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**PERSONAL AND HISTORICAL NOSTALGIA AS PORTRAYED IN
ERNEST HEMINGWAY'S *A MOVEABLE FEAST* AND WOODY ALLEN'S
*MIDNIGHT IN PARIS*****

Nostalgia seems to be coloured by familiarity and independence - it operates as everyman's authentic feeling and it does not belong to anyone specifically. This paper aims at examining the concept of nostalgia in the context of Ernest Hemingway's *A Moveable Feast* (1964) and Woody Allan's film *Midnight in Paris* (2011). The introductory part of the paper provides a review of the relevant literature on the topic of nostalgia, conceptualized in such a manner to provide help in the comprehension of nostalgia's portrayal in these two artistic works. In addition, a brief review on the socio-historical context of the period of the Roaring Twenties is provided. Further, the style in which *A Moveable Feast* was written is presented in the framework the Hemingwayesque, which is constituted of several prominent components of author's prose style (notably minimalism, repetition and omission). Hence, personal and historical nostalgia are analysed in accordance with the provided contexts both in literary and cinematic work of art. Taking into account all of the above, it can be concluded that *A Moveable Feast* could be read as a distinctive unity of personal and historical nostalgia, whereas *Midnight in Paris* could be read as a text which addresses historical nostalgia and escapism directly and treats them as its central theme.

Keywords: nostalgia, The Roaring Twenties, Lost Generation, Ernest Hemingway, Woody Allan

INTRODUCTION

While writing about nostalgia, a sentimental longing bearing the name of "pseudo-Greek" (Boym, 2001: 27) origin, different authors (Davis, 1979; Turner, 1987; Stern, 1992; Boym, 2001; Petrov 2021) comment on the topic's interdisciplinarity. Nostalgia seems to be coloured by familiarity and independence -

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it operates as everyman's authentic feeling and it does not belong to anyone specifically. Petrov (2021) writes that "Nostalgia is one of those tempting topics, somewhat resembling the pop culture; it seems close, current, but at the same time problematic, unclear, complex, or even too trivial" (Petrov, 2021: 9). Boym (2001) notes that examining nostalgia is not the subject of a "specific discipline: it frustrates psychologists, sociologists, literary theorists and philosophers, even computer scientists who thought they had gotten away from it all until they too took refuge in their home pages and the cyber-pastoral vocabulary of the global village" (Boym, 2001: 20). Davis (1979) makes a remark on the sociological component of the multi-layered concept writing that "someone other than a poet or psychologist should write of nostalgia may seem presumptuous as well as surprising. Consider, however, that nostalgia, despite its private, sometimes intensely felt personal character, is a deeply social emotion as well" (Davis, 1979: vii). Turner (1987) comments on the presence of the theme of nostalgia in medical and art history (Turner, 1987), while Stern writes about nostalgia in the context of advertising text (Stern, 1992).

This very familiar yet complex feeling has a long and complicated history. People tried to comprehend it; hence it has been categorized and explained in numerous ways throughout history, one of the explanations even being related to mental illness (Davis, 1979; Turner, 1987; Stern, 1992; Castilho, 2014; Petrov, 2021). Contemporary understanding of nostalgia is based on the viewpoint that it can refer to distinct notions and that it primarily includes "longing for a home that no longer exists or has never existed. Nostalgia is a sentiment of loss and displacement, but it is also a romance with one's own fantasy" (Boym, 2001: 14). Davis examines nostalgia from the sociological perspective in a study titled *Yearning for Yesterday, A Sociology of Nostalgia* (1979) and notes that nostalgia "leads us to search among remembrances of persons and places of our past in an effort to bestow meaning upon persons and places of our present (and to some degree our future)" (Davis, 1979: vii). The author further claims that nostalgia can be differentiated from other emotional states that are associated with memory as their source such as "recollection, reminiscence, and recall" (Davis, 1979: 74). In *Yearning for Yesterday*, a distinction between nostalgia and antiquarian feeling is offered – depending on whether one experienced the past towards which longing is felt. Davis poses a question of whether one can even feel nostalgia towards a past they have not experienced (Davis, 1979). Yet, the same author notes that "in recent years, it is conceivable that "nostalgia" qua word will in time acquire connotations that extend its meaning to any sort of positive feeling toward anything past, no matter how remote or historical (Davis, 1979: 8). Svetlana Boym writes that "nostalgia goes beyond individual psychology" (Boym,

2001: 17). According to the typology the author provides, there are two kinds of nostalgia: the restorative and the reflective. The difference between these two categories seems to lay in the notion that restorative nostalgia may present itself as truth and tradition, whereas reflective nostalgia is not in the conflict with the modern times: "Restorative nostalgia protects the absolute truth, while reflective nostalgia calls it into doubt" (Boym, 2001: 21). Nostalgia seems to be yearning for a place, nonetheless the idea of nostalgia goes beyond sentimental feeling towards a place. According to Boym, nostalgia is closely tied to longing for another time. The author goes further in claiming that nostalgia can be seen even as a rebellion against "the modern idea of time, the time of history and progress" (Boym, 2001: 17). In that sense, nostalgia is a powerful device in creation a certain mythology, either as a part of private or collective memory (Boym, 2001). Turner writes that the concept of nostalgia, as a social and cultural discourse, is constituted of four components (Turner, 1987). The four dimensions Turner describes are related to feeling of (1) departure from the golden age in the past, (2) absence of personal moral values, (3) disappearance of the individual freedom and (4) simplicity (Turner, 1987). The first dimension of nostalgia, as Turner argues, is characterized by the "sense of historical decline and loss, involving a departure from some golden age of homefulness" (Turner, 1987: 150). As an example, in order to illustrate the theory, the author mentions Millenarianism as an idea that refers to the lost space and time (Turner, 1987). Second dimension the author mentions refers to the feeling of losing of moral values humanity once had (Turner, 1987) and the theme that illustrates this dimension, according to the author could be Nietzsche's announcement that God is dead (Turner, 1987). The sense of losing individual freedom, in relation to the first two dimensions, is an expected occurrence. Hence, the third dimension refers to an individual whose God is dead and "moral coherence" (Turner, 1987: 151) is bygone. The feeling of "loss of simplicity, personal authenticity and emotional spontaneity" (Turner, 1987: 151) would be the last, fourth dimension of the concept of nostalgia. While writing about nostalgia in a slightly different context, the advertising text, Barbara B. Stern (1992) distinguishes personal nostalgia from historical nostalgia by referring to the former as "the way I was" (Stern, 1992: 16) and the latter as "the way it was" (Stern, 1992:13). Historical nostalgia being described as expressing "the desire to retreat from contemporary life by returning to a time in the distant past viewed as superior to the present" (Stern, 1992: 13), whereas personal nostalgia as idealizing "the personally remembered past" (Stern, 1992: 16).

To summarise, the concept of nostalgia, has been examined by various authors from different disciplines, including Davis (1979), Turner (1987), Stern

(1992), Boym (2001), and Petrov (2021). Petrov (2021) writes that it is a complex topic, both familiar and problematic. According to Boym (2001), contemporary understanding of nostalgia is related to longing for a home that no longer exists or to the one which never existed, therefore leading to a sentiment of loss, displacement, and a fascination with one's own fantasy. Davis (1979) approaches nostalgia from a sociological perspective, suggesting that it revolves around individual's search for the meaning in their present and future by reminiscing about people and places from the past. Further, Turner (1987) proposes four dimensions that constitute the social and cultural discourse of nostalgia, whereas Stern (1992) differentiates personal nostalgia from historical nostalgia. Further, according to Stern, the main distinction between personal and historical nostalgia revolves around either the idealization of one's own past ("the way I was") or the idealization of a distant, superior past ("the way it was") (Stern, 1992). Hence, this complex and multidimensional emotion that has captured the attention of scholars from various disciplines serves as the inspiration of scientific studies and works of art alike. Given the depth of the concept itself, these different outlooks on nostalgia by the above mentioned authors constitute the theoretical framework of this paper.

The Roaring Twenties: Paris and Une Generation Perdue

In the Introduction of the book titled *When Paris Sizzled* (2016) Mary McAuliffe notes that the Roaring Twenties were the decade of change “from art and architecture to music, literature, fashion, entertainment, transportation, and, perhaps most notably, behavior” (McAuliffe, 2016: 9). Under the colourful, glittery; grey and disillusioned umbrella of The Roaring Twenties seems to hide a good deal of connotations, associations and implied meanings. Under the same umbrella, a set of numerous insiders can be found. Given the fact that this period is historically, culturally and artistically significant and thus complex, for the purpose of this paper the notions of Paris and the “Lost Generation” in the context of the Roaring Twenties will be examined in greater detail. McAuliffe describes this period as years which were marked by the combination of escapism and creativity in the sparkling environment (McAuliffe, 2016).

In French this decade is called *les Années folles*, which translates to the Crazy Years (McAuliffe, 2016) and Paris is the inevitable insider of the Roaring Twenties umbrella. Not only had this city acted out as a spatial feature which held the expatriates in one place, but it can be observed as a separate character in the story of the notable and famous artists of the 1920s. Contributing to the fact of how important Paris was during the period comes a book titled *Expatriate Paris: A Cultural and*

Literary Guide to Paris of the 1920s by the author Arlen J. Hansen (2014). While trying to provide answer to the question of “Why Paris?” the author writes that Paris was seen by many American soldiers during the war, and that it was not an easy task not to return to the cite once the war had ended. Hansen also writes that “Paris meant even more to the aspiring artist, who tended to regard it as a special, virtually holy place” (Hansen, 2012: 17). When it came to the tolerance towards eccentricity and independence Paris not only had understanding for different artistic expressions, it also encouraged it, according to Hansen. Besides this, Paris became Europe’s artistic center during the 1920s due to the fact that it provided its artists with “the accoutrements necessary to art: excellent printers and presses, galleries and bookshops, art schools, social companions and intellectuals, patrons and buyers, concert halls and salons, and an unusually accessible and sympathetic press” (Hansen, 2014: 17).

If in the story of the Roaring Twenties, Paris was one of the central spaces, the set of main characters were members of the “Lost Generation”, also called Expatriates. *Une Generation Perdue* was proclaimed by Gertrude Stain to Ernest Hemingway, and the phrase came to signify the whole generation of artists who were trying to make sense of the world after the World War I. McAuliffe writes that those were the people, members of the “population of expats, dubbed the ‘Lost Generation,’” who “either found themselves or became permanently mired in a haze of fantasy and booze” (McAuliffe, 2016: 10). Craig Monk (2008) notes that the term “Lost Generation” can loosely refer to a lot of different meanings, but in its core, it signifies “American writers who spent some time in Europe between the World Wars” (Monk, 2008: I). Members of the “Lost Generation” and other notable artists of the period were at one point all residents of the previously mentioned 1920s’ Paris. What they had been doing and creating there is today traced through numerous biographies and autobiographies. Nonetheless, it is known who belonged to, as McAuliffe calls them, “cast of characters” (McAuliffe, 2016: 9) of the 1920s Paris, thus the author provides extensive inventory of the artists:

“Gertrude Stein, Marie Curie, Jean Cocteau, Picasso, Stravinsky, Diaghilev, and Proust, as well as Clemenceau, Sarah Bernhardt, and Claude Monet; Ernest Hemingway, Coco Chanel, Cole Porter, Josephine Baker, and Le Corbusier, Jean Renoir, Man Ray, Sylvia Beach, James Joyce, and Kiki, the famed Queen of Montparnasse” (McAuliffe, 2016: 9).

Interestingly, Craig Monk (2008) makes an elegant, but clear remark, when it comes to the reliability of the collective memory of the members of the “Lost Generation” during the 1920s: “‘All of you young people who served in the war. You are a lost generation,’ Gertrude Stein proclaimed. That, at least, was how Ernest Hemingway remembered her words more than thirty years later” (Monk, 2008: I). Nonetheless, Stein’s words served as the epigraph for Hemingway’s novel *The Sun Also Rises* (1926), where the famous quote was used for the first time.

When it comes to the mentioned “cast of characters” (McAuliffe, 2016: 9), it seems as though they served as a source of inspiration for the succeeding artists. While examining American Modernists during the 1920s and 1950s Martin Halliwell (2005) writes that during the 1940s and 1950s nostalgia towards the earlier times (1920s) can be observed in American film” (Halliwell, 2005). On that note, nostalgia seems to be the tone of Ernest Hemingway’s *A Moveable Feast* (published posthumously in 1963), which he wrote from 1958 to 1960. Exactly on that trace of nostalgia towards the bohemian Roaring Twenties, a great deal of artistic works, including literary and cinematographic ones, had been created.

The Hemingwayesque: The significance of literary and cultural figure of Papa

Since the publication of the short story collection *In Our Time* (1925), the figure of Ernest Hemingway has been inspiring literary critics, his contemporaries and the subsequent authors. Several prominent components of his prose style constitute the Hemingwayesque, which in many ways redefined the American short story (Bolton, 2010). While discussing the Hemingwayesque, Matthew J. Bolton (2010) writes that “It is hard for a casual reader to finish two or three Hemingway novels without finding him- or herself thinking and speaking in the pared-down, telegraphic mode of his narrators and characters” (Bolton, 2010: 51). A rather interesting observation about his style is written by Petrina Crockford (2010), who describes Hemingway’s writing as a distinctly democratic one. She notes that “rather than telling us how to feel, Hemingway nudges us toward our own conclusions. We are required to read something of ourselves into his stories” (Crockford, 2010: 16). Hemingway established himself as one of the leading figures of the American literary minimalism, which is almost invariably attributed to his name. In fact, despite the misconceptions and confusions that surround literary minimalism, “the least inventive but most frequent label for the textual tendencies and strategies in American writing” (Gordić Petković, 2014: 164), the critics agree on Hemingway’s contribution to its development. Further, his vastly famous theory of omission provided framework for reading, analysing and interpreting fiction in a new, unique manner, while his exploration of repetition indicated that there was more than the tip of the iceberg to his prose.

Hemingway’s recognizable style has commonly been discussed in the light of the literary influences he encountered throughout his lifetime; primarily the input by other literary figures, notably Gertrude Stein and Ezra Pound. Gertrude Stein thought him about concentration, as the mental process of actively selecting one source from countless available ones, and observing and expressing it truthfully (Greaney, 2006). Further, Stein introduced him to the repetition, which is another prominent characteristic of his fiction.

She called it ‘insistence’ and advised him to focus more on the method he would later master in his writing. Apart from concentration and repetition, Stein introduced Hemingway to works by other artists, i.e., painters. By comparing the composition of fiction to the one of a painting, Stein introduced Hemingway to the new perspective regarding the style. Therefore, as Greaney writes “Stein suggested Hemingway might begin by choosing elements for closer observation and compose them in such a way as to render the experience seemingly unmediated by the author, and in a direct apprehension by the reader” (Greaney, 2006: 60). Hemingway himself cited Cézanne as his inspiration both in *A Moveable Feast*, where he wrote:

“I was learning something from the painting of Cézanne that made writing simple true sentences far from enough to make the stories have the dimensions that I was trying to put in them. I was learning very much from him but I was not articulate enough to explain it to anyone. Besides, it was a secret” (Hemingway, 1966: 8).

and during the interview with Lillian Ross at the Metropolitan Museum of Art.

Ezra Pound was the mentor who significantly influenced Hemingway’s sentence structure and reduction of descriptions and adjectives. Greaney writes that “for Pound the adjectives implied an aesthetic evaluation that could be better achieved through the creation of an image” (Greaney, 2006: 65). Pound’s perspective on adjectives was that they affect the clarity – instead of improving it, they are deteriorating it. Hence, the clarity of expression became Hemingway’s focus. Further in his work, he would try to employ the technique of the adjective reduction in order to write the ‘truest’ sentences. Pound was also the one who introduced him to the imagery theory, according to which “single image should be expressed with a hard, clear precision” (Greaney, 2006: 66). In *Death in the Afternoon* (published in 1932) Hemingway proclaims “Prose is architecture, not interior decoration, and the Baroque is over” (Hemingway, 2012: 191), a sentence which could perhaps serve as the accurate illustration of what would later become recognized as the Hemingwayesque, and some of its predominant elements – minimalism, omission and repetitiveness.

NOSTALGIA IN A MOVEABLE FEAST

Several critics (Bakker, 1986; Brogan 1997; Toth 2006; Pence, 2014) argue that nostalgia seems to be the underlying tone of the prose found between the covers of a book for which “there is always a chance that such a book of fiction may throw some light on what has been written as fact” (Hemingway, 1966: 8), albeit bearing in mind that it may as well be read as fiction (Hemingway, 1966). Bakker (1986) claims

that “Through his choice of the right details, Hemingway brings Paris to life: he does not describe the city, he "creates" her. Yet Hemingway's nostalgic vision of his early years in Paris is colored by a sense of disillusionment” (Bakker, 1986: 96). The author further writes that throughout the nostalgic tone and his description of a simpler life he lived in the beginning of his career, in poverty, with his first wife in Paris, Hemingway aims the readers towards thinking that there existed some events which developed in an undesirable way (Bakker, 1986). Brogan (1997) analyses the apparent presence of nostalgia in the text in relation to repetition, whereas Toth (2006) examines it in relation to avoiding the trap of recollection: “Given the obviously fragmented and constructed nature of the sketches that make up *A Moveable Feast*, the text can hardly be accused of attempting to "repeat" the past” (Toth, 2006: 188). The author further claims that, on the contrary, the text seems to aim at forgetting the past and reinventing the old version of Hemingway (Toth, 2006). Lastly, Pence (2014) writes about the value of nostalgia the readers of *A Moveable Feast* may feel while reading the prose. Further, the author claims that “while critics argue that nostalgia can be dangerous to our present and future, nostalgia for 1920s Paris is constructive and useful” (Pence, 2014: 10).

Nonetheless, considering the fact that an experienced and established author writes a book of his young and struggling years of becoming a writer, it is expectable that, to some extent, nostalgia will be the tone embedded into the writing. Nostalgia here seems to operate both on personal and historical level. Hemingway omitted to tell us that there exists certain longing for the past, but in Hemingwayesque way, he aims us at concluding that personal and historical longing for the previous time is present. Furthermore, at moments it seems as the two intertwine and compose a unity:

“I felt badly that Ford had been rude to him, as, being a young man who was commencing his education, I had a high regard for him as an older writer. This is not understandable now but in those days it was a common occurrence” (Hemingway, 1966: 65).

As mentioned, while writing about the four dimensions of the paradigm of nostalgia, Turner (1987) notes that the second dimension is marked by the feeling of losing of moral values humans once had (Turner, 1987), just like Turner illustrated the claim with the example of Nietzsche’s announcement that God is dead (Turner, 1987), Hemingway proclaims that in the moment of writing the text (1958-1960) young people do not value the same principles he and his contemporaries did – respecting the older. Toth writes about the critics’ general agreement that the prose in question contains the notable elements of the Hemingwayesque. In other words, “*A*

Moveable Feast is stylistically indistinguishable from any one of the other ‘fictional’ texts that constitute Hemingway’s oeuvre” (Toth, 2006: 182). Hence, if one were to examine the provided excerpt from the minimalist perspective, they may conclude that Hemingway subtly, in his recognizable telegraphic style, reports on the death of god.

The tone of nostalgia is coloured by different minimalist, sometimes even repeated or omitted elements of the fragmented story. Just as Bakker writes that nostalgia derives from the subtle assumption that “Something went wrong, he seems to suggest, happiness was slipping from his fingers” (Bakker, 1986: 96), the ending of a chapter titled *Shakespeare and Company* ends in words: “‘We’re always lucky,’ I said, and like a fool I did not knock on wood. There was wood everywhere in that apartment to knock on, too” (Hemingway, 1966: 33).

While describing his encounter with F. Scott Fitzgerald, Hemingway also sets a nostalgic tone, the longing for a value that once existed but is now lost:

“I was embarrassed by what he said – it was all about my writing and how great it was – I kept on looking at him closely and noticed instead of listening. We still went under the system, then, that praise to the face was open disgrace” (Hemingway, 1966: 108).

Hemingway’s repeated “one does not forget people” (Hemingway, 1966: 145; 146) seems to occupy yet another source of the nostalgic tone while talking about F. Scott Fitzgerald, one of the main actors of the Roaring Twenties in Paris. Not only is he describing him subtly, so that all that Scott was is placed in one (true) sentence “‘He was an American writer of the early twenties and later who lived some time in Paris’” (Hemingway, 1966: 144), but he also writes the dialogue between him and Gerogie coloured with personal and historical nostalgia:

“‘It is strange that I have no memory of him.’ Georges said.

‘All those people are dead.’

‘Still, one does not forget people because they are dead’ (Hemingway, 1966: 145)

[...]

“‘I am going to write something about him in a book that I will write about the early days in Paris. I promised myself that I would write it.’

‘Good’, said Georges.

‘I will put him in exactly as I remember him the first time that I met him’

‘Good,’ said Georges. ‘Then, if he came here, I will remember him. After all, one does not forget people’” (Hemingway, 1964: 146).

Lastly, arguably the most intensive nostalgic tone is embedded into the beginning and ending of the text, making it a perfect full nostalgic circle. The epigraph states that “If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast” (Hemingway, 1966: 6), whereas the name of the chapter the last paragraph of the text is located is “There is never any end to Paris” (Hemingway, 1966: 147). Finally, the text ends on the nostalgic note “this is how Paris was in the early days when we were very poor and very happy” (Hemingway, 1966: 160).

NOSTALGIA IN *MIDNIGHT IN PARIS*

Pence (2014) writes about feeling nostalgic even towards the unexperienced “We can feel nostalgia for things we never experienced because of the way we remember and archive the past” (Pence, 2014, p). Nostalgia poses as one of the central themes in Woody Allan’s *A Moveable Feast* – not only does the main character of Gil Pender’s (Owen Wilson) book work in a nostalgia shop, and not only does the main plot revolves around time travel to 1920s in Paris, but nostalgia is also directly addressed in the dialogue between Paul and Inez. Klara Stephanie Szlezák (2015) writes that both scholars and reviewers agree on the fact that Allan’s movie is constituted of allusions to artistic figures and works of art (Szlezák, 2015). “Art scene of early twentieth-century Paris” (Szlezák, 2015: 173) is presented in a fantasy world to which the protagonist Gil Pender travels; the fantasy world he feels longing for. Maria Teresa Castilho (2014) writes that “by problematizing the historical, social and cultural changes which have affected people’s lives, Hollywood frequently brings to the screen nostalgic impulses which are ideologically manipulated through cinematic codes”, thus implying that even in the present times, a hundred years later, our everyday challenges and changes may urge us to wander along the paths of past times, be that as it may, those paths they fantasy, escapist and distant, but they may make one feel nostalgic towards the unexperienced. “The central theme of *Midnight in Paris* is nostalgia” (Castilho, 2014: 179) claims author Maria Teresa Castilho. Davis (1979) poses a question of feeling nostalgic towards the unexperienced, and the film portrays its own unique answer to the question of whether one can feel longing towards the times they did not live in. Thirty-two years after Davis wrote that “in recent years, it is conceivable that “nostalgia” qua word will in time acquire connotations that extend its meaning to any sort of positive feeling toward anything

past, no matter how remote or historical (Davis, 1979: 8) Allan's movie without a doubt portrays nostalgia towards a historical period:

“INEZ (pointedly) People who live in the past. Who think their lives would have been happier if they lived in an earlier time.

PAUL And just what era would you have preferred to live in, Miniver Cheevy?

INEZ (teasing Gil) Paris in the twenties - in the rain - when the rain wasn't acid rain.

CONTD: PAUL I see. And no global warming, no TV or suicide bombing, nuclear weapons, drug cartels.

[...]

PAUL Nostalgia is denial. Denial of the painful present.

INEZ He's a romantic. Gil would be just fine living in a perpetual state of denial.

PAUL The name for this fallacy is called, Golden Age thinking.

INEZ Touché.

PAUL The erroneous notion that a different time period was better than the one, one's living in. It's a flaw in the romantic imagination of those who find coping with the present too difficult" (Allan, 2011: 10-11).

As one might observe from the excerpt above, nostalgia is directly addressed in the dialogue between Inez and Paul. The dialogue is portrayed in such a way (uttered by pseudo-intellectual Paul (Michael Sheen)) that it aims the audience towards relating to Gil (Szlezák, 2015) and considering the whole dialogue somewhat comic. Besides the allusion to Minevar Cheevy, nostalgia is addressed in such a way that it is described as “denial”, “fallacy”, “Golden Age thinking”, “a flaw in the romantic imagination”. It seems that the passion Inez and Paul have towards criticizing historical nostalgia produce the comic effect. Be that as it may, there is a note of escapism implied – Gil is facing an obstacle in the process of writing, he cannot finish his novel about the “lead character who works in a nostalgia shop (Allan, 2011: 10); he is facing career dilemmas related to his self-esteem; he is deeply questioning his ability to become a serious writer; on the top of that, as it turns out, he is not satisfied with his personal life either. That being said, he is facing hidden voids in different spheres of his life. Hence, he does succumb to the trap of escapism. At one point during the film, Gill himself utters the famous sentence “I was born in the wrong time” (Allan, 2011: 43) and thus addresses the historical nostalgia directly as well. Just like Gil Pender gets into a car and travels back through time to 1920s Paris, a viewer of Allan's move is almost as a fellow passenger and gets the

opportunity to see Hemingway, Gertrude Stein, the Fitzgeralds and other members of the Roaring Twenties scene.

CONCLUDING REMARKS

Nostalgia has been examined and analysed throughout centuries. Different eras were marked by different understanding of nostalgia. Contemporary understanding of the concept would be associated with feeling of longing towards the past times. The nostalgia towards unexperienced would be classified as historical nostalgia, whereas the nostalgia towards the experienced as personal nostalgia. Hemingway's *A Moveable Feast* represents a unique unity of personal and historical nostalgia, since it was written from the perspective of an established writer about his youth in Paris, thirty years later. Bearing in mind that at the time *A Moveable Feast* was written, Paris had already been established as a cultural phenomenon and the characters in the book had already been famous authors, the readers may regard the prose as fiction or fact, or even the creation of the myth. Written in minimalist manner, the text contains repetition and omission and stylistically cannot be exactly differentiated from Hemingway's other books. On the trace of *A Moveable Feast*, which is mentioned in the film directly, Woody Allan made a cinematic version of his own 1920s' Paris. Based on either fiction or fact, or myth, this fairytale-like film portrays the stereotypical association the present viewer has of 1920s Paris. The film addresses nostalgia as well as escapism, and provides arguments to support the claim that both may serve as useful (to realize the truth) or harmful (to hide from the challenges of present), respectively.

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Резиме

Рад се бави анализом концепта носталгије у делима *Покретни празник* (1964) Ернеста Хемингвеја и *Поноћ у Паризу* (2011) Вудија Алена. Полазећи од теоријских поставки и различитих одређења носталгије, у уводном делу рада пружен је кратак приказ релевантне литературе (Davis, 1979; Turner, 1987; Stern, 1992; Boym, 2001; Petrov 2021) када је у питању носталгија. Надаље, у раду је приказан и кратак осврт на друштвено-историјски контекст (период Бурних двадесетих година прошлог века), како би се показало који историјски тренутак служи као извориште носталгичног осећаја. Такође, помињу се и еминентне књижевне фигуре које су обележиле овај период. Париз двадесетих година XX века, као просторно одредиште, оквир који пружа мноштво истраживачких питања, а врло могуће и културни феномен, сто година касније и даље

служи као извор инспирације научника и уметника. Овај град, тадашње уточиште уметницима, помиње се као симбол, а врло могуће и протагониста Хемингвејеве књиге и Аленовог филма. Када је реч о књижевном делу корпуса, пружен је теоријски оквир хемингвејевског стила у оквиру ког је дело анализирано. Хемингвејевски стил подразумева ауторов препознатљиви сведени, телеграфски начин писања, сачињен од минимализма, репетиције и теорије изостављања. Поред тога што је дело написано овим стилем, и с обзиром на то да сам аутор на почетку дела наглашава да се оно може читати и као фикција, многи критичари сматрају да се (аутобиографско) дело не разликује много од остатка ауторовог опуса. У наставку рада, реч је о анализи приказа носталгије у поменутих делима Хемингвеја и Алена. У складу са теоријским одређењима, фокус анализе стављен је на личну и историјску носталгију. Оно што би се могло закључити јесте то да Хемингвејево дело представља јединствено прожимање личне и историјске носталгије. У примерима приказаним у раду јасно је да аутор извориште и личне и историјске носталгије проналази управо у Паризу Двадесетих година. Надаље, у филму *Поноћ у Паризу*, носталгија је експлицитније поменута и могло би се рећи да јесте једна од централних тема. Реч је о историјској носталгији и ескапизму који протагонисту филма Гила воде до различитих увида; реч је о носталгији и ескапизму који би могли бити штетни али и исцељујући истовремено.

Кључне речи: носталгија, изгубљена генерација, Париз, 1920, Ернест Хемингвеј, минимализам, Вуди Ален

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