

How to Cite:

Sayfullaeva, R., Hamroeva, H., & Butunbaeva, T. A. (2021). Language of Uzbek national dance art movements: Interpretation of national values. *Linguistics and Culture Review*, 5(S4), 2427-2438. <https://doi.org/10.21744/lingcure.v5nS4.1992>

Language of Uzbek National Dance Art Movements: Interpretation of National Values

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Abstract--This article examines the national-cultural lines of Uzbek dance, the language of subject dances, and their movements. Therefore, along with many other intangible cultural heritage values, it is necessary to pass on to future generations the rich experience accumulated in the art of Uzbek national dance. "Preservation of the art of dance, which embodies national values, customs, and traditions, as an ancient source of our spirituality and culture, the restoration of its disappearing forms and movements, terms, the nature of dance, its structure, performance features, objects, clothing, and jewelry. The scientific study of the role of performance in complement, refinement, and bleaching is one of the urgent tasks facing the executive choreographer, organizer, and researchers working in the field of dance. To this end, one of the important issues facing the scientific community is to improve the textual and video recording system of dance performances, as well as the creation of special terminology.

Keywords--artistic thinking, customs, dance art, language dance, national values.

Introduction

Dance, like other art forms, is an artistic generalization as a figurative image that enriches human spirituality cultivates aesthetic taste, and teaches to understand

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Manuscript submitted: 27 August 2021, Manuscript revised: 18 Nov 2021, Accepted for publication: 09 Dec 2021

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the concepts of beauty. Only in this case, the figurativeness arises through the harmony of the subtle expressive movements of the human body. Dance costumes, accessories, every elemental point helps to complement this image. In the expression of dance, each nation reflects the lines of its national-cultural world, national values, and it is in this respect that it rises to the level of a unique work of art.



Figure 1. Dance costumes, accessories, every elemental point helps to complement

One of the most important aspects of the years of independence is, our charming dance art, which has been formed and polished for thousands of years, has begun to show itself again with all its beauty and charm. Concepts and terms related to the art of Uzbek dance have also become the property of the people as part of the richness of language. It is important to study their ethnosociolinguistic and culturological aspects.

Along with modern charming dances, our dances play an important role in transmitting to the new generation the life, customs, lifestyle, professions and characteristics of our ancestors. After all, one of the achievements of the art of dance is the harmonious expression of the national spirit, national identity, along with modernity. "There are two trends that express the interrelated interaction of choreographic terminology and universal language. On the one hand, the specialization of everyday words in the field of choreography, on the other - the determination of the general expression of choreographic words (for example, pa, anthracite) (Frangopulo, 2015). For example, the first trend is "barmaq o'yin", "barg to'kilishi", "gardish", "gul bargi", "zarb", "ilon izi", "lola", "parvona", "suv

mavji”, “tarozi”, “hayol”, “qaychi”, “qanotlar”, “g'uncha” . Language units such as “hayol”, “qaychi”, “qanotlar”, and “g'uncha” form a significant part of the terms used to describe concepts of Uzbek dance art. the semantics of expression and function will increase.” (Xadjimusayeva, 2021).

Most of the terms related to Uzbek choreography consist of common lexemes, as a term the formation of word semantics through sign semantics, is related to the popularity of dances, the universal character. However, in Uzbek choreographic terminology, the phenomenon based on the second trend was not observed. This is explained by the fact that the terms of dance appeared almost on the basis of words in the Uzbek language (sometimes Tajik in bilingual areas).



Figure 2. The art of dance is a unique musical

The art of dance is a unique musical and plastic expression of creative figurative thinking, and Uzbek dances reflect the life experience and skills, social status and national character of our people formed over the centuries. From this point of view, one of the most important aspects of the art of dance of the Uzbek people, which bubbly demonstrates nationalism, is subject dances. Well-known Russian archeologist, Prof. L.R. Sadokov in his research writes about percussion instruments, musical circles where ceremonial songs were performed, dancers playing with plates on the basis of sources found in Tuprakkala. This means that subject dances, like rock paintings, have a very ancient history. Indeed, the dances performed with hunting sticks, knives, labor picks, keli, needles, angishvona, household teapots, bowls, spoons, and plates date back to the first centuries BC.

“Uzbek folk dance has been a tradition since ancient times. For example, the girls"Ko'za raqsi" is a plot dance that depicts the adventures of girls swimming in a mountain river. There are also dances such as “Choynak o'yini”, “Qoshiq o'yini”, “Pichoq o'yini”, “Tayoq o'yini”, “Piyola o'yini".One such tool is the Uzbek tray. It is known that soup (pilaf) is the royal dish of Uzbeks, it is usually prepared on the days of Arafa, on holidays, on the most precious days, and is eaten by many by swimming in a bowl. Over the years, it has become a symbol of

Uzbek hospitality. And as an expression of our national values, the men's dance "Lagan" appeared. As a unique example of the national color, an expression of joy, domination, enthusiasm of the Uzbek youth, it has won the applause of the audience, and this dance, which attracts foreigners, has been performed, polished and passed down to us for centuries (Chen, 2018; Dou et al., 2021; Stevens et al., 2009).

“Lagan dance has long been performed by talented people among our people. This men's dance was created in the style of Fergana, and the dance is performed to the accompaniment of popular musical instruments such as the circle, drums, trumpets, horns of our people. These instruments are accompanied by sharp stones in the hands of the dancer. Some authors call it the "Osh" dance.

In our opinion, the name "Lagan" is more appropriate than "Osh". During the dance, the dancer wears a black flowered white floral doppia. This doppia is moistened with a little cold water as the soaked doppia sticks to the head and serves to prevent the tray from slipping. A forehead is tied over the dope so that it does not fall off. He is wearing a bekasam coat and a white jacket. The “belt” is a special rectangular scarf that is folded into a triangle and tied at the waist. He then wears black pants and black lacquered boots. The dancer also has two blades in his hand, one of which is 16 cm long from the iron and the other 10 cm from the stone. The sharpened stone is pressed into the palm of the hand with the help of a thumb. A sharp stone made of iron is placed in the same way and is played with the help of the third and fourth fingers of the hand. By lightly tapping the sharp stones, the dancer creates techniques that have a distinctive sound. This dance shows how energetic the Uzbek guys are, how they play the bowl in their hands in different ways and amaze everyone, and how hospitable the Uzbek people are.”

Well-known artists such as I. Akilov, K. Muminov and N. Shermatov have performed the Lagan dance at different times in their own style, with unique skills and pleasure, demonstrating true Uzbek values. Khorezm "Chanoq lazgi" also has a bowl. That's why among the people "Chanak lazgi" is also called "Lagan lazgi". The dance begins as follows: The dancer goes out in a circle with a bowl in his hand, bows, and enters the small bowl with both feet. begins, the hands rise high at lightning speed and freeze. With traditional music, the hands come to life in the paws, and the dancer begins to dance while standing upright in the bowl.

- The hands fall down slowly, with a gentle motion;
- The fingers begin to vibrate to the music;
- The right hand is raised upwards with a wavy motion and flirtation;
- The left arm also rises and both vibrate in an equal position;
- In the trembling position, the fingers of the first hand begin to flutter from the fingers of the second hand;
- The fingers of the second hand are in tune with the music, with graceful movements
- falls down;
- The feet stand alone in the bowl without moving;

- Facial movements: eyes, eyebrows, cheeks, lips, begin to make gestures in accordance with the music;
- The love, suffering, pain of the dancer - all expressed through actions;
- The condition of "Chanak lazgi" is that no action is repeated twice.

Dance with a teapot. The section of Roziya Karimova's "Bukhara Dance" ("Bukhara Dance"), dedicated to Samarkand dances (Samarkand-Bukhara dance school is a real reality due to the regional closeness), provides detailed information about the dance of a boy and a girl with a teapot and a bowl. The teapot and bowl dance was recorded by Muazzam Omonova. This work of art is based on the movements of ancient folk dances typical of Uzbek dances. Some actions were taken by Roziya Karimova. This dance can be performed by a single pair or by several pairs. Its performers will be women and men. When dancing together - one performer performs the movements with a teapot, the other with a bowl; in a mass dance - half of the participants perform the movements with a teapot and half with a bowl.



Figure 3. Uzbek dances

Moving the kettle. Inside the silent teapot holder, the thumb and forefinger hold the teapot, while the index and middle fingers hold the head of the lid. By raising and lowering the lid of the teapot, a synchronous tone is created to the music with a light rhythmic (light) beat. The number of knocks on the kettle lid can be changed in sequence. This method is in harmony with other dance movements is performed.

Moving the bowl. The bowl is moved in the following way:

- palm facing up, bowl over palm;
- the bowl in the palm is held with bent fingers;
- on 3, 4, 5 fingers bent bowl, if the index finger touches the side of the bowl, the upper part of the thumb will be on the edge;
- the lower part of the bowl is pressed firmly to the palm, thereby sticking to it, and even the palm can be held upside down;

- Fingers 3 and 4 hold the bottom of the bowl and the thumb touches the top edge of the bowl, keeping the silence free. The index finger is pressed against the thumb, clicked to the side of the cup, which means the requirement to pour tea, to take tea from a cup or an empty cup.

Roziya Karimova describes 8 variants of actions performed with a teapot and a bowl. Details of teapot and bowl dance are also partially found in the research of art critic L.Avdeeva. Although M.Murodova notes that “this dance is widespread in Kashkadarya, Surkhandarya regions, Shakhrisabz and its environs, some villages of Fergana valley and around ancient Samarkand, we think that this dance is so difficult (Murodova, 2015), because it is difficult to move these objects throughout the dance, it requires psychological stress. probably not popular to the end he performed the dance "Lazgi" with a bowl. ”

- In the preface of the dance, he takes the bowl in his right hand and walks around the circle.
- The hand holding the bowl suddenly freezes.
- It then rises high and begins to vibrate.
- The dancer's wrists and shoulders tremble as if they are dying.
- The hand lifting the bowl begins to slide down with a musical movement and the bowl passes to the left hand.
- His right hand (top, bottom) claps and points to the bowl in his left hand.
- The dancer skillfully moves the bowl from the palm of the hand to the back of the palm.
- Turn your empty hand over the bowl and dance.
- The dancer takes the bowl in his right or left hand with different movements.
- During the vibrating movement of his body, the dancer puts it on his head. The bowl seems to stick to the head.
- The rhythm changes rapidly, and the movements of the dancer's legs also accelerate.
- He begins to move in a circle, snapping his fingers back and forth as if he had forgotten the bowl on his head.
- As the music peaks, the dancer's movements become more intense, and the bowl on his head seems to excite the audience and fall.
- In the most exciting moments, the dancer moves in a circle with one hand, takes the bowl from his head with the other hand and completes the dance.

It is obvious that the famous dancer Sultan Otaniyazov performed the ancient "Piyola Dance" of "Masqaraboz Lezgi" in a self-enriching way and taught it to his students. Tattooing and sharpening also play an important role in the actions of the Khorezm dance school. “Qayroq” – qayroq – 1. A smooth or specially processed stone, usually longer and flatter, used to sharpen the blade of cutting tools. 2 Body-sounding percussion instrument; a pair of elongated (sharpened) stones that dancers play by hand whistle.



Figure 4. Dancers play by hand whistle

The study of the history of national dance means the study of the customs and traditions of the people, the present, and the future. Issues such as the restoration, further development, and promotion of lost dances play an important role in determining the place of dance in our cultural and educational, social life. "Khorezm art is richer due to hard work (Preece & Beekman, 2014; Daniel, 1996; Yams, 2018). Folk clowning games, various mass games, and dances, especially customs and ceremonies, retain the signs of antiquity in Khorezm, more than in other regions of Uzbekistan, enriching it with modern traditions. In the Uforis, the kharak movements used in the songs of the khalfas improved, resulting in the appearance of special performers who played the kairak sound in their seats, and it increased the effectiveness and nationalism of the Khorezmian dance art and gave it grace.

Indeed, each national dance reflects the national characteristics of the people to which it belongs and is closely linked with folk music and songs, values, customs and traditions. The national dance is created by the people and marks an important stage in its socio-cultural development. According to the sources collected by the researcher M. Hamidullaeva Gavharhonim Matyokubova, "Kairak Lazgisi" or "Qayroq oyun" appeared under the influence of Zoroastrianism, ie in the process of driving the god of evil Ahriman and his armies admits (Hamroeva, 2021).

In "Kayrak Lazgisi" or "Kayrak Oyun", a method suitable for the melody is given by beating and reviving the kayaks. The variety of methods depends on the skill of the dancer or dancer. Appropriate dance moves are applied and they vary. "Kayrak Lazgisi" is performed by both boys and girls. The "sharp game" can be performed mainly by men's dance, solo dancer or in public. In the ensemble, violence is required in the method of sharpening. In Khorezm, the method is brilliant, as one of the two blades is made of iron (Hamroeva, 2021).

It is accelerating the style of performance of the national dance, the emergence of new melodies, rhythms, movements, the introduction of new directions. This method is also used in Bukhara dances. According to Ogiloy Muhamedova, "Sadulla Sadullaev, a master of dance from Bukhara, was a master of sharp dance. He was able to literally "give his life" to the rhythm of complex rhythms, his movements were rhythmic, that is, he was able to perform the dance in accordance with the rhythm, and the style of performance of "Big Game" delighted people with his energy, enthusiasm, cheerfulness and cheerfulness. "In the Uzbek national dance art, in the Fergana Valley, instead of squirrels, they dance with plates, and in the Surkhandarya and Kashkadarya regions, they dance with knives, spoons and sticks (Hamroeva, 2021). "In Samarkand, dancers play on a plate with an angishvona. In the Surkhandarya Valley, women play with wooden spoons." The origin of these methods may be related to the daily life, lifestyle of our grandmothers who are busy with household chores. The gentle rhythmic tone that emerges when the plate is tapped with an angishvana or when wooden spoons are tapped gently on each other creates a special charm and increases emotional sensitivity in the quiet women's dances. Tamarakhonim, one of the masters of Uzbek art, also performed the lapar "Khurshidi toboniman" to the accompaniment of a plate and angishvona.

Surkhan oasis is famous for its men's dance "Pichoq". This dance, which has a centuries-old tradition, is performed to the accompaniment of a trumpet and a circle. The "Pichoq" dance is symbolic and has its own set of rules. Just like wrestling, Surkhan has been decorating weddings since ancient times. It mainly demonstrates the strong will, courage, ingenuity, vigilance and agility of Uzbek guys. The courage and strength of the dancers are evident in every movement. The dance "Pichoq", which preserves the ancient national features of the Uzbek people, requires great skill and agility. Its roots go back to the people's struggle for national liberation, the war past. The Uzbek people have many traditions related to knives. According to experts, "The game of knives (knife-wielding). passing between them at the tip of one foot so that the blades do not move. While playing with the knives, the dancer grabs the knife blade and suddenly cuts off the mustache of a staring spectator. Art critic L.Avdeeva notes that there is a bit of humor in this dance. However, it should not be forgotten that the knife is not an ordinary household item for the Uzbek people, but a symbol of courage and bravery. Uzbek dances such as "Pichoq", which show the courage and bravery of the audience and give aesthetic pleasure to the audience, are a bright example of the living traditions inherited from great ancestors (Villali & Kern, 2010; Dalziell et al., 2013).

In the subject dances analyzed above, we observed that objects such as bowls, teapots, sharp stones, and knives were directly involved as an integral element of the dance. There is another series of dances in which, although the objects are not directly involved, they are indicated by dance movements, with the aim of revealing their essence through plastic movements. For example, folk dances from different regions of the country, labor-related dances such as "Paxta", "Uzum", "Baliqchi va baliq", "Cho'pon" depict the enjoyment of the labor process and the harmony of human experiences and emotions through actions related to certain labor activities. the reference of artistic thinking plates based on reality is aimed at arousing aesthetic pleasure in the viewer. In the "Pilla" dance, there are

two methods: live use of objects and certain objects. signaling methods are used in a mixed way (Nasution et al., 2021; Wilson, 2019; Suryasa, 2019).

Pilla dance was created by Mukarrama Turgunbaeva in 1952 in a new form and is performed in a circle. The dance depicts the process of labor from feeding a silkworm to collecting cocoons, spinning yarn on a loom, weaving cloth, and sewing a scarf decorated with patterns. This dance was later re-enacted by Mukarrama Turgunbaeva as a mass dance for the band "Bahor". The dance is performed to the accompaniment of a circle.

The dance consists of several parts, a plot play:

- With the help of the "official ufori" movement, actions are performed as if holding a mulberry branch.
- With hand movements and shaking the head to the side, it is as if the silkworms were not well fed.
- With the tip of the right foot in a position as if lifting a basket, a stressed step is taken back.
- The knees bend. the right hand is bent and the fingers are turned inwards as if they had taken a mulberry branch from a basket, as if it had put the branches into a silkworm.
- It is shown to cut a leaf from a mulberry branch.
- The hand throws the leaves to the silkworms.
- Pulls the thread from the cocoon.
- The drying action of the threads is characterized by the fine movement of the fingers.
- As if a dancer is holding a bundle of yarn.
- The hanging of the strings is described.
- Describes the process of working on the machine.
- The durra is pulled from the edge of the nimcha.
- Fingers gently grasp the edge of the durra, durra forward is removed, the face is closed, and the edge of the durra is held.
- 14. The dancer throws the durra on his head and gently holds the edge, gives a gentle greeting (bride greetings).
- After the salutation, the body is straightened and rotated completely, slowly.
- Durra is brought to the left, the head is bent to the right.
- Holding the edge of the durra in front of the face, the spectator faces the face, the durra stumbles and sits on the left knee, the durra is placed on the right knee.
- All these movements are performed while kneeling.
- The palm is brought to the head and the skullcap is straightened.
- The waist is pulled with both hands.
- Chevar movements (imaginary threading a needle, inserting a needle into the hand, holding the finger with the other hand to leave the pain) are performed.
- The dancer turns the fingers of his right hand over the fingers of his left hand, imagines that he has finished the thread, completes the stitching, and stretches the thread.

- He takes the durra and stands up, shakes the durra, looks at the circle, the body is slightly forward, the arms are outstretched, as if handing the durra to the circle.
- The circle goes to him, at which point he turns the durra and holds the ends with his fingers. Wrapping the circle around his waist, he went from right to left and finished the durra.
- Hand movements are performed in front of the circle, the left hand strikes the circle in the palm.

The “To'r tortish” movement. It is performed standing in one place, with the foot in the sixth position, on the tip of the left foot, in the back. The arms are lower than in the sixth position, the palms are facing each other, and the left elbow is bent. The head and torso are facing the net in the water. The right fist is half-punched, shifted to a sharp fist, and the fist is opened. At the same time the left hand pulls. The right knee bends together and straightens quickly. Repeat for the Z-4 from the left arm, with the knees bent and straightened.

"Chaqaloq qushning baliq tutishi" movement. It is performed in one place. The legs are in the first position, but the kenr is open, the arms are pointing upwards, the head and torso are bent forward. The handkerchief should be picked up on the ground and in the form of a fish in the water. The arms are raised in the first position, back and forth, the arms should depict the bird's wing. The head and torso slowly bend down. At the end of the stroke, take the handkerchief with your mouth and quickly, at the same time, your hands will be in a state of numbness. The wings have been shown solely to give a sense of proportion (Peng, 2021; Subrata, 2016; Sööt & Viskus, 2014). At the end of the stroke, the hands rest in the first position.

“The art of dance is able to create the perfect form of expressing a person's inner world, sincere and rich emotions, the beauty of actions and gestures, the integrity of style and character. Over time, the expressive images in dance change, traditional dance forms change, and their original content disappears. In this case, modern folk dance choreographers often face difficulties. Therefore, there is a need to use research in the field of folk dance and their results in the practical work of choreographers (Hamroeva, 2020). As the well-known linguist N.Mahmudov rightly noted, “it is impossible to imagine or study the nature and spirit, mentality and mentality of the people without language. In linguistic units, especially figurative words - expressions of the people. Such figurative expressions were born as a product of the people's deep worldview, figurative vision, perception and thinking (Mahmudov & Khudoyberganova, 2013).

The “Tikish” movement. For Uzbek girls, sewing, embroidery, and embroidery can be a means of expressing the national color in the dance process as an integral part of the lifestyle. He kneels, his head slightly bent forward, his eyes focused on the hand holding the needle. With the hands, the sewing movement of the chevron is performed, the right hand holding the needle is raised and lowered several times. Circular movements around the fingers of the left hand with the closed fingers of the right hand serves to express pragmatic meanings and captivates the viewer.

In short, the art of dance emerges as a result of combining different movements that are specific to a particular ethnocultural group and carry specific paralinguistic meanings for the members of that group in a manner consistent with tone and rhythm. Dance movements are filled not only with a person's work, lifestyle, but also with gestures, which are an expression of inner experiences, delicate emotions, and even through gestures, eyebrows. These movements and gestures have long been artistically refined and polished. Therefore, along with many other intangible cultural heritage values, it is necessary to pass on to future generations the rich experience accumulated in the art of Uzbek national dance. "Preservation of the art of dance, which embodies national values, customs and traditions, as an ancient source of our spirituality and culture, the restoration of its disappearing forms and movements, terms, the nature of dance, its structure, performance features, objects, clothing and jewelry. The scientific study of the role of performance in complement, refinement and bleaching is one of the urgent tasks facing the executive choreographer, organizer and researchers working in the field of dance. To this end, one of the important issues facing the scientific community is to improve the textual and video recording system of dance performances, as well as the creation of special terminology (Laland, et al., 2016; Andriitso et al., 2021).

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