Impact of Dhamma Music on the Emotional Well-being of Chinese Young Adults: A Uses and Gratifications Study of the Bilibili Platform

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Abstract

This study examines how Dhamma Music on the Bilibili platform contributes to the emotional well-being of Chinese young adults through the lens of Uses and Gratifications Theory. It has three objectives: (1) to identify the content characteristics of Bilibili Dhamma Music and the emotional and thematic distribution of user-generated texts; (2) to analyze the core need dimensions and gratification modes of Chinese young adults who use Bilibili Dhamma Music; and (3) to explain the influence paths through which Dhamma Music supports emotional well-being. The study used a mixed-methods design combining qualitative narrative analysis and computer-assisted quantitative text analysis. Eighteen Chinese young adults aged 18-35 were interviewed through semi-structured online interviews. In addition, 126,000 valid bullet-screen comments (danmu) and user comments were collected from ten high-engagement Bilibili Dhamma Music videos and analyzed through sentiment analysis and Latent Dirichlet Allocation topic modeling.

The findings indicate that Bilibili Dhamma Music appears mainly in three forms: long-duration scene-accompanying music, secularized adaptations, and traditional Buddhist chants. User interaction was dominated by themes of anxiety relief, sleep support, emotional decompression, life reflection, and spiritual comfort. Three gratification dimensions emerged: emotional relief, cognitive companionship, and spiritual comfort. These dimensions operated through a five-stage healing narrative: emotional dilemma, algorithmic or accidental discovery, acoustic comfort, community resonance, and cognitive-emotional transformation. The study concludes that Dhamma Music functions as a low-threshold digital resource for emotional regulation, companionship, and meaning-making among Chinese young adults. Its effect should be understood as a media-based support mechanism for emotional well-being rather than a clinical intervention.

Keywords: Dhamma Music; Emotional well-being; Uses and Gratifications Theory; Chinese young adults; Bilibili; Buddhist peaceful means

Introduction

Rapid social transformation, educational pressure, workplace competition, and digital saturation have intensified emotional strain among Chinese young adults. In recent public mental health reports, young adults aged 18-35 have been identified as a group with significant needs for anxiety relief, sleep support, and accessible emotional decompression (Fu et al., 2024). These pressures are especially visible in digital youth cultures, where social comparison, academic competition, and workplace fatigue are frequently expressed through online communities. In this context, media practices are no longer limited to entertainment; they increasingly function as everyday resources for mood regulation, companionship, and psychological recovery (Reinecke & Eden, 2017; Saarikallio, 2011).

Bilibili has become one of the most important youth-oriented video platforms in China. Its distinctive danmu system allows users to post real-time bullet comments across the video screen, creating a sense of simultaneous co-presence and emotional companionship (Chen et al., 2017). Within this environment, Dhamma Music has attracted considerable attention among young users. Unlike temple-based chanting alone, Bilibili Dhamma Music appears in hybrid forms that include traditional Buddhist chants, long-duration ambient soundtracks, Lo-Fi adaptations, electronic remixes, and meditative instrumental arrangements. These formats allow Buddhist-inspired sound to move from formal religious ritual into daily scenes of study, sleep, work, and emotional self-care.

The therapeutic value of music has been well documented. Music can reduce physiological arousal, support emotional regulation, and provide a structure for coping with stress (MacDonald et al., 2012; Pelletier, 2004). Research on soothing audiovisual media and ASMR similarly shows that sensory media may support relaxation and affective stabilization (Barratt & Davis, 2015; Poerio et al., 2018). In Buddhist and contemplative contexts, chanting and musical meditation have been associated with reduced anxiety, greater meditation engagement, and psychological well-being (Lee et al., 2020; Pascoe et al., 2021; Tsai et al., 2021). However, the use of Dhamma Music among non-monastic, digitally connected Chinese youth remains insufficiently examined.

Existing studies have discussed digital religion and Buddhist media transformation (Grieve & Veidlinger, 2014), the secular adaptation of Buddhist music on Chinese social platforms (Chen & Zhang, 2021; Wang, 2022), and the role of media in emotional recovery (Reinecke & Eden, 2017). Yet there remains a gap in explaining why young Chinese adults use Bilibili Dhamma Music, what gratifications they seek, and how these gratifications shape their emotional well-being. This study addresses that gap by applying Uses and Gratifications Theory, which views audiences as active users who select media to satisfy specific psychological and social needs (Katz et al., 1973; Rubin, 2009). The study therefore investigates Dhamma Music not only as religious sound but also as a digital emotional well-being practice situated within the interactive culture of Bilibili.

Research Objectives

1. To identify the content characteristics of Dhamma Music on Bilibili and the emotional and thematic distribution of user-generated interactive texts.
2. To analyze the core need dimensions and gratification modes of Chinese young adults using Bilibili Dhamma Music based on Uses and Gratifications Theory.
3. To explain the influence paths and mechanisms through which Dhamma Music supports the emotional well-being of Chinese young adults from a needs-gratification perspective.

Literature Review

Dhamma Music, Digital Religion, and Youth Audiences

Studies of digital religion show that religious practices are increasingly mediated through online platforms, where ritual, identity, emotion, and community are reconstructed through digital participation. Grieve and Veidlinger (2014) argue that Buddhist practice in digital media should be understood as an active field of adaptation rather than a simple transfer of offline religion. In this context, Dhamma Music on Bilibili represents a form of Buddhist-inspired sound practice that is detached from exclusively temple-based settings and reconfigured for everyday listening.

Music studies also provide an important foundation for understanding this phenomenon. MacDonald et al. (2012) demonstrate that music can support health and well-being through emotional, social, and embodied processes. Pelletier

(2004) shows that music can reduce stress-related arousal, while Saarikallio (2011) explains how individuals use music to regulate mood across adulthood. These findings are relevant to Bilibili Dhamma Music because many users treat it as a background soundscape for study, sleep, work, and emotional recovery rather than as a formal religious obligation.

In the context of Chinese youth, de Kloet and Fung (2017) show that young people use digital culture to negotiate pressure, identity, and belonging. Chen and Zhang (2021) and Wang (2022) further suggest that Buddhist music on Chinese platforms has undergone secular adaptation through short-video aesthetics, remix culture, and algorithmic circulation. These studies suggest that Dhamma Music may function simultaneously as cultural heritage, spiritual symbol, and emotional media resource.

Media Use and Emotional Well-Being

Research on media use and well-being has increasingly emphasized recovery, companionship, and mood regulation. Reinecke and Eden (2017) explain that deliberate media use can provide psychological detachment, relaxation, and stress recovery. Poerio et al. (2018) found that ASMR experiences are associated with reliable changes in affect and physiology, suggesting that soothing audiovisual environments may support emotional regulation. Barratt and Davis (2015) similarly describe ASMR as a flow-like state that may generate a sense of calm and affective stability.

Bilibili's danmu culture adds a distinctive social layer. Chen et al. (2017) found that danmaku videos satisfy gratifications related to social presence, information sharing, entertainment, and companionship. This is especially important for long-form Dhamma Music videos because users do not only listen individually; they also read others' confessions, encouragements, and emotional reflections. Thus, the healing experience is partly acoustic and partly communal.

Uses and Gratifications Theory and Healing Media

Uses and Gratifications Theory provides the theoretical foundation for analyzing why audiences use media and what psychological or social gratifications they obtain. Katz et al. (1973) argue that media users are active agents who select media according to specific needs. Rubin (2009) extended this perspective to media effects by emphasizing that motivations shape the meanings and outcomes of media use. In the present study, this approach helps explain why

young adults choose Dhamma Music not simply for religious reasons but for emotional relief, cognitive companionship, and spiritual comfort.

Healing media research further supports this perspective. Oliver (2008) shows that meaningful media content can generate tender, reflective, and eudaimonic emotions, while Gan and Wang (2015) demonstrate the applicability of U&G theory to Chinese social media. Narrative analysis is also suitable for this study because emotional healing often unfolds as a personal story of distress, discovery, comfort, and transformation (Riessman, 2008). At the same time, large-scale text analysis can identify broader psychological patterns across user-generated texts (Pennebaker et al., 2015).

Although previous studies have examined digital religion, music and well-being, ASMR, Buddhist chanting, and Uses and Gratifications Theory, few studies have integrated these areas to examine Bilibili Dhamma Music as a digital emotional well-being practice among Chinese young adults. Existing studies rarely analyze the relationship among user needs, gratification modes, danmu interaction, and emotional outcomes. This study addresses the gap by combining narrative interviews with large-scale sentiment and topic analysis of Bilibili user texts.

Conceptual Framework

This research is a mixed methods study dominated by qualitative narrative analysis, supplemented by quantitative text analysis. The researcher defines the research conceptual framework based on Katz's Uses and Gratifications Theory, combined with narrative healing theory and the core connotation of Buddhist peaceful means. The details are as follows.

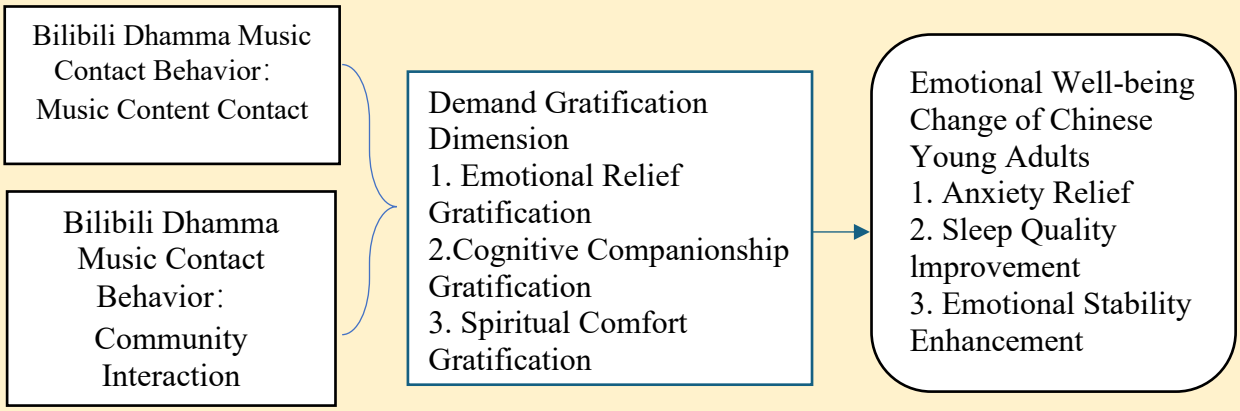


Figure1. Conceptual Framework

Based on the core logic of Uses and Gratifications Theory, this study takes the contact behavior of Chinese young adults with Dhamma Music on Bilibili as the starting point, divides the user's gratification modes into three core dimensions: emotional relief gratification, cognitive companionship gratification and spiritual comfort gratification. The core dependent variable is the change in the emotional well-being of Chinese young adults, including three specific dimensions: anxiety relief, sleep quality improvement, and emotional stability enhancement. The core research logic is to reveal the dynamic healing process through user narrative, and verify the universality of the healing phenomenon through massive interactive text analysis.

Research Methodology

This study employed a mixed-methods design dominated by qualitative narrative analysis and supported by quantitative text analysis. This design was appropriate because the study aimed to understand both the lived experiences of Chinese young adults and the broader emotional patterns embedded in large-scale Bilibili user-generated texts.

The qualitative phase used purposive sampling. The researchers selected the top 50 Bilibili Dhamma Music videos with more than 10 million views from 2023 to 2026 and then identified ten core videos with high concentrations of healing-related comments. Eighteen valid respondents were recruited from comment areas and relevant Bilibili communities. Inclusion criteria were: Chinese citizenship, age between 18 and 35, residence in mainland China, more than 3 months of continuous use of Bilibili Dhamma Music, experience of emotional distress or healing reflected in comments or danmu, and voluntary informed consent. Interviews were conducted through WeChat voice or Tencent Meeting, lasted 30-60 minutes, and were transcribed verbatim. Data were analyzed using holistic content narrative analysis in NVivo 12, following the interpretive logic of narrative methods (Riessman, 2008).

The quantitative phase used computer-assisted text analysis to verify the wider distribution of user needs and emotional themes. A Python crawler collected danmu and user comments from the ten core videos between January 2023 and February 2026. After removing duplicates, meaningless, and invalid texts, 126,000 valid Chinese texts were retained. Sentiment analysis was conducted using the BosonNLP Chinese sentiment dictionary, and LDA topic modeling was conducted with the Gensim library after Chinese word segmentation and stop-word removal. The purpose of this phase was not to

establish clinical effectiveness but to triangulate interview narratives with large-scale platform data.

Ethical safeguards were applied. Interviewees participated voluntarily, consented to recording, and were anonymized in all transcripts and reports. Platform data were analyzed at aggregate level, and no personally identifiable information was reported.

Research Results

Objective 1: Content Characteristics and Sentiment Topography of Bilibili Dhamma Music

The analysis found that Bilibili Dhamma Music is organized around scene-based healing use. Long-duration scene-accompanying content accounted for approximately 60% of the core corpus, usually consisting of one- to eight-hour soundtracks for study, work, meditation, or sleep. Secular adaptations accounted for approximately 30% and integrated Lo-Fi, electronic music, traditional Chinese instruments, and soft ambient textures. Traditional Buddhist chants accounted for approximately 10%, usually preserving stronger ritual and liturgical features.

Table 1. Core Topic Distribution of Bilibili Dhamma Music User Interactive Texts

Topic Category	Core Subtopic	Proportion (%)
Emotional well-being healing	Emotional decompression and anxiety relief	28.5
	Sleep aid and insomnia improvement	21.3
	Life perception and spiritual comfort	10.7
	Mutual encouragement and community support	6.7
Music-related content	Music style and adaptation effect	15.2
	Instrument performance and singing level	10.6
Religious/cultural content	Religious culture-related content	4.3
Other	Irrelevant or unclear content	2.7

Sentiment analysis of 126,000 valid user texts showed a predominantly positive emotional orientation. Positive texts accounted for 68.3%, neutral texts for 22.7%, and negative texts for 9.0%. Negative texts frequently described academic pressure, workplace burnout, insomnia, loneliness, and uncertainty.

Positive texts often appeared during slow or meditative musical passages, indicating that users experienced these videos as soothing auditory environments. LDA topic modeling identified eight core topics. Emotional well-being and healing-related themes accounted for 67.2% of the total topic distribution. The most prominent subtopics were emotional decompression and anxiety relief (28.5%), sleep aid and insomnia improvement (21.3%), life perception and spiritual comfort (10.7%), and mutual encouragement and community support (6.7%). These results indicate that the primary use of Bilibili Dhamma Music is emotional restoration rather than formal religious learning alone.

2. The Five-Stage Healing Journey and Uses and Gratifications Typology

Grounded in the analytical framework of Uses and Gratifications (U&G) Theory, narrative analysis of the 18 deep-level interviews decoded three primary dimensions of demand gratification. First, Emotional Relief Gratification represents the core visceral demand to discharge real-time anxiety and psychological tension through calming acoustic stimuli. Second, Cognitive Companionship Gratification reflects the pragmatic need for non-interfering background environments to alleviate situational loneliness during isolated tasks. Third, Spiritual Comfort Gratification satisfies the advanced need for existential belonging and unconditional emotional acceptance via collective digital interactions.

Crucially, the narrative trajectories of the respondents collectively map onto a universal five-stage “healing journey” model that mirrors the structural living conditions of contemporary Chinese youth. (1) Falling into dilemma (Need Generation) serves as the narrative catalyst, wherein users experience acute stress from academic or corporate pressures. (2) Accidental discovery (Media Contact) marks the passive or algorithmic introduction to Dhamma Music channels on Bilibili during peak moments of distress. (3) Music comfort (Emotional Relief Gratification) introduces the physiological turning point, characterized by immediate muscular relaxation and a lowering of sympathetic nervous arousal. (4) Community resonance (Spiritual Gratification) occurs as users actively browse danmu (bullet comments) to discover shared generational peer vulnerabilities. Finally, (5) Cognitive transformation (Well-being Improvement) signifies the resolution, where Dhamma Music is internalized as an automated emotional safety valve, promoting long-term psychological resilience.

3. Integrated Influence Mechanisms on Emotional Well-being

Synthesizing both macro-textual and micro-narrative data, this study

constructs a holistic framework that demonstrates how Dhamma Music drives the emotional well-being of Chinese young adults through three interactive paths.

The Core Path operates through immediate emotional regulation elicited by the music itself, satisfying users' demands for emotional relief. Beyond its psychoacoustic properties, such as a slow, repetitive melodic structure and a 60–80 BPM tempo that naturally syncs with the human resting heart rate to lower sympathetic nervous arousal, this pathway is profoundly driven by the specific Buddhist teachings (Dhamma) embedded within the digitized musical corpus. On Bilibili, these audiovisual adaptations predominantly draw on textual and philosophical themes from foundational Mahayana texts, most notably the Heart Sutra (Prajñāpāramitā Hṛdaya) and the Great Compassion Mantra (Mahā Kāruṇika Citta Dhāraṇī). The core Dhamma conveyed through these remixes centers on the concepts of Śūnyatā (Emptiness/non-attachment) and Karuṇā (Compassion). By hearing the rhythmic chanting of these sacred verses, young audiences under acute temporal anxiety, such as postgraduate examination stress or corporate burnout, are cognitively guided to reframe their secular pressures through the lens of impermanence (Anicca), thereby neutralizing obsessive anxiety over life outcomes. This is the most direct healing path mentioned by all respondents and empirically validated by the real-time sentiment fluctuations across the video timelines.

The Secondary Path materializes through the sustained companionship value of long-term playback, fulfilling users' cognitive companionship gratification. By functioning as an ambient background anchor, the long-form audio format scaffolds a private, non-interfering acoustic sanctuary within high-pressure, competitive, and "involuted" (neijuan) environments. This matches the practical routines of Chinese youth during late-night exam preparation or overtime work, effectively mitigating situational isolation, reducing loneliness, and improving sleep quality by blocking environmental noise.

Finally, the Supplementary Path is achieved through the collective community resonance generated by interactive text layers, yielding spiritual comfort and gratification. Bilibili's unique danmu (bullet comment) interface allows users to project their vulnerabilities onto a digital public square, transforming individualized anxiety into a shared cultural ritual of healing. This reciprocal validation provides spiritual comfort and deepens the music's baseline healing effect.

As illustrated in Figure 2, these three paths do not operate in isolation; rather,

they form a synergistic, interconnected loop where acoustic properties, doctrinal philosophies, temporal habits, and digital communal support collectively drive the deep-level emotional well-being of contemporary youth. While the initial Conceptual Framework (Figure 1) hypothesized broad relationships based on theory, the Empirical Mechanism Model (Figure 2) maps out the precise, data-driven pathways and systemic operational logic discovered through our empirical text and narrative analyses.

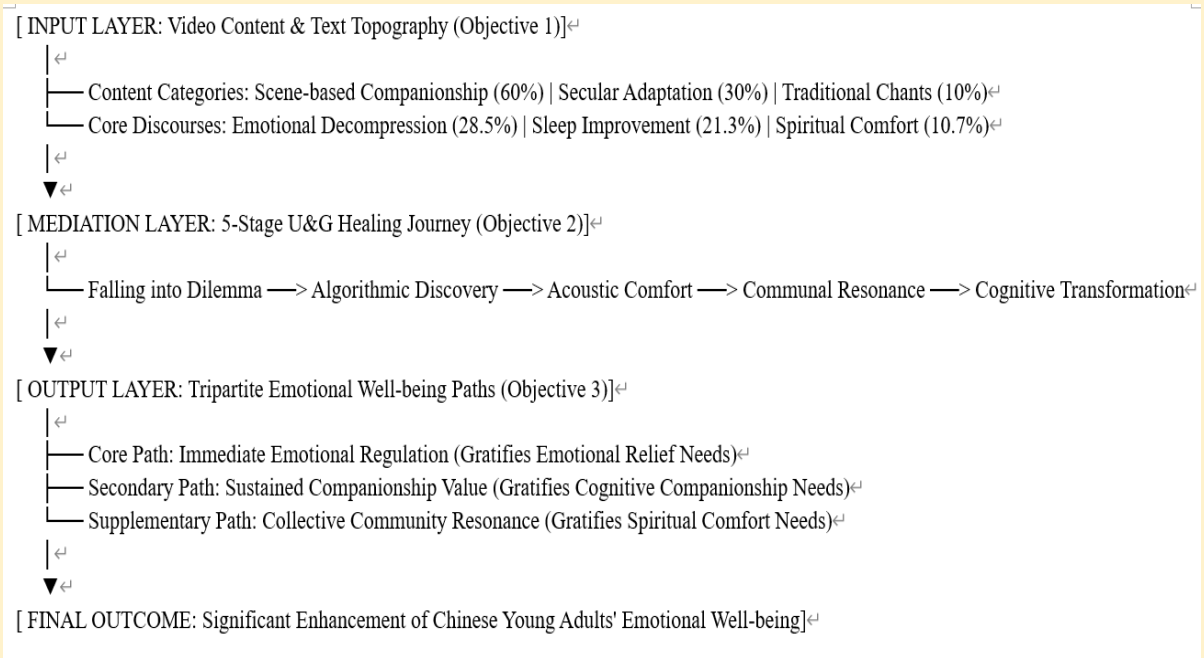


Figure 2. Empirical Mechanism Model of Bilibili Dhamma Music and Emotional Well-Being

Discussion

From the perspective of Uses and Gratifications Theory, this research found that the core content of Bilibili Dhamma Music presents obvious scene-based healing characteristics adapted to the needs of Chinese young adults, and user-interactive texts are dominated by positive emotions, with emotional well-being and healing-related topics accounting for 67.2% of the total core topics. This research, grounded in the Uses and Gratifications Theory, found that the core content of Bilibili Dhamma Music exhibits distinct scene-based healing characteristics tailored to the needs of Chinese young adults, aligning with the findings of Chen, Gao, & Rau (2017) on how Bilibili's danmaku videos foster companionship through user interaction. This may be because, against the backdrop of China's social transformation, Chinese young adults are facing

increasingly fierce academic and workplace competition, and their demand for emotional decompression is increasingly strong. The platform's algorithmic recommendations accurately match this demand, and content creators have completed the contemporary transformation of Dhamma Music, expanding its application from religious rituals to daily emotional healing practices grounded in the peaceful means of Buddhism, thereby helping it spread widely among non-religious Chinese young adults. This is also consistent with findings from studies in this journal indicating that Dhamma Music can serve as an accessible, peaceful Buddhist practice to promote individual emotional well-being (Riewpakorn, 2026; Panchanon, 2026). This finding aligns with and extends Fungladda's (2025) Happiness Workplace Model, which demonstrated the effectiveness of Dhamma music in promoting emotional well-being through sensory engagement in organizational settings. While Fungladda's study focused on workplace environments, the present research confirms that similar mechanisms operate in digital media contexts among Chinese young adults facing academic and workplace pressure.

From the perspective of Uses and Gratifications Theory, this research found that the use demands of Chinese young users for Bilibili Dhamma Music can be divided into three core dimensions: emotional relief gratification, cognitive companionship gratification, and spiritual comfort gratification, with a universal 5-stage healing narrative model from need generation to demand gratification. This is consistent with the classic dimension division of Uses and Gratifications Theory proposed by Katz (1959), and expands the application of this theory in the field of Dhamma Music and youth emotional well-being research. This may be because contemporary Chinese young adults are facing high pressure from involution in study and work, and their core demand for Dhamma Music is not religious belief but rather emotional decompression and an accompanying experience. As Fu et al. (2024) show that emotional decompression has become the primary demand among contemporary Chinese young adults for emotional well-being services, the emotional value of Dhamma Music has become the core driver of user engagement.

From the perspective of Uses and Gratifications Theory, this research found that Bilibili Dhamma Music promotes the emotional well-being of Chinese young adults through three core paths corresponding to different modes of demand gratification. This corresponds to the research results of Tsai et al. (2021) on the anxiety-reducing effects of Buddhist music, and further reveals the role of Bilibili's youth community interaction in strengthening the healing effect,

aligning with Chen, Gao, & Rau's (2017) findings on how danmaku interaction fosters companionship and emotional connection. Contrary to the previous view that religious music can only play a healing role for religious believers, this study found that even non-religious young Chinese adults can derive significant emotional well-being benefits from Dhamma Music. This may be because, as Grieve & Veidlinger (2014) discuss in the context of digital Buddhism, the healing effect for Chinese young people mainly comes from the satisfaction of their emotional, accompanying, and spiritual needs through media use, a process that does not depend on the user's religious belief, and is highly adapted to the emotional well-being needs of Chinese young adults in the current social context.

Knowledge from Research

The primary knowledge generated by this study is the Digital Dhamma Music Gratification Model for Chinese Young Adults. This model explains how Dhamma Music on Bilibili supports emotional well-being through the interaction of media content, user needs, platform participation, and Buddhist-inspired meaning.

First, the study clarifies the contemporary position of Dhamma Music in China's digital environment. It is no longer limited to formal religious ritual or temple-based chanting. On Bilibili, it is reconfigured as daily emotional healing media used by Chinese young adults for sleep, study, work, anxiety relief, and emotional stabilization. This finding broadens the understanding of Buddhist music as a flexible cultural and emotional resource.

Second, the study identifies three gratification dimensions: emotional relief, cognitive companionship, and spiritual comfort. Emotional relief refers to the immediate calming effect of sound. Cognitive companionship refers to the use of long-duration music as a non-intrusive background presence. Spiritual comfort refers to the sense of acceptance, meaning, and shared vulnerability generated through Buddhist-inspired content and danmu interaction.

Third, the study formulates a five-stage healing narrative: emotional dilemma, accidental or algorithmic discovery, acoustic comfort, community resonance, and cognitive-emotional transformation. This sequence explains how users move from distress to a more stable emotional state through repeated media use and social resonance.

Fourth, the study proposes three influence paths: the core path of emotional regulation through music, the secondary path of companionship through long-term playback, and the supplementary path of spiritual comfort through community interaction. Together, these paths show that Bilibili Dhamma Music

functions as a hybrid digital healing practice that combines acoustic, symbolic, temporal, and communal elements. This model may guide future research on Buddhist peaceful means, digital religious media, and interventions for youth emotional well-being.

Transferring and Utilizing the Research Findings

Academic application: This study expands the scope of Uses and Gratifications Theory in research on Buddhist peaceful means and youth emotional well-being, and innovatively combines narrative analysis with quantitative text analysis to explore the healing mechanism of digital Dhamma Music content for emotional well-being. The research paradigm and analysis framework can be used for subsequent research on other Buddhist peaceful practice content for youth emotional well-being, and the research results can be published in academic journals and presented at academic conferences to promote the in-depth development of related fields.

Platform operation application: The research results can serve as a reference for Bilibili's content operations and algorithm optimization. The platform can increase support for compliant Dhamma Music content with clear healing value, tailored to the needs of Chinese young adults, optimize the recommendation algorithm, and accurately deliver content to users with corresponding emotional healing needs. At the same time, the platform should strictly abide by China's Internet Religious Information Service Management Measures, standardize the content review of Dhamma Music, avoid the risk of illegal religious information dissemination, and guide the creation of positive and healthy healing content for young people based on Buddhist peaceful means.

Social-emotional well-being service application: The research results provide a new non-pharmaceutical, low-threshold intervention pathway for the emotional well-being service for Chinese young adults. Schools, community psychological service institutions, and mental health practitioners in China can integrate compliant Dhamma Music content into youth emotional well-being education, emotional decompression group counseling, and other services. At the same time, they can use the narrative healing model extracted from this study to guide Chinese young adults in constructing positive personal narratives through Dhamma Music practice, and to help them better cope with academic and workplace pressures and emotional dilemmas.

Cultural inheritance application: This study clarifies the innovative direction of the inheritance of traditional Dhamma Music in China's digital age. Traditional Buddhist music institutions, literary and art troupes and intangible cultural

heritage inheritors in China can create more Dhamma Music works that meet the emotional well-being needs of Chinese young adults based on the research results, promote the creative transformation and innovative development of traditional Dhamma Music, and let traditional Buddhist music play a new contemporary value in the field of youth emotional well-being through the practice of Buddhist peaceful means.

Conclusion

This study examined the impact of Bilibili Dhamma Music on the emotional well-being of Chinese young adults from the perspective of Uses and Gratifications Theory. By combining narrative interviews with computer-assisted analysis of 126,000 danmu and comments, the study identified the content characteristics, need dimensions, gratification modes, and influence mechanisms associated with the use of Dhamma Music.

The findings show that Bilibili Dhamma Music is primarily used as scene-based emotional healing media. Long-duration accompaniment, secular adaptation, and traditional chanting serve different needs but collectively support anxiety relief, sleep improvement, companionship, and spiritual comfort. User-generated texts show a predominantly positive emotional orientation, and healing-related themes account for the majority of core topics.

The study concludes that Dhamma Music promotes emotional well-being through three interrelated pathways: immediate emotional regulation through acoustic features, sustained cognitive companionship through long-term playback, and spiritual comfort through community resonance. These findings suggest that traditional Buddhist music can gain new contemporary value when adapted to digital platforms and the emotional needs of youth.

Nevertheless, the study should be understood as an analysis of perceived emotional well-being and digital user experience, not as clinical evidence of therapeutic effectiveness. Future research should employ longitudinal designs, validated well-being scales, experimental comparisons, and cross-cultural analysis to examine the durability and generalizability of these effects.

Suggestions

This Uses and Gratifications study has found that Dhamma Music on Bilibili has a significant positive effect on the emotional well-being of Chinese young adults and has clarified its core demand dimensions, healing narrative model, and multi-dimensional influence mechanism, adapted to the Chinese social context. The important thing is that the emotional healing value of traditional Dhamma

Music can be fully played in China's digital age through reasonable adaptation and standardized dissemination as a Buddhist peaceful practice, and can be effectively integrated into the emotional well-being service system for Chinese young adults.

In terms of practical application, content creators should focus on the multi-level needs of Chinese young adults, create more compliant, high-quality Dhamma Music works with healing value, avoid excessive entertainment and rigid religious expression; video platforms should strengthen the standardized management and positive guidance of related content, and build a healthy healing content community for young people; schools and psychological service institutions in China should actively explore the application of Dhamma Music in youth emotional decompression and emotional well-being intervention, to help Chinese young adults better cope with academic and workplace pressure.

For future research, long-term tracking studies on the sustained healing effect of Dhamma Music on the emotional well-being of Chinese young adults, cross-cultural comparative studies on the healing mechanism of Dhamma Music in different countries and regions, and studies on the differential effects of Dhamma Music on the emotional well-being of different youth subgroups should be carried out.

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