to pay more attention to bodily experience as a source of theory, rather than simply empirical data. However, the limitations of the literature indicate that most research still focuses on educational and therapeutic contexts, so the exploration of embodiment in choreographic creation is still relatively limited.

2. Discussion of Research Question 2

How does previous research explain the relationship between habitus, bodily experience, and dance practices in shaping the structure of action and cultural meaning?

Research findings show that habitus is formed through the repetition of embodied practices that combine knowledge with action. Hegna and Ørbæk assert that repeated practice enables individuals to develop corporeally embedded dispositions, so that habitus is not only mental but also physical. This perspective is reinforced by [24], who show that involvement in traditional dance allows for the internalization of community norms, disciplines, and identities through repeated bodily experiences. These findings demonstrate that dance practices function as a mechanism for transmitting values between generations.

A play-based pedagogical approach also demonstrates that a balance between structure and freedom helps shape adaptive creative dispositions. Embodied experiences contribute to the development of self-confidence and agency, indicating that habitus can be both constructive and transformative. Furthermore, research on emotional well-being shows that dance practices shape psychological response patterns through the body's engagement in reflective activities. Thus, habitus is not only related to culture, but also to emotional regulation and social relations.

The significance of these findings lies in the understanding that habitus is an embodied structure of action formed through social practices. This is important because it demonstrates that cultural meaning is not only transmitted symbolically but also manifested through bodily actions. The contribution of this research is to clarify the conceptual relationship between habitus and dance practice as a performative process that produces meaning. The implication is that dance research can use habitus as a framework for understanding how artistic dispositions are formed. However, the limitations of the literature indicate that the explicit integration between habitus and dance creation is still rarely discussed, so the relationship is more often implied than directly analyzed.

3. Discussion of Research Question 3

How are women's roles represented in dance literature as cultural agents, creative subjects, and actors in negotiating gender norms through bodily practices?

Research findings indicate that women in dance practice are positioned as cultural agents with structural influence on performance. [25]. reports that women's bodies function as vehicles of knowledge that express femininity, strength, spirituality, and empowerment. Women also act as guardians of cultural heritage and political agents in disseminating

community values. Furthermore, women's participation in communal dance strengthens social cohesion and maintains the continuity of traditions.

On the other hand, gender studies show that dance can both reinforce and challenge patriarchal norms. [18]. explains that the heteronormative structure of classical ballet subordinates women, but contemporary dance presents subversive possibilities through egalitarian partnerships. In this context, women's bodies become arenas for negotiating identity and power. Other findings indicate that women challenge stereotypes by combining traditional and modern forms to discuss agency and leadership.

The significance of these findings lies in the recognition of women as producers of meaning, not merely objects of performance. This is crucial for the field of dance scholarship because it broadens perspectives on women's agency in artistic practice. The contribution of this research is to affirm that women's bodies have significant epistemological potential in the production of knowledge. This implies that dance research can better position women as creative subjects in analysis. However, limitations in the literature indicate that most studies still focus on representation, rather than on women's experiences as sources of movement creation.

General Significance and Scientific Contribution

Overall, the findings of this study are significant because they demonstrate the convergence of three key concepts: embodiment, habitus, and women's agency. Existing literature demonstrates that the body functions as the center of knowledge production, habitus as the structure of embodied action, and women as cultural agents. The study's primary contribution lies in its conceptual synthesis, linking these three domains within a single analytical framework. This provides a theoretical basis for understanding dance creation as an epistemic practice.

For the field of dance scholarship, this research contributes by strengthening the paradigm that artistic practice can be a source of theory. Furthermore, it expands the discourse on the female body as a locus of creativity and identity negotiation. Its theoretical implication is the possibility of developing a conceptual model of embodied habitus in dance studies. Its methodological implication is the encouragement to use a more reflective approach to bodily experience in arts research.

Research Implications

The first implication is the need for an interdisciplinary approach to dance studies that integrates pedagogical, psychological, and cultural perspectives. Second, this research demonstrates the importance of reading dance practice as a process of knowledge production, not simply as an artistic expression. Third, the findings on women's agency open up opportunities for developing research that focuses more on gendered experiences in creating works. Fourth, an understanding of habitus can help explain how artistic dispositions are formed through repeated practice.

Research Limitations

This study has several limitations. First, as a literature review, findings depend on the scope and focus of previous research. Second, most of the literature focuses on education, therapy, and representation, so exploration of choreographic creation is not yet dominant. Third, the variety of cultural contexts in the literature requires caution when generalizing. Fourth, the relationship between embodiment and knowledge production is often implicit, requiring conceptual interpretation.

Overall, this discussion confirms that the body in dance practice is a complex space for the production of meaning, that habitus functions as a structure for embodied action, and that women emerge as important agents in the negotiation of identity and culture. This synthesis demonstrates that the study of embodied habitus has strong academic relevance and the potential to contribute significantly to the development of dance scholarship.

4. CONCLUSION

The conclusion of this study shows that the body in dance practice is understood as an epistemological medium that plays a role in the production of meaning, the formation of identity, and the negotiation of social experiences. The literature synthesis shows that the concept of embodiment positions the body as a source of experiential legitimacy that enables the integration of cognitive, emotional, and cultural dimensions in artistic practice. Traditional dance practices are reported to be able to internalize values through direct bodily involvement, so that identity is formed through repeated embodied actions in specific cultural contexts. Furthermore, research on body-based education confirms that what the body does has equal significance to what is known conceptually, indicating that knowledge is performative and relational (Hegna & Ørbæk). Other findings indicate that bodily experiences contribute to the development of creativity, agency, and emotional well-being through embodied practices that involve social interaction and self-reflection. In the context of gender, women are positioned as cultural agents and knowledge bearers who exert structural influence on performance and play a role in transmitting community values. Meanwhile, studies of performativity demonstrate that the body can both reinforce and challenge patriarchal norms through choreographic practices. Overall, these findings confirm that embodied habitus is a relevant conceptual framework for understanding dance practice as a process of bodily knowledge production.

This research's contribution to the field lies in its conceptual synthesis linking embodiment, habitus, and women's agency within a single analytical framework. This research reinforces the paradigm that dance is not only an aesthetic practice, but also an epistemic practice that produces knowledge through bodily experience. Thus, the body can be understood as an archive of lived experiences that are continuously constructed through performative actions. Another contribution is the broadening of the perspective on women, who are no longer positioned as objects of representation, but rather as creative subjects who produce artistic and social meaning. These findings also encourage a shift in perspective on dance creation practices as a reflective space that allows for the integration of personal experience and cultural structures. The theoretical implication is the opening of opportunities to develop a conceptual model of embodied habitus in dance studies, while

the methodological implication is the encouragement to use a research approach that is more sensitive to corporeal experience. Thus, this research provides a foundation for strengthening the study of the body in the performing arts and expanding the discourse on the relationship between artistic practice and knowledge production.

Suggestions for future research include several important development directions. First, research is needed that explicitly examines choreographic creation as an embodied practice so that the relationship between bodily experience and knowledge production can be analyzed more deeply. Second, further studies can explore how habitus is formed through the creative process, not just through learning or performative participation. Third, future research is recommended to expand the study of women's agency by embracing lived experience as a conceptual resource in the creation of works. Fourth, an interdisciplinary approach that integrates pedagogical, psychological, and cultural perspectives needs to be developed to produce a more comprehensive understanding of dance practice.

Furthermore, comparative research across cultural contexts can help identify common patterns and specificities in the construction of embodied habitus. Finally, the development of methodologies capable of capturing the sensory and affective dimensions of the body more systematically is needed so that the study of the body is not merely representational, but also reflective and practical. With these development directions, future research is expected to enrich the treasury of dance scholarship while strengthening the body's position as a locus of knowledge production in the performing arts.

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