Research Article

Audiovisual Devices and the Construction of "Nostalgic Community":The Reproduction of Nostalgic Space in " Sound Lives On: Taiwan Season"

Xue Wang*

¹ Ph.D, Lecturer, School of Literature and Journalism Communication, Ocean University of China, Qingdao, China.

* Corresponding Author: snow-pop@163.com

ARTICLE INFO	ABSTRACT
	Nostalgia is an ancient sentiment of humanity and also a modern issue. In modern society, nostalgia has expanded into a universal social and cultural landscape. Modern nostalgia is also fully "formalized," relying on various audio-visual media (objects) to concretize and visualize stories and memories of the past. The nostalgic practice of narrative and emotional reproduction based on media logic offers a rich array of cases of media nostalgia experiences and theoretical imagination[1] "Sound Lives On: Taiwan Season" is a music variety show jointly produced by Hunan Satellite TV and Mango TV, which comprehensively arranges the "Chinese Music Chronology" with a focus on Taiwanese characteristics by following the thread of different eras. As a music tribute program with a nostalgic theme, it unfolds nostalgic narratives through the logic of text production in music variety shows. By re-interpreting classic Taiwanese pop songs, it evokes emotional memories of the national and ethnic identity among compatriots on both sides of the Taiwan Strait, providing us with a narrative text type of musical nostalgia and integrating the emotional memories of all participants into the text space. The sensory memories and aesthetic experiences of nostalgia are transformed into "significant forms" through the textual practice of audio-visual media. The construction and imagination of the past are transformed into another "reality" in the production and circulation of audio-visual texts. Nostalgia is a process of music text practice and also a process of producing a material, emotional, and relational space. This requires us to explore the content and characteristics of nostalgia from a new theoretical perspective. The research perspective of "apparatus" theory inspires us to combine text practice with visual devices, paying attention to the "materiality" of nostalgia. By combining the textual analysis of music works with the interpretation of spatial relationships, placing the auditory text of music within the spatial scenes and material (technical) practices of audio-visual devices, we discuss the formation of a "music nostalgia community" along the path of nostalgic space and community construction. **Keywords:** Audiovisual Apparatus；Nostalgic space；Community；Pop music

I. AUDIOVISUAL MEDIA AND NOSTALGIA RESEARCH

Attention to the phenomenon of "nostalgia" can be traced back to the 17th century when Swiss physician Johannes Hofer used the term to describe the symptoms of insomnia and anxiety experienced by mercenaries longing for their homes. Early on, narratives through images and sounds were used to alleviate these emotional symptoms of the soldiers. "Nostalgia" was initially described as a physiological condition in medical terms. Over the next two centuries, this sense of "spatial separation" caused by longing transformed into a yearning for a particular historical period.[2] With the advent of the industrial era, nostalgia became a way for people to seek a sense of belonging in the accelerated modern life, shifting from the pain of homesickness to an inevitable dilemma of modernity. "Nostalgia is a longing for an idealized past, a purified tradition rather than a historical narrative"[3] Svetlana Boym, in her book "The Future of Nostalgia," discusses the widespread nostalgia in the era of globalization, starting from the modern concept of time and space, and points out that nostalgia has become a modernity dilemma. Boym also uncovers the future-oriented function of nostalgia: it can point both to the past and be forward-looking; the reflection on the past can influence future realities. In other words, nostalgics project their imaginations and desires for the future through the

interpretation of the past. [4]Boym categorizes nostalgia into restorative nostalgia and reflective nostalgia. Restorative nostalgia emphasizes the "old," attempting to rebuild lost homelands and awaken past memories to construct a national future. Reflective nostalgia, on the other hand, focuses on the act of "longing" and pays more attention to personal cultural memory. Reflective nostalgia's presentation of the "past" better reflects human freedom and creativity, with people stimulating the imaginative space of nostalgia through narratives of the relationships between the past, present, and future.[5]Nostalgia has also become a significant issue in media and communication studies. Media can be both a platform and an object of nostalgia, and it can also be a field interwoven with various factors such as power, market, and culture. "Media not only produces nostalgic narratives but can also become a creative projection space for nostalgia" [6] Nostalgia is deeply embedded in the content production and dissemination process of media. The interpretation and transplantation of nostalgic styles and retro fashion are prevalent in the digital visual cultural landscape, and nostalgia in visual media such as films, games, and advertisements is also an important commercial path[7] Research on nostalgia as a narrative method and aesthetic style covers areas such as film aesthetics and visual culture.

The materiality perspective offers a new theoretical perspective for understanding and recognizing media, opening up human perception of time and space, and inspiring us to move beyond the "discourse-text" nostalgia representation paradigm to discuss media nostalgia. This path focuses on the nostalgic practices of media institutions and everyday life, connecting nostalgia with everyday life situations, and linking political-economic structures with cultural practices, constructing new dimensions and perspectives for media nostalgia research. The combination of space research and media nostalgia research is an exploration of this path. Investigating various physical nostalgia spaces such as old streets and museums explains how power, capital, and consumer culture affect space production. Another aspect is the reproduction of nostalgic media spaces, going beyond the critical perspective of traditional political economy by connecting space with the people within it, exploring the relational networks formed by media objects, people, and places. Additionally, focusing on digital media nostalgia practices, the materiality dimension of audio-visual new media is connected with the time, space, and emotion of nostalgia, examining the diverse nostalgic practices of individuals on digital platforms. [1]This paper introduces the research perspective and theoretical concepts of apparatus theory, which is an extension of the research path on the reproductive nature of nostalgic media spaces.

II. AUDIOVISUAL APPARATUS, MEDIA SPACE, AND THE "IMAGINED COMMUNITY"

"The Apparatus" is a core concept that runs through Foucault's theory of biopolitics, connecting the dual dimensions of power mechanisms and states of life. Through a historical examination of the deployment of power, Foucault discovered that Western power has undergone profound changes since the classical era, shifting from a force with negative power to one with productive power. Negri inherits the regulatory and productive characteristics of Foucault's biopolitics, while absorbing Deleuze's thought, and points out that the current world is in a transitional state between a "disciplinary society" and a "society of control." He believes that the entire society is networked within various power facilities that constitute the apparatus, and people's social life and culture are regulated by the "apparatus." Foucault notes that "Dispositifs" is different from the meanings of device and Apparatus; it refers to a relationship, what Deleuze calls an "Assemblage."[8]Albert Borgmann proposes the concept of the "device paradigm" to reflect on the high penetration of technical devices into social life from a technologist essentialist perspective, arguing that modern technical devices have become a normative force determining human social life, and this force is extremely concealed. Film, television, new technology media, and their meaning production mechanisms are typical examples of a highly integrated audiovisual technology mass culture device paradigm. [9]

Audiovisual media, through the narrative means of images and sounds, stimulates the emotional cognition of the audience and is an important apparatus in everyday life and the social memory system. The development of intelligent and digital technologies has profoundly changed the form and function of audiovisual media. Technology continuously breaks through the limitations of physical space, reshaping the real space from the virtualization and immersion of real space to the fusion of virtual-interaction spaces. The "media space" generated by technology is increasingly embedded in real space. The deep embedding between technology, interface, and body is reshaping human perception from different dimensions. Laura Basu integrates the apparatus theory of Foucault and others, considering memory as an "assemblage of different media texts, genres, and technologies," and proposes the concept of "memory dispositif" to explain how time, space, power, and media interact in memory.[10] Audiovisual media is no longer just an "empathic" apparatus for tracing media memory and representing emotional experiences, but a spatial apparatus that integrates various intelligent technologies and media practices, capable of traversing and reenacting distant times and spaces. This also raises new questions for the spatial study of media nostalgia.

The Pursuit of "Community" – the search for identity and a sense of home is an intrinsic part of the human condition. Scholars have studied the construction of the "auditory community" by radio, arguing that technological innovations in radio media have shaped multiple "auditory spaces." Intimate auditory spaces are continuously created and segmented, while groups scattered across different times and spaces establish "emotional connections" through sound works, entering a shared auditory space of emotional experience. Technology has made radio an extension of people's auditory senses, with sound being experienced and shared across vast temporal and spatial distances. This directly responds to Anderson's view that new media technologies can lead to the emergence of new types of communities that can be imagined. Anderson believes that the imagined community is not a fictional community but a psychological construct rooted in the deep consciousness of humans, related to historical and cultural changes. Anderson uses Benjamin's concept of "homogeneous, empty" time to describe the temporal coincidence of the imagined community. [11]The forms of the novel and the newspaper have provided the technical possibility for "re-presenting" the nation as an imagined community. It is evident that the "imagined community" of the nation in modern society is established through the association of media with time and space. The communication forms of different media imply distinctly different ways of imagination. The imagination of the nation as a diachronic social existence is also constructed by

audiovisual media such as radio and television in terms of time and space.

III. THE REPRODUCTION OF THE MUSIC NOSTALGIA SPACE BY THE AUDIOVISUAL APPARATUS

The paradigm of mass culture that integrates audio and visual elements also involves a significant process of spatial reorganization. This interactive audiovisual apparatus and the reproduction of the audiovisual space are interdependent. "The spatial attributes of sound enable it to be grasped as a landscape rich in social, historical, and cultural significance."[12] The intervention of media technology has reshaped the spatial relationships of audiovisual interaction. As a paradigm of the mass culture apparatus, the audiovisual apparatus designs the technology, venues, and equipment for text production, as well as encompassing various terminals for text consumption. Therefore, media technology types such as studios, recording booths, home theaters, and smartphones, along with their corresponding "media objects" and terminals, can all be considered as subjects for study. This reflects the normative power formed by the embedding of media technology in the audiovisual space, which permeates the entire process of production, creation, reception, and sharing. As Agamben's "scopic apparatus" suggests, everything ultimately converges in the "torrent of images," where "the world is not simply grasped as an image, but as a system of image symbols in a space field with high social productivity."[13]Television itself, as an audiovisual apparatus of memory practice, "can produce and reconstruct memory through continuous and evolving cultural practices."[14] "The Sound of Life Continues" integrates the history, culture, and cross-strait cultural exchanges of popular music into musical stories, representing Hunan TV's exploration of original music variety content and form in the digital era. This cultural practice of memory reconstruction is the process of the reproduction of the nostalgia space under the high participation of the audiovisual apparatus. So, how do the spatial apparatuses dominated by new audiovisual technologies achieve the reconstruction of the audiovisual space of music texts?

1. The Integration of Music Text and Spatial Apparatus

Lyotard proposed the theatrical model of the "libidinal" apparatus in representational art, describing the threefold boundary of this model. The first boundary separates the "real world" from the site of representation (theater, art gallery, cinema, etc.); the second boundary is the internal separation within the "stage" (theatrical stage, picture frame, screen boundary, etc.); and the third boundary, the "representation" mechanism, is invisible, hidden in the backstage mechanisms, mechanical devices, and rules of perspective of the theater.[15]Lyotard's discussion of the "theatrical model" of the artistic apparatus distinguishes between "reality" and "representation," separating the categories of the real world and symbolic representation systems in art forms such as film and painting, and clarifies the existence of specific spaces like theaters, cinemas, and art galleries as "sites of representation."

" Sound Lives On" employs a "theatrical model" that is an audiovisual apparatus encompassing multiple spaces such as the performance space, audience space, and band space. The "threefold boundary" of this model continuously extends and merges in the narrative practice of complex meaning texts. The stage design of "The Sound of Life Continues: Treasure Island Season" evolves from the stage design concept of "The Hong Kong Music Season." Inspired by the "nest," the design does not strive for realism but integrates technological concepts, using LED tubes to weave within a hyperbolic shape, forming a multi-dimensional "cosmic folding space." This space presents a dynamic and continuous artistic effect through the weaving of light strips and includes the main stage, auxiliary stage, audience area, and performance area. The main stage, as the primary performance area for singers, is enveloped in a magnificent array of lights, creating a "visual center" that focuses the entire stage. The streamlined stage space design simultaneously includes the performance area, audience area, and auxiliary stage, allowing for the addition of visual elements with lighting, projection, machinery, and art devices to expand the expression space according to the style of the song. The band area is situated on both sides of the main stage, creating an interactive and surrounding feel with the main stage performance area. The audience area is fan-shaped and scattered in the center of the auditorium, creating an immersive experience space where the audience can interact with the main stage at any time and capture the performance from all angles.[16] The "theatrical model" of the stage design completely breaks down the internal separation of the "stage," fully incorporating the live audience, band performance, and singer's performance into an interactive and displayable "site of representation." Additionally, "Treasure Island Season" further explores off-site interactive spaces by setting up a main venue at Changsha's Malanshan and a branch venue at Sun Moon Lake in Taiwan, achieving linkage between the two venues through an integrated "cloud networking computing" technology apparatus, forming a bilingual narrative text space. At the same time, visual technology links moving cameras with angled screens, using dynamic eye effects to restore real scene perspective, and for the first time, attempts virtual tracking technology, completely breaking the boundary between real space and "represented space," forming a temporal and spatial context that connects the mainland with Taiwan, inside with outside, and past with present.[17]The time text of nostalgia and the spatial apparatus are highly integrated, creating a sense of "presence" that transcends temporal and spatial distances. A new type of interactive relationship centered on space-apparatus has formed between singers, music texts, and the creative team, rewriting the music text production path that heavily relies on the creator themselves, and building a highly collaborative "apparatus" system that includes technical platforms, content coordination, stage design, and post-production departments. It is this complex technical system that dominates text practice, transforming music text into a space-apparatus text with a continuously expanding meaning space under the effect of this visual apparatus.

2.The Production of Interactive Space in Auditory Texts

The intervention of audio-visual technology devices has liberated sound from the constraints of time and space, shaping it into a more complex and tense audio-visual space. If a classic music piece is considered as a specific auditory text, its visualization and staging represent the reproduction of the visual space of the music work. Before the emergence of recording and playback technologies, music could only be associated with the specific time and place of its creation, embedded as an art form within a

particular social space. The music work itself and the audio-visual text constructed with the participation of audio-visual devices now possess a certain "intertextuality." This concept, introduced by the French philosophers Julia Kristeva and Roland Barthes, suggests that any form of writing is a weaving and citation of existing texts, drawing fragments from the vast sea of texts. This concept emphasizes the complex connections between texts and various external factors from both the production and consumption aspects, leading the determined, specific, and clear text towards a broad and complex open space.

Luo Dayou's classic work "Your Face" is a song composed, written, and performed by him, included in the album "Lover Comrade" released on December 9, 1988. It is also the ending theme of the Mandarin version of the movie "The Story of A-Lang." On the "Treasure Island Season" stage, it was performed by the young generation idol singer Ma Jiaqi. The time gap spanning two generations was condensed in the stage's important visual device – the "LED screen wall." On the large screen, a video of Luo Dayou's performance was played, transforming the auditory text of the music work into a silent visual background device through "citation." A peculiar correlation was formed between Ma Jiaqi's youthful voice and the mature Luo Dayou on the screen. His "effortless" handling of the performance seemed to express the younger generation's alternative interpretation of the "godfather of Taiwanese music," and the "dialogue" between the two generations of musicians was realized within this "intertextual" text space filled with emotional tension and imaginative space. The special zone formed between the new audio-visual space and the classic text – the "intertextual" space – becomes a textual space interwoven with the emotions of the era, complex sentiments, and imagination. As Walter Benjamin said, "Technological reproduction places the copy of the original in a place where the original cannot reach."

3.The Reproduction of Spaces Where the Virtual and Real Coexist

Flusser points out that there is a new type of interactive relationship between the photographer and the photographic apparatus, different from the traditional subject-object relationship between humans and machines/tools. It is a complex of operator/function meanings. When taking a photo, the photographer acts as an executor of the apparatus's functions, in other words, the production of the apparatus is a programmed production, and the operator's intentions must be realized through the apparatus's program.[18] In the content production of the "Sound Lives On" program, the main creative team's "intentions" are realized through the operation of the audio-visual apparatus. The "apparatus" system includes not only the "visible" stage space apparatus but also the visual virtual technology integrated into the stage space background. Based on the XR (Extended Reality) virtual shooting technology, which describes the fusion or interaction of virtual and real elements, typically considered a combination of AR (Augmented Reality), VR (Virtual Reality), and MR (Mixed Reality), the LED background wall virtual shooting system combines real space with virtual scenes. The three-dimensional scenes built with LED screens can simulate realistic environments and lighting effects, fully embedding the characters in the environment. The main creative team can freely manipulate the visual elements of the virtual environment for creation.

The " Taiwan Season" final used an LED+XR virtual shooting technology system, constructing a 200-square-meter vertical screen+floor screen XR virtual stage. Utilizing the Disguise workflow's dual-stage tracking system, it integrated cutting-edge film technologies such as real-time digital imaging, real-time light and shadow rendering, real-time camera movement tracking, and real-time computation. This allowed the real and virtual spaces to overlay each other, extending the finite space infinitely and enabling continuous interaction and coexistence between the real and virtual spaces.[19] The dynamic, interactive, and perceptible audio-visual space overlaps with the physical space, blurring the lines between the real and virtual. Virtual audio-visual technology offers new possibilities for content creation, allowing for more free and fluid camera movements in the virtual space. Space is no longer limited to the real physical space but can be "transplanted" anywhere, allowing the audience to freely move and explore within the virtual space, obtaining an immersive omni-directional sensory experience.

"Kepler" is the title track from Stefanie Sun's 2014 album of the same name. The song's creation was inspired by a supernova named after the astronomer Johannes Kepler, which was the first star visible during the day with the naked eye in four hundred years. The lyrics say, "Shining, shining brightly, like your body hidden among countless solitary stars... When you immerse yourself in the cold galaxy of the sky, when you think of the light that comes from me, I am still willing to sing for you...] created an immense cosmic visual landscape, placing the performer within it as if they were a star in the vast universe. The virtual tracking technology captures the performer's movements, expressions, gestures, etc., allowing the audience to wander through the endless space with the performer, immersing themselves in this ethereal, mysterious fantasy world. The visual technology perfectly reproduces the beautiful artistic conception of this work, creating a visual space for dialogue between the audience, singer, and the universe. If "Kepler" uses virtual technology to create a "space" landscape, then Zhang Xinzhe's rendition of "Youth" uses LED virtual shooting to create a "time" landscape. Accompanied by the singer's narrative, the audience is drawn back into the depths of memory by the images on the screen. Following the camera, the performer walks out of the door of time, entering a cityscape filled with towering buildings and bright lights, contemplating life's past and reminiscing about the initial "youth"... Like a movie scene, it connects sensory memories and emotional threads. The audio-visual technology apparatus leads us on a "time travel" by creating virtual spaces, and the relationship between the performer and the "apparatus" has gone beyond the subject-object position. The performer's singing, emotions, body, actions, and even the rhythm of their breathing are fully integrated into the LED scene with the enhancement of virtual technology, achieving an in-depth interaction between the performer and the virtual scene that is like being personally on the scene. The visual technology combining extended reality with LED screens breaks down the boundaries between real and virtual spaces and reshapes the interactive relationship between participants, performers, and the visual technology space apparatus.

IV. THE CONSTRUCTION OF A "MUSIC NOSTALGIA COMMUNITY"

Alison Landsberg, based on the characteristics of audio-visual apparatuses, proposed the concept of 'prosthetic memory', suggesting that media such as film and museums, which are different from writing, allow people to reach another person's memory experience through bodily sensations and emotional identification, forming 'prosthetic memory'. [20]The elements of a film, such as its visuals, characters, and sound, can simulate a real environment, and in this 'transferential space', the way memory operates is considered to be an empathetic experience. That is, people's life experiences and social memories can interact through audio-visual apparatuses, and through experiencing another's experience, another subject's memory is internalized at an emotional level.Yuan Guangfeng, based on the characteristics of digital media, pointed out the role of emotional experience in the formation of a national community, emphasizing that emotion connects individuals into a 'collective'. He thus proposed the concept of 'communities of feeling'. In the context of digital media, individuals do not form a community through reading the same newspapers; instead, they gain direct and vivid experiences through emotional exchanges. Individuals connect with each other and feel each other through digital media practices, making encounters between different groups direct and frequent."

1.Encountering Participants in the Spatial Apparatus

Nostalgia is a process of "returning to the homeland" on the spiritual level, often based on concepts such as nature, freedom, the past, hometown, and childhood. It is about how individuals or groups give meaning and value to the "past". Audio-visual apparatuses not only serve as a "spatial device" for looking back at the past but also use various intelligent simulation technologies to transcend and recreate distant times and spaces. Whether it's the cosmic sky in "Kepler" or the time travel in "Youth", these are experiences provided for participants with the support of intelligent technology, allowing them to explore the past and future. "Anticipitated nostalgia" is based on the mechanism of using nostalgia as a form of mental time travel (Mental time travel), where humans can project themselves into the past and future by recalling past events and predicting or planning how future events will unfold. [21]This ability is not only applicable to self-related events but also to collective events. This psychological time travel allows individuals to leave the physical space they are in and transform themselves into the narrative process.[22] When people travel spiritually through nostalgia, they enter an autobiographical narrative space, constructing a meaningful life story about their past, present, and future. This narrative space is like an expressway leading to the past and future, where individuals can anticipate the future and return to the past.[23]

Classic narrative texts of popular music, with the participation of audio-visual apparatuses, extend into a highly integrated, interactive, and perceptual "anticipitated nostalgia" space. In this highly interventionist text space of audio-visual technology apparatuses, performers sing with deceased singers, travel through time and space to find their younger selves, and even explore the vast universe and converse with celestial bodies. It can be said that audio-visual apparatuses supported by intelligent technology provide various story models of the past and future. When people enter these stories, they will consciously mobilize sensory memory and life experiences to project into them, producing a life story about themselves. The audio-visual apparatus connects individual life memories and sensory experiences, constructing a nostalgic space for music texts that becomes a narrative space for participants to engage in "psychological time travel."

The song "Thinking of You Every Day" from Zhang Yusheng's 1988 album of the same name, released by UFO Records, has been completely transformed by the adaptation, breaking the boundaries of the music text and creating an auditory-visual spectacle that is both real and illusory. As Zhang Jie's performance nears its end, the voice of the late singer Zhang Yusheng suddenly appears, his penetrating voice instantly pulling people back to his era. The two singers' "vocal duet through space" seems to be sharing their innermost thoughts, recounting the history of music. Then, Zhang Yusheng's image suddenly appears on the screen, the "double exposure" creating overlapping and complementary images, also depicting the blending of their music stories and life memories. The sound, through audio-visual technology and devices, transcends the limitations of time and space in a geographical sense, constructing a spiritual space that can be fully perceived and experienced by participants. As Merleau-Ponty said, "All sensation is spatial," "Any sensibility must be based on some kind of coexistent field." [24]Under the paradigm of audio-visual apparatuses, this "coexisting field" is mainly presented in the form of an interactive spatial form of audio-visual interaction. Beyond the level of text, the juxtaposition, reproduction, and transformation create a dialogue across time and space between creators, performers, and audiences. This text space also bridges the temporal and spatial distance between different generations of creators and musicians. Creators, singers, and audiences are all absorbed into this spatial device, following its operational mode, and fully engaging their "nostalgia" experiences.

2.The Blending of Musical Memories Across Time and Space

The writing of "hometown" is a tradition in Taiwanese popular music, where pop songs are a way for the younger generation to express their imagination and identity with their homeland and motherland. Early pop songs were mostly traditional ballads in Minnan or Hakka languages. After 1949, with a large number of immigrants settling in Taiwan, the spread of Mandarin songs was accelerated. The immigrants' longing for their hometowns made nostalgia songs an important theme in Taiwanese popular music, where the imagination and yearning for their ancestors were more deeply embedded in these songs.[25]The opening of "Taiwan Season" on the TV variety show uses the "colony village" where mainland immigrants gather as a prelude, taking us into the "nostalgia" of music and savoring the connection between the motherland and Taiwan across the strait. The imagination of the hometown and the identity of national unity are also continuously strengthened with the participation of television media. Taiwanese singer Fei Xiang performed on the Spring Festival Gala in 1987, singing the classic work "Clouds Over the Hometown," which has been widely spread in mainland China to this day. He expressed the longing of an overseas child for their motherland, and also put this deep affection into the "Spring Festival Gala" stage. Music events, with music exchange as an opportunity and television media rituals as a representation, have built a continuous connection and pulsation between music and politics, the mainland and Hong Kong/Taiwan, and individuals and collectives. This event, from the "official" perspective, acknowledges Taiwanese popular music, completing the shaping of its political function and cultural significance in this period with a nationalist narrative characterized by "imagined community."

"Sound Lives On" as a type of practice in the "re-politicization" of TV variety shows also continues the political and cultural significance of the Spring Festival Gala in building a "national community." Musicians/creators are not only storytellers of music stories but also eyewitnesses and participants. Their musical memories are fully activated and mobilized in the production of audio-visual apparatuses, participating together in the construction of the meaning space of nostalgia. The "Father of Taiwanese Folk Music" Hu Defu and Na Ying's classic work "Olive Tree," which was widely circulated in mainland China in the 1980s, has been reinterpreted as a work with strong spatial tension. The entire performance begins at Taiwan's Sun Moon Lake, with Hu Defu gently singing while playing the piano. As the camera follows the song and turns to the beautiful Sun Moon Lake, it then pulls back to the program's live site, with the water of Sun Moon Lake appearing like a sky curtain from above. Na Ying, in a white dress, stands in the center of the stage. This brilliant transition uses "Sun Moon Lake" as a connecting space between two narrative spaces, using audio-visual technology and stage scene design to bridge the musical texts of the two spaces and also to dissolve the boundaries between the "Sun Moon Lake" as a text symbol and the live space installation, thus creating a sense of "presence" across the strait. The "duet" across time and space between two generations achieves a deep blending of textual spaces, and the life memories of the two generations of "musicians" extend and regenerate in the multi-narrative space constructed by the audio-visual technology apparatus. Technological power connects individuals from different times and backgrounds, and the emotional memories of people across the strait pour out like the water curtain of Sun Moon Lake, blending in the familiar melody of "Olive Tree."

Sturke defines memory practice as "activities of participating, producing, reproducing, and giving meaning to memory, whether personal, cultural, or collective."[26] "Sound Lives On" is such a cultural practice device that activates individual memories through music works and rebuilds collective memories. Through the operation of audio-visual apparatuses, the auditory text space dominated by music creators is transformed into a meaning function complex for the practice of memory by all participants.

V. FROM "IMAGINED COMMUNITY" TO "NOSTALGIC COMMUNITY"

Benedict Anderson points out that newspapers, as "one-day pleasure books," create an extraordinary mass ritual: they are almost exactly consumed at the same time (imagined). The "reader compatriots" connected by print form the embryo of an imagined national community in their secular, special, and "visible yet invisible" aspects. Newspapers are a substitute for modern people's morning prayers, and when newspaper readers see their own identical newspaper being consumed at the same time in places like the subway, barbershops, or by neighbors, they create an extraordinary confidence in an anonymous community. The combination of media technology forms and human senses creates different ways of perceiving the world, with newspapers and novels emphasizing the cognitive aspect of national identity, while "communities of feeling" emphasize the emotional aspect of national identity, focusing on how digital media shapes people's ability to perceive "the other."

Pop music, as an important soundscape, confirms and awakens the sensual life of individual meaning. Under the participation of audio-visual devices, the "music nostalgia community" created is a process in which the subject's perception directly participates in the reproduction of this soundscape. Through meticulous encoding in the public culture meaning practice of audio-visual devices, the auditory text of pop music crosses temporal and spatial distances to be reshaped into a "music nostalgia community." In this intuitive, vivid, and experiential audio-visual space, the "national community" is constructed in a nostalgic, emotional way.

1. Audio-Visual Media and the Spread of Pop Music

The spread of Hong Kong and Taiwan pop music on the Chinese mainland was also accompanied by the innovation of audio technology and the development of audio-visual media. Pop music from Hong Kong and Taiwan spread to the mainland in the 1980s through modern electronic media such as tape recorders, films, and cassette tapes, awakening people's desire for a better life and sensory material beauty. It liberated the people from the constraints and sense of guilt regarding the pursuit of pleasure during the Cultural Revolution. For the mainland Chinese, this was a construction of a personalized, emotional life domain, shifting from the collectivist "we" to the individualistic "I," where pop music provided a cultural product that allowed individuals to enjoy their own life consciousness and construct their own emotional world. In the realm of the sensual and private, music facilitated a "self-discovery and confirmation" of sensual life and emotions.

The introduction of Teresa Teng's songs to the mainland before and after the 1979 Reform and Opening-up was the first to use the then-most advanced multi-track recording technology and the stereophonic tapes produced from it. The "stereophonic" audio medium was a "revolution in hearing" for people who were accustomed to monophonic radios and phonographs, and it was the first time that mainland Chinese discovered the sensory beauty of music. The emergence of stereophonic music cassettes was a revolution in Chinese cultural life, also triggering changes in music creation concepts and production technology, marking the end of the era where music/art works solely served ideology and ushering in the era of commercial production and dissemination. The combination of media production and music appreciation formed a music consumption market, giving birth to a new cultural form. The new recording technology and sound products opened the door to pop music for music creators who loved music, allowing them to freely express their subjectivity and write about life practices. The secularization and daily life of music works were strengthened. Behavior related to music production evolved into a cultural industrial practice combined with modern media technology and marketing, transitioning from the "art-aesthetics" of the ballad era to the "production-consumption" of the pop culture era. Under this background, the pop music creators who grew up were thus given a new title - "musicians."[27]

Paul Connerton proposes that the body is an important site for the production and development of memory, and that bodily practices are a significant means of disseminating collective memory. He categorizes bodily practices into "embodied practices" and "inscribed practices." [28]Embodied practices use the body itself as a medium, and musicians and singers are the physical

mediums for the dissemination of pop music. Elements such as their images, voices, and personalities become part of the music that is integrated into people's musical memories. When the entire audience of "Taiwan Season" sang along to Wu Bai's "Last Dance," his classic gestures and unique vocal timbre were vividly resurrected in people's minds. Although Wu Bai himself did not participate in the show, his work was "re-presented" through the collective participation of the eight singers and the entire audience in the grand chorus. The audio-visual space of the music text was activated by the participants' bodily practices, evoking collective memory.

The "family and homeland feelings" constructed by Taiwanese pop music are an artistic expression that starts with the writing of individual emotions, thoughts, and confusions, and finds an outlet in bodily and emotional resonance. Whether it's Fei Xiang's nostalgia for "Clouds Over the Hometown," Luo Dayou's warnings and reflections on the times, or Jay Chou's unique expression of individual life consciousness and Eastern cultural imagery in pop music, these creators and performers constantly explore the boundaries of pop music creation through their bodily musical practices.Interestingly, Wu Bai, who was performing a concert at the time, frequently appeared in short videos on social media platforms. His concert became a "traffic password" for platform short videos, with fans' collective singing at the live event repeatedly refreshing the concert atmosphere and creating an unprecedented "landscape" of a personal concert. Highly participatory, embodied, and interactive media practices are the best proof of music memory. The nostalgic community is no longer imaginary or ritualized but intuitive, participatory, and bodily. The narrative subject of pop music shifts from professional musicians and singers to individuals who engage in nostalgia through "body practices." Audio-visual devices extend from professional typified production mechanisms to various social media platforms, where people continuously strengthen the subject consciousness of the "nostalgic community" through online and offline interactions.

2.The Mechanism of Power Operation and the Construction of the "Nostalgic Community"

Anderson points out that newspapers, as "single-day indulgence books," create an extraordinary mass ritual: they are almost simultaneously consumed ("imagined"). The "readers" connected by print form the embryo of an imagined national community in their secular, specific, and "invisible visibility." Newspapers are the substitute for modern people's morning prayers; newspaper readers, upon seeing the exact same newspaper being consumed in subways, barbershops, or at neighbors', create an unusual confidence in an anonymous community. It is evident that the consumption of newspapers completes the imagination of the community, "this imagined world is rooted in everyday life, with fiction quietly and continuously permeating reality."[11] The combination of media technology forms and human senses creates different ways of perceiving the world; newspapers and novels emphasize the cognitive aspect of national identity, while the "community of feeling" highlights the emotional aspect of national identity, focusing on how digital media shapes people's perception of "the other." Pop music, as an important sound landscape, confirms and awakens the emotional life of the individual. The "music nostalgia community" created under the participation of audio-visual devices is the process of the subject's direct involvement in the reproduction of this sound landscape. Through the careful encoding of mass cultural signifying practices by audio-visual devices, the auditory text of pop music is reshaped as the "music nostalgia community" across temporal and spatial distances. In this intuitive, vivid, and experiential audio-visual space, the "national community" is constructed in a nostalgic and emotional way.

Any life entity, when incorporated into the framework of political activities, undergoes a transformation, while the technological power itself adjusts and regulates all forms of existence related to life. The abstraction and symbolization of humans are important forms of biopolitics, with the subject being constructed as a "form of inscribing symbolic traces," and material reality being abstracted into a system of symbolic representation, with individuals or groups existing based on a highly "symbolized" form.[29]Through the conversion of visual technology devices, life individuals/groups appear as higher forms of governance objects, becoming important elements in the architecture of a certain symbol system. Since 2016, the important documents issued by the State Administration of Radio and Television have reaffirmed the political identity of provincial satellite TV stations, once again confirming their function as mainstream media.[30]"Sound Lives On" is the content production practice of the "repoliticization" of TV music variety shows under this background. It is an exploration of TV variety shows reasserting their subject identity after the confluence of digitalization and capitalization. This means that TV variety shows have shifted from seeking outward by transplanting Western models to exploring inward by digging into Chinese stories and expressions. The music of "nostalgia" has become the emotional thread connecting the two sides of the Taiwan Strait and has established an emotional bond between the younger generation and the past national memory, reconstructing the "community" of the nation across the intertwined historical timeline. The auditory text of music is no longer a specific object that ruling power attempts to control but a narrative space where participants share nostalgic experiences. The individual memories and embodied experiences related to the music text are the empirical objects of the "reproduction" of the audio-visual device power mechanism. Pop music is both the cultural enlightenment of the individual life and the object-subject of "biopolitics" entering the governance category of ruling power. This has actually formed two strands of the dissemination of pop music in mainland China.

As a text type that bridges pop music and variety show formats, TV music variety shows are both the text space for writing music stories and the audio-visual device for practicing music nostalgia culture. The operation of this device merges the formal life of pop music with "emotional life," forming the power operation logic of music nostalgia biopolitics. The sensory memories and life experiences based on the music nostalgia text are "reactivated" by the "device," becoming objects of power absorption and interpretation, with the "emotional life" of nostalgia replacing the "bare life" as life in political terms. The audio-visual device connects the nostalgic state of life with the production mechanism of TV variety shows, with power no longer manipulating the life subject in a controlling or disciplining manner but embedding itself in the body and emotion of the subject with creative and productive force. The construction of the "nostalgic community" based on audio-visual devices is the reproduction of the nostalgic experience of individual/large groups, and it is the spatial practice of the politicization of the "emotional life" of nostalgia. Nostalgic sensory memories and life experiences are the objects of biopolitical governance, with the "device-space" becoming the concrete form of the operation of the power mechanism, and also the specific media field for the inscription of nostalgic symbols.

The space installation dominated by audio-visual technology transforms individual nostalgic "psychological time travel" into the construction of a spiritual home for the "music nostalgia community."

VI. CONCLUSION

"Sound Lives On" serves as a classic case for discussing nostalgia by integrating music and visuals, as well as memory and imagination in a media text. This paper does not focus on the level of narrative discourse or symbolic representation but treats "Sound of Life: Treasure Island Season" as a cultural paradigm type of audio-visual device. Starting from the production mechanism of the device, it analyzes the reproducibility of the audio-visual space of music texts by new audio-visual technologies, and further explains the construction of the "music nostalgia community" that links different participants and integrates individual life memories under the high participation of audio-visual devices. The "device" theory connects text and space, power and life, nostalgia and politics, constructing a new research framework and path for media nostalgia. By placing pop music in the specific historical and cultural context of mainland China, it sorts out the two strands of pop music dissemination – official and folk. These intertwined strands actually constitute the basic structure of today's music variety shows integrating the "formal life" and "emotional life" of pop music, revealing the reproducibility of the "emotional life" of nostalgia by the power operation mechanism of audio-visual devices.

Hong Kong and Taiwan pop music, once a cultural enlightenment, has transformed into a nostalgic narrative text, using music as a medium to connect memories about Hong Kong and Taiwan pop culture. The nostalgic space constructed by the audio-visual device evokes physical, immersive sensory memories and life experiences, deepening the audio-visual works' representation of sensory experiences. The text of Hong Kong and Taiwan pop music has been deeply expanded and expressed, creating a rich self-referential mass sensory image. Finally, it is necessary to return to the core issue of this discussion: how does the life experience of nostalgia become an object of reproduction for the power mechanism, and what is the significance of this transformation (reproduction) for the individual? When the phenomenon of nostalgia pervades various scenes of social life almost everywhere, we must reflect on what it is that nostalgia is longing for. What kind of value belonging are we trying to find through nostalgia? When the nostalgic landscape has broken through the boundaries of reality and virtuality, subject and "other," past and future, it requires us to discuss media nostalgia beyond the perspective of the text, placing it within the context of historical time-space and social culture for consideration and interpretation. By introducing a material, life, and relational perspective, we can deeply understand the significance of nostalgia for individual life and daily life. As a specific narrative type of TV music variety show, this program offers us a cultural map of media nostalgia. Following this thread, we can enter the more concealed and complex layers of nostalgia, point to a richer and more varied research horizon, and perceive the deeper connection and pulsation between nostalgia and social structure, cultural life.

REFERENCES

[1] Wang Run. Media and Nostalgia: A New Direction and Practical Approach in the Study of Media Memory [J]. News and Writing, 2022(2): 25-35.

[2] Niemeyer K, Siebert O. Nostalgia, media, and technologies of the future[J]. Current opinion in psychology, 2023.

[3] Lash, S & Urry, J. Economies of Signs and Space[M]. London: Sage Publications, 1996.

[4] Svetlana Boym. The Future of Nostalgia[M]. Translated by Yang Deyou. Nanjing: Yilin Publishing House, 2010: 2-5.

[5]Xiao Jun, Zhang Fan. Digital Nostalgia: The Construction of Cultural Subjectivity in the Self-Repair and Reflection of Gamers[J]. Academic Research, 2023(8): 44-52.

[6] Niemeyer K. (ed.) Media and Nostalgia Yearning for the Past, Present and Future[J]. 2014. DOI: 10.1057/9781137375889.

[7] Bartholeyns, G. The instant past: nostalgia and digital retro photography[M]. London: Palgrave Macmillan UK. 2014.

[8] Miao Cui-cui. "The Concept of 'Apparatus': On the Biopolitics of 'Space'." Zhejiang Academic Journal, 2019(6): 76-81.

[9] Albert Borgmann. "The Device Paradigm." Translated by Cheng Wenhuan and Hu Shen. Cultural Studies, 2016(4): 3-14.

[10 Hagedoorn B. Collective Cultural Memory as a TV Guide: "Living" History and Nostalgia on the Digital Television Platform. Acta Universitatis Sapientiae Film & Media Studies, 2018, 14(1): 71-94.

[11]Benedict Anderson. Imagined Communities [M]. Translated by Wu Ruiren. Shanghai: Shanghai People's Publishing House, 2016: 16-23.

[12] Li Jian. The Presence of Auditoryity: On the "Sound Landscape" in the Mass Culture Apparatus Paradigm. Nanjing Social Sciences, 2021(2): 118-124.

[13]Rick McLuhan, Frank Zingrone. McLuha Essence[M]. Translated by He Daokuan. Nanjing: Nanjing University Press, 2000: 363.

[14] Hagedoorn B .Collective Cultural Memory as a TV Guide: "Living" History and Nostalgia on the Digital Television Platform[J].Acta Universitatis Sapientiae Film & Media Studies, 2018,14(1):71-94.

[15]Jean-François Lyotard. Painting as a Libidinal Set-up[M]. The Lyotard Reader & Guide. New York: Columbia University Press, 2006.

[16]"Glory Unfolds as 'The Sound of Life Continues' Begins to Sing, with Ultimate Stage Design Unleashing a Shocking Audio-Visual Experience" [EB/OL]. [May 5, 2022]. https://www.ceta.com.cn/182/202205/1638.html.

[17] "Music as the Medium: 'The Sound of Life Continues - Treasure Island Season'[EB/OL]. [June 9, 2023]. Show Plus Technology, WeChat Official Account."

[18]Wilhelm Flusser. Thoughts on the Philosophy of Photography. Translated by MaOWeidong and Ding Junjun. Beijing: China National Photography Publishing House, 2017.

[19]"The variety show 'Sheng Sheng Bao Dao Ji' really hits the mark in terms of emotional depth!" [EB/OL]. [2023-06-06]. Image Knight, WeChat public account.

[20] Landsberg A. Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture. New York: Columbia University Press.2004.

[21] Cosentino E .Mental Time Travel: an evolutionary perspective[J].Sistemi Intelligenti, 2002, 23:485-504.

[22] Evans N D , Reyes J,Wildschut T ,et al.Mental transportation mediates nostalgia's psychological benefits[J].[2024-01-06].DOI:10.1080/02699931.2020.1806788.

[23] Cheung W Y , Hepper E G , Reid C A ,et al.Anticipated nostalgia: Looking forward to looking back[J].Taylor & Francis (Routledge), 2020(3).DOI:10.1080/02699931.2019.1649247.

[24] Maurice Merleau-Ponty. Phénoménologie de la Perception [M]. Translated by Jiang Zhifeng, Beijing: The Commercial Press, 2001.

[25] ZhuOYI. The Cultural Value of Taiwan's Nostalgia Songs[J]. Journal of Minnan Normal University (Philosophy and Social Sciences Edition), 2018(3):24-29.

[26] Sturken, Marita. Memory, Consumerism and Media: Reflections on the Emergence of the Field[J]. Memory Studies, 2008, 1(1) .

[27] Song Xiangrui. CCTV and Hong Kong and Taiwan Singers - An Interpretative Study of the 1984 CCTV Spring Festival Gala Invitation of Hong Kong and Taiwan Singers (Part II) [J]. Journal of Wuhan Conservatory of Music, 2008(1):102-108.

[28] Paul Connerton. How Societies Remember [M]. Translated by Nariqilibi Ge. Shanghai: Shanghai People's Publishing House, 2000.

[29] Chu Erkang. The Evolution of the Paradigm of the Logic of "Biopolitics" Theory [J]. Frontier, 2023 (2): 41-49.

[30] Wu Changchang. The Dilemma of Chinese Television Variety Shows (1997-2017): A Perspective Based on Political Economy and Social Transformation [J]. Modern Communication, 2020 (11): 98-103.