

Original Article

Promotion of mental health through emotional sharing: K-culture, Yangbanchum dance performance on YouTube (<https://youtu.be/KM-pIjQOwAE>)

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ABSTRACT

The Yangbanchum was reconstructed based on mask play that had been handed down in Goseong, Gyeongsangnam-do, Korea. Talnori, called Goseong Ogwangdae, is a Korean folk cultural heritage designated as National Important Intangible Cultural Property No. 57. This mask play provides catharsis to the audience by unraveling the hypocrisy and lies of the aristocrats through satire and humor. Our performance team, the ensemble Better Than Medicine (eBTM) used a large fan (Boochae) to create a performance that blew away anxiety and pain. Watching this performance, the performer and the audience feel the consensus of sharing emotions and send strong bonds and support to each other. This study provides that Yangbanchum dance promotes the mental health by feeling emotional sharing through vicarious satisfaction and mirror effect.

Keywords K-culture, Yangbanchum, ensemble Better Than Medicine (eBTM), emotional sharing, mirror effect, vicarious satisfaction effect, mental health.

INTRODUCTION

Music and dance relate to key social determinants of health, from social and cultural, and physical and mental health perspectives. Dance is one of the most basic forms of human communication and representation, and regarded as be one of the most synchronized activities worked by the body (Hincapié-Sánchez *et al.*, 2021). Dance/movement therapy promotes individuals' spontaneous movement expression, which allows them to enact thoughts and feelings that are often difficult to articulate in words. This experience not only creates an outlet through which emotions and psychological tension can be discharged, but also provides a vehicle for becoming aware of personal strengths and inner resources (Serlin 1997). If music can be clearly distinguished from the performer and the audience, in the case of dance, the distinction between the dancer and the viewer is unclear. More precisely, you feel a sense of unity. The dancer experiences a trance in the dance (無我之境). The dictionary definition of trance is "the state where the mind is focused on one place and forgets itself," but the original trance is an experience where the boundary

between me and what is not me disappears. The person watching the dance also experiences trance in a different sense. The boundary between me and the target disappears. This is called integration (物我一體). Neither the trance nor the whole thing is artificial, but natural. It can be said that it is not two, that is, the state of not two (不二).

Yangbanchum (dance performance)

In our performance, Yangbanchum was reconstructed based on mask play that had been handed down in Goseong, Gyeongsangnam-do, Korea. Talnori, called Goseong Ogwangdae, is a Korean folk cultural heritage designated as National Important Intangible Cultural Property No. 57. Yangbanchum refers to a dance that scoffs and satirizes yangban in mask dance. Yangban was a dominant class during the Goryeo and Joseon periods. Goseong Ogwangdae is one of the mask plays held in Goseong, Gyeongsangnam-do, Korea on the fifteenth day of the first lunar month. The clown is a word that refers to professional entertainers who used to perform mask plays, puppet shows, tightrope walking, land tricks, and pansori. This mask play provides catharsis to the audience by unraveling the hypocrisy and lies of the aristocrats through satire and humor.

The e BTM used a large fan (Boochae) to create a performance that blew away anxiety and pain. Watching this performance, the performer and the audience feel the consensus of sharing emotions and send strong bonds and support to each other. Dance is dynamic in that it moves the body. Singing and performing also comforts emotions, but

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they cannot keep up with dancing in terms of physicality. Dance is the art of moving hands, feet, head, waist, and body. It opens slowly and rewinds quickly. They also run while stamping their feet. Even after a little while, sweat flows through the body, and miscellaneous thoughts in the body and mind disappear. Forgetting me at that moment.

The state of the dancer's catharsis and ecstasy is conveyed to the viewer, and the viewer's dance and movement enter the dancer's emotions again. Dancing is healing for both the dancer and the viewer.

As Rimé (2009) noted, people tend to share emotions with others, especially intense emotions (Steffen, 2020). Emotional sharing and support are a great driving force and comfort in our lives. Therefore, it is a necessary value for healthy mental and physical health. We believe that sharing emotional content online during the COVID-19 crisis can also contribute to changes in social values and personal emotions.

RESULT AND DISCUSSION

Even today, dance and music are used to improve people's mental and physical health through non-pharmacological therapy. According to the American Dance Therapy Association, dance is the psychotherapeutic use of movement to promote emotional, cognitive, physical, and social integration of the individual (Ho *et al.*, 2016; Maria *et al.*, 2021).

Mirror effect and vicarious satisfaction effect

It is called the mirror effect that the person or the viewer shares the same emotion. For example, if one child cries, the other cries. It is the most basic state of emotion sharing in humans. It can be said that listening to a song and humming, or copying a dance while watching a dance without realizing it, is all mirror effects. The core of the mirror effect is the sharing of emotions, so you can experience emotions being shared and immersed through dance.

Through this work, Yangbanchum, the emotions of the viewers and the performers are shared. The mirror effect of Yangbanchum in the past and the mirror effect in the present are different. It can be said that the mirror effect varies depending on the object and the times. Now, we can focus more on the dance itself than on the issue of status. It can be said that more leisurely emotional sharing takes place with the audience through the hand movements of the Yangbanchum and the fan dance. The dance can be copied by spectators, but there is a limit to imitation. Therefore, you feel vicarious satisfaction while watching you dance. Those who see the excitement and satisfaction of the dancer also feel it. It is a state in which someone does what he or she cannot do, and is satisfied with it. We call this state vicarious satisfaction. Many art fields do, but especially body-moving dances have a high effect of vicarious satisfaction. International organizations, including WHO, advocate for integration of mental health and psychosocial support into the COVID-19 response (Moreno *et al.*, 2020). Emotion sharing via social media could lead to emotional contagion which in turn could facilitate an emotional climate in a society (Steffen, 2020). Therefore, we think that the effect of sharing emotions through dance performances can give good clues to mental health.

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CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

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