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Comparative Cultural Studies

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“This is the Golden Age”

Viewer’s Nostalgic Reactions to Woody Allen’s *Midnight in Paris*

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ABSTRACT

Syftet med denna avhandling var att ta reda på huruvida filmen *Midnight in Paris* framkallade personlig nostalgi eller historisk nostalgi hos fyra åskådare. Frågeställningarna var 1) vilka scener i *Midnight in Paris* väcker nostalgi och varför, samt 2) väcker dessa scener personlig eller historisk nostalgi? Nostalgi beskrivs som en bitterljuv känsla och som en längtan till det förflutna. Personlig nostalgi rör sig om händelser som man upplevt själv, medan historisk nostalgi definieras som en nostalgisk känsla för händelser som oftast ägt rum före ens egen livstid.

Studiens data bestod av en kombination av deltagarnas inspelade kommentarer och individuella semistrukturerade intervjuer med varje deltagare. Samtidigt som deltagarna såg filmen, spelades deras kommentarer till filmen in. Inför intervjun fick deltagarna välja två eller tre scener från filmen som väckte mest nostalgi hos dem. Under intervjun klargjordes vad som väckte nostalgi och anledningar härtill. Grundläggande för analysen var definitioner av personlig och historisk nostalgi och hur deras egenskaper relaterar till minnesfunktioner. I analysen kategoriserades deltagarnas kommentarer i tre kategorier enligt att de antingen väckte personlig nostalgi, historisk nostalgi, eller en kombination av båda.

Intervjuerna gav djupgående förståelse för deltagarnas individuella nostalgiska reaktioner. Studiens resultat visade att filmens första scen, ett montage av Paris med lugn instrumental jazzmusik, väckte mest nostalgiska associationer bland deltagarna. Scenen väckte nästan endast personlig nostalgi eftersom sex av sju av de betraktade kommentarerna framkallade personlig nostalgi. Nostalgiväckande faktorer var att scenen förmedlade känslor som i sin tur triggade nostalgi samt att scenen skildrade destinationer som åskådarna kände igen och kände nostalgi för.

KEYWORDS: Nostalgia, depiction of Paris, viewer reactions, personal nostalgia, historical nostalgia, memory

1 INTRODUCTION

Nostalgia is quite an abstract concept that can take many forms. It can be associated with things of the past or things that cannot be reached in the present, and a feeling of yearning. These include times never even experienced. When whole periods of past times, longer or shorter, are thought of with nostalgia, it seems like the unpleasant aspects are diminishing in memory as the positive and happier parts are emphasized. Maybe this is just the reason why some memories are thought of nostalgically – because we do not remember, or consciously do repress the less pleasant parts of a memory and yearn for the best parts of it.

This phenomenon is portrayed in Woody Allen's feature film *Midnight in Paris* (2011), and is especially embodied in the protagonist Gil. He is a man living in our present but dreams of living in his preferred place and period of time: Paris of the 1920s. The film in itself can be described as a romanticized and nostalgic depiction of Paris, emphasizing the touristic views and the city's beauty while omitting the realities of overcrowded metros, strikes, and the suburban outskirts of the city.

In this thesis, I study viewer response to *Midnight in Paris* (2011). Answers are sought to what triggers nostalgia among a limited group of viewers when watching *Midnight in Paris* (2011) and discuss the reasons for the viewers' reactions. Subcategories of nostalgia are presented in the theory section, including personal nostalgia and historical nostalgia. Personal nostalgia refers to nostalgic occurrences when it comes to events and experiences from one's own past, while historical nostalgia is applicable to events and occurrences before one's own lifetime. In the analysis, it will be explored whether viewers' nostalgic associations are linked to either personal nostalgia or historical nostalgia. The two research questions are presented below.

RQ 1: Which scenes in *Midnight in Paris* evoke nostalgia among the respondents and why?

RQ 2: Do these scenes evoke personal nostalgia or historical nostalgia?

These questions were studied through a combination of recorded comments to the film and semi-structured individual interviews. The aim of the interviews was to find what triggered nostalgia in a scene, why it triggered nostalgia and what concrete memories the scene brought to mind among the interviewees. The theoretical framework relies on definitions of personal and historical nostalgia and how they relate to memory. Based on these definitions, the material from the interviews was examined. The findings served as an indication of whether a scene evoked personal nostalgia or historical nostalgia.

The film can bring up both personal experiences as well as past depictions of happenings acquired for example through media. The study is qualitative and the number of viewers interviewed limited to four. The depiction of Paris in the film, the viewers' reactions to it, and the viewers' first-hand experiences of Paris play significant roles in what kind of nostalgic associations is evoked among viewers.

Protagonist Gil's views are congruent with the clichéd statement very much exemplifying nostalgia and that things were better before, so to say, in the *good old times*. One can argue for his case, as in the present moment the world is under a great deal of pressure. There are humanitarian problems, matters of improving equality in several aspects, not to mention the condition of the environment demanding serious action.

With modern information technologies we are kept up to date about the general situation in the world and constantly reminded of global problems. As a contrast to this, it is easy to be nostalgic and to romanticize the past, where we imagine the way of living as having been more peaceful without the constant flow of information. What might not come to mind in that flashback, is that for instance modern medicine is capable of curing diseases that once were fatal and that quick communication is contributing to the saving of lives as well. In other words, everything has pros and cons.

Paris is a versatile city that many people can somehow relate to, whether it is through personal experiences or events in history. As the film is located in Paris and bringing forward periods of times that for some are the golden ages, it is quite ideal as primary material for this study.

1.1 Method

The data was retrieved through a combination of recorded reactions and individual semi-structured interviews. These were conducted in two stages and involved four volunteers, who are referred to as participants, viewers, interviewees or respondents. The first stage served to map out nostalgic instances in the film, as well as for preparation for the interviews at the second stage. The data from the interviews was analysed through content analysis.

Before any data was collected, the film's scenes were listed in a table. This was done by the researcher for the sole purpose of this study and may not correlate to other structural divisions of the film. This table is given in Appendix 2. While watching the film, each scene was numbered. If one long continuous scene included several events, it was divided. The parts of a scene were marked with the same number and given a letter, for example 18a. The latter was the case in scenes where a voiceover overlapped several scene transitions or some of the montages seen in the film. In addition, the start and end timecodes for each scene were noted in the table along with a short description of the scene.

The first stage consisted of the participants watching *Midnight in Paris* and simultaneously recording a commentary track. On this commentary track the participants were encouraged to give their spontaneous comments on instances they found nostalgic during the film. They were reminded of the fact that the nostalgic associations were not limited to regard the film only, but that most any nostalgic comments evoked by the film were welcome. The aim of this stage was to effortlessly mark instances in the film evoking nostalgia. In addition, making the viewers aware of the nostalgic aspect of the film would probably help them recall instances as asked in the second stage. The choice of making an audio recording was motivated by its easiness, because it only demanded the participants to utter their thoughts orally, instead of having to stop the film and to write down what was commented upon what in the film. If that had been the case, the process of watching the film could have been drawn out and some of the spontaneous comments lost.

When the participants had done their recordings, their comments were transcribed. They were inserted in the table of the scenes in order to get an overview of which scenes were commented upon. Each participant's comments were inserted parallelly on a horizontal level for easy comparison of responses to the same scenes. A table indicating the number of comments in the audio track is given in the Appendix 2.

The second stage consisted of an individual interview with each viewer, where they were asked to elaborate on two or three instances from the film. This was done as a semi-structured interview and its base is given in Appendix 1. The first questions related to background, such as whether the participant had been to Paris and for what purpose.

The pre-defined questions concerning what nostalgic associations and memories the scenes evoked were deliberately broad. The goal was to make the participants at ease to develop on their associations while these were listed. Based on the answers, the following step was to ask questions that would give a more profound understanding of the participants' experiences. (Galletta 2013: 48) These included questions specifying what a participant found nostalgic. For example, if a scene was described as conveying a nostalgic feeling, or an object was the reason for why a viewer experienced nostalgia, then a series of questions followed to determine what this factor was more precisely. When the nostalgia trigger was determined, questions were asked to find out why the triggers evoked nostalgia.

The participants' elaborations served as a foundation for determining whether the association was categorized as a matter of personal nostalgia or historical nostalgia. The important questions dealt with how the participants' perceived atmospheres in the scenes, what evoked nostalgic associations, the reasons why, and which concrete memories the participants were reminded of by the scene.

The interviews varied between 28 and 67 minutes in duration. This depended on the variations in what the participants wanted to say but largely also on both the determination and reviewing of the two or three specific scenes. The interviews were transcribed, providing 25 pages of text to use for analysing the viewers' associations. The participants could choose two or three instances to elaborate on, which resulted in eleven elaborations

in total. Some of these elaborations evolved from the same scenes and the number of scenes elaborated on were six in total. After the interviews, a list was compiled of the participants' descriptions according to scenes. The participants were given pseudonyms Alice, Emma, Julia and Nora, respectively, by which they are referred to in the analysis.

The stages were designed so that participants were not bound to a physical place. After having received detailed information about the different states of the study and instructions together with securing sufficient technical equipment, the participants could conduct the first stage independently. The participants had access to the film and could use for example their mobile phone to record the audio track. In the instructions it was stressed, that the participants find a calm space where they can watch the film without distraction and to minimize all other possible interruptions, like phone notifications. They were also instructed to indicate when they started the film, so that later it would be easy to sync their comments to the film. The participants saw the film with the sound through loudspeakers instead of headphones, which further helped syncing their comments to what they saw.

The participants were women aged 22–38. Although it was not a criterion, they had all been to Paris for durations varying from a few days to a few months. The group of participants included those who had seen the film several times, who had seen it one time before and who saw the film for the first time for this study. This was noted, but not paid great attention to, as the focus partly lied upon the viewers' individual associations to what was seen on the screen. If the viewers had seen the film before, they might have had new insights seeing it for this study, or recall associations referring to a time after having seen the film earlier. Also, nostalgic associations could regard the actual situation of when a participant saw the film previously. The time between seeing the film and the interview was striven to be kept as short as possible in order for the participants to recall as much as possible from the film. Eventually, the time between viewing the film and doing the interview varied from one day up to ten days.

An essential definition to facilitate the analysis was how to recognize nostalgia within a memory, apart from memories where the function of nostalgia is not active. In order to maintain consistency, in the case where memories were related to personal experiences

and regarded fragments of these that had a unique meaning for the person in question, they were considered to largely evoke personal nostalgia. When it came to define what to recognise as belonging to the category of historical nostalgia, an adaptation of existing descriptions of historical and collective nostalgia, respectively, was made. Definitions of the terms from different perspectives are presented in chapter three. In the same chapter, the adaptation of the terms for this study is clarified.

The focus in the interview was to define the two or three most significant nostalgic associations each viewer experienced when watching the film and to categorize them into being personally nostalgic or historically nostalgic. These two or three most significant experiences were chosen by the viewers themselves for the interview. Another relevant aspect of this is the viewer's response to what in the film triggered this association.

In the interview, the respondents were asked to elaborate on two or three scenes of their choice. In this study, *elaboration* refers to the holistic contribution to a scene by a respondent in the interview. This includes the respondents answers in the semi-structured interviews and can include one or more memories, meaning that here an elaboration is not necessarily equal to a memory.

During interviews, the respondents elaborated on scenes of their choice, resulting in that the elaborations were based on six unique scenes from the film. These scenes included one that was elaborated on by all participants, two scenes that were elaborated on by two participants, and three scenes with only one participant's elaboration. The participants could choose to elaborate on two or three scenes and eventually they delivered eleven unique elaborations. One elaboration could include the explanation of one or more memories. The analysis relied upon recognizing features indicating personal nostalgia and historical nostalgia, scene by scene. Based on the character of the features and adding them up, it was concluded whether the scene in question evoked more memories concerning personal nostalgia or historical nostalgia.

1.2 Primary Source: *Midnight in Paris*

The protagonist in Woody Allen's film *Midnight in Paris* (2011) is Gil Pender (Owen Wilson), a successful American screenwriter currently taking a break from his usual work to pursue his dream of writing a novel about a nostalgia shop. He, his fiancée Inez (Rachel McAdams) and his parents in law are on a trip to Paris in 2010. Gil loves the charming little record stands and to stroll around the city, preferring it in the rain. Gil and his travel company – who like to spend their time in Paris watching American films, shopping, going to the gym and meeting up with fellow Americans they know from home – have separate interests of what they want to see and experience while in the city. One night he is walking to the hotel alone and stops by the steps at a street corner. When the clock audibly strikes midnight, the next car passing him is one from the 1920s, with people looking as if they, too, were from the 1920s. They invite Gil to join them as they are heading to a party. It turns out that the people do not only look like being from the past, but suddenly that it is the current period of time and Gil is there as a time traveller. This leads to Gil meeting his idols from that time, including Ernest Hemingway, T. S. Eliot, Cole Porter, Gertrude Stein, Salvador Dalí among many others. In the morning, he is back in his present, concluding that the 1920s were the golden age.

The Roaring Twenties marked a time of growth and recovery from the First World War. In the USA, the economy and industrial production grew, bringing new commodities to the market, such as radios, home appliances, new clothing and automobiles (the number of cars in the USA in 1929 had grown to almost 24 million while at the end of the war this number was comparison to 7 million). The development was facilitated by mechanization of industries leading to greater profits and wages. One remarkable growing industry was that of Hollywood films, exporting its products and making profit. (Lowe 2005: 458–459)

Among Gil's new acquaintances from the 1920s is Adriana and the two are attracted to each other. Excited to explore the era of his dreams, Gil returns to the 1920s the following nights. On the last of them, Gil and Adriana end up further back in time to the 1890s, meeting Paul Gauguin and Henri de Toulouse-Lautrec in that era. Adriana is as thrilled

of this experience as Gil is of having gone from 2010 ninety years back in time and she wants to stay in *la belle époque*, being her ideal era in Paris. At this point Gil tells her where he originally comes from: 2010 and hence from the future from Adriana's perspective. He expresses his admiration for the era he regards as the golden age, which is Adriana's present. Just like Gil wanted to escape his present, Adriana wants to escape hers. This makes Gil realize that one's present is always a little dull and makes one prefer another era. Consequently, when one's golden age becomes one's present, eventually it will become dull as well. Peter Eubanks (2014: 169) puts this well into words, stating the phenomenon of experiencing "nostalgia within [...] nostalgia, a longing within [...] longing". Gil draws the conclusion that probably even Gauguin and Toulouse-Lautrec long for another time, the renaissance.

Throughout the story, Inez and her parents struggle to take stands on Gil's side and indulge in his perception of Paris. This begins to occur especially when Gil, Inez and Inez's parents run into Paul, a pedantic pseudo-intellectual, and his wife Carol. Instead of taking Gil's side, Inez admires Paul, who shares – not always accurate – facts during museum tours and invites Inez's company to wine tastings and countryside-excursions. These invitations are extended to Gil, but he prefers to go on his nightly adventures back in time, which Inez finds annoying. Eventually Inez is cheating on Gil with Paul, as Gil spends his nights in the past having conversations with his idols. This leads to Gil and Inez calling off their engagement, resulting in Gil's staying in Paris for the moment.

Gil's situation exemplifies how the subject of one's nostalgia can be a past never experienced by oneself. It is thus reliant upon documentation, stories and other people's experiences of that time. His realization illustrates how nostalgia romanticizes the past and that there are two sides to most things. Although Gil prefers the artistic side of the 1920s, he still could not imagine living without for example modern medicine.

The transition in time happens at midnight. When the clock strikes twelve for the first time, the only indication of the time transition is the old-fashioned car stopping by and its passengers. Gil himself does seem to neither have noticed the change, nor be affected by

the change other than that he is surprised and confused of the unexpected attitude of the passengers. The transition happens very discreetly and when it occurs for the first time, Gil and the film viewer has to rely on further indications to confirm that he certainly is in another time than his present. When seen on screen, the transition back to 2010 happens in subtle manner too. It is indicated only when Gil leaves Polidor but has to go back and instead of the restaurant he finds a laundromat at its place because he has returned to the present.

Gil's experience of inhabiting two periods of time is very real to him, but seems unbelievable to Inez. Every time Gil brings it up with her, she suggests that he seems to be unwell. Not only does she doubt that he went to another time, but also that he met artists and legends of that time. One can ask, what happens when Gil visits the past. Is he dreaming, having a flashback or does he actually go to the past? If he does go to the past, does he potentially change the outcome of the future?

The happenings depicted in the past seem quite unlikely to happen, which supports that it could have all been a dream of Gil's. What speaks against this in the plot is the book written by Adriana, that Gil finds at a flea market in 2010. In the book, Adriana does not mention only the people that Gil recognizes from his visits, but even Gil is included. The existence and realness of Adriana's book is emphasized by the fact that the guide from the Rodin Museum translates some French passages from the book to Gil.

A flashback is defined as a "scene in a film, novel, etc. set in a time earlier than the main story" in the Oxford Dictionary of English (2010, 2017). This is in alignment with what can be observed in the film if the happenings of 2010 are seen as the main story. However, many of the main events of the film occur in the 1920s. A flashback is often seen used in films to show happenings from a character's past as a memory and works as a way of providing background information. If a flashback is interpreted as a memory from the past that is relieved in the present, there are more indications in the film that speak against this being the correct term for Gil's case. Gil's visits to the past are a part of his present and his linear perception of events. That will say, while visiting the past he stays the same age and has the same memories and relationships as in 2010. In other words, he possesses

knowledge he has acquired in 2010 even when he visits the past. If a flashback were a memory, Gil would be younger in past times, or in the case of the 1920s, not even born.

Based on the above arguments, one possible interpretation is that the 1920s are a parallel world that Gil visits. In this way, the passing of time is linear and explains the differences of the same geographical location in Gil's two realities (for example when the laundromat has suddenly replaced Polidor just moments after he left). If the parallel world facilitates linear happenings in two dimensions – as in the 1920s and in 2010 simultaneously – this could explain the appearance of Adriana's book in 2010.

If it is assumed that Gil has not travelled to the 1920s before what is shown in the film, the time between Gil first meeting Adriana and the appearance of Adriana's book in 2010 at the flea market would in Gil's (and the viewers') linear perspective be a matter of days. That means, that Gil's actions during one night of time travel has concrete implications for his present in 2010, as Adriana has mentioned him in her book. When Gil suggests the film idea of having a group of people captivated in a dining room to Luis Buñuel, it seems to be a risky move as he could jeopardize the outcome for the future. In 2010 Buñuel's work has existed thanks to the artist without Gil. As Gil gave Buñuel this tip, it might have changed the way Buñuel's piece of art turned out, which in turn could have caused a chain of events leading to the erase of a crucial event that was to come.

In the light of this comparison of what actually occurs when Gil visits the past, it seems possible that he travels to a parallel world or dimension. What remains undisclosed throughout the film is how Gil transitions between the eras of time.

The following chapters concern Paris and nostalgia, respectively. Chapter two gives an account of Paris depictions in film and in popular literary works. In the third chapter, nostalgia and its evolution is described. In the subchapters, definitions of personal nostalgia and historical nostalgia are given and it is clarified how the terms are interpreted for the present study. Chapter four consists of the analysis of viewers' comments to the film.

2 PARIS IN OUR MINDS

This chapter deals with how Paris is depicted and what visitors look forward to finding and experiencing in the city. This is exemplified through fictional films where Paris plays a significant part in the plot, but also through popular non-fiction works by Finnish writers Tarmo Kunnas, Annastiina Heikkilä and British Stephen Clarke.

Paris is often described as a city of romance. It is known for its historic scenery, including cultural monuments like the Eiffel tower, Arc de Triomphe; museums like the Louvre, religious monuments as Sacre Cœur and the now dramatically damaged Notre Dame cathedral; not to mention the river Seine and its banks and several bridges. On one of the bridges, Pont des Art, romantic gestures are concretely present. Couples in love had attached such a great number of locks symbolizing their love on the bridge, that the combined weight of the locks eventually became a hazard for the structures of the bridge and they had to be removed. (The Guardian 2015)

Not only is the city associated with romance and artists, but it is also frequently a location of dreams and has a reputation of enchanting its visitors and visitors to be. This is very much present in real life and the world of fiction, and can be seen in screen adaptations of both. In addition to Gil and his company in *Midnight in Paris* (2011) other well-known English-speaking characters going to Paris in various films are, to mention a few: Audrey Hepburn's and Fred Astaire's characters Jo Stockton and Dick Avery in *Funny Face* (1957); Carey Mulligan's character Jenny Mellor in *An Education* (2009); Anne Hathaway's character Andrea in *The Devil Wears Prada* (2006) and Julia Child played by Meryl Streep in *Julie and Julia* (2009), a film based on a true story.

The protagonists of *Funny Face* and *The Devil Wears Prada* travel to the French capital because of their work in fashion. In addition, Hepburn's Stockton is eager to meet philosopher Flostre in the city, whom she admires. Jenny Mellor has dreamt of going to Paris for the culture and to use her good skills in French. Julia Child's husband Paul is placed in Paris for work, putting Julia in a new position in a foreign country, later establishing herself as a cook and cookbook writer. In addition to the above mentioned,

there are Hollywood films set in Paris, mainly about French characters, like *Moulin Rouge* (2001) and *Hugo* (2011) as well as animations *Ratatouille* (2007) and *Artisticats* (1970).

A film worth a special mention here is *Paris, je t'aime* (2006), a film consisting of twenty short independent sequences, one for each arrondissement in the city. The film stars both Hollywood actors and French actors, and the sequences include both French and English dialogue. According to Peter Eubanks (2014: 170), it is as if in this film the city were cast as one of the plot's characters – a trait he also finds in *Midnight in Paris*.

Table 1. Selective list of films in the English language set in Paris.

Title	Year	Characters going to Paris	Actor
<i>Funny Face</i>	1957	Jo Stockton, Dick Avery	Audrey Hepburn, Fred Astaire
<i>The Aristocats*</i>	1970	** O'Malley, Duchess	Phil Harris, Eva Gabor
<i>Moulin Rouge*</i>	2001	** Satine, Christian	Nicole Kidman, Ewan McGregor
<i>The Devil Wears Prada</i>	2006	Andrea Sachs	Anne Hathaway
<i>Ratatouille*</i>	2007	** Remy, Linguini	Patton Oswalt, Lou Romano
<i>An Education</i>	2009	Jenny Mellor	Carey Mulligan
<i>Julie and Julia</i>	2009	Julia Child	Meryl Streep
<i>Hugo</i>	2011	Hugo Cabret	Asa Butterfield
<i>Midnight in Paris</i>	2011	Gil Pender	Owen Wilson

* The entire film mainly set in Paris, depicting local characters.

** Local character, who's setting already is Paris.

These films are presented in Table 1 above. The film titles marked with an asterisk are films set in Paris and its surroundings, portraying local characters in English-language films. For the films marked with an asterisk, the main characters listed are marked with

two asterisks indicating that they are Parisians to start with. Regarding all the films listed, the characters going to Paris in the stories are necessarily not restricted only to the ones mentioned. For animated films, the English-speaking voice actor is listed.

In order to gather verbalizations of the atmosphere many do experience in Paris, I will give some examples from the following popular literary works. The works referred to largely here are professor Tarmo Kunnas' *Hyvää kotiseutua etsimässä: eurooppalainen matkakirja* [Searching for a good home region: a European travelogue] (2018) and *Elämäniloa Pariisissa* [Joy of life in Paris] (2001), journalist and YLE's correspondent in Paris Annastiina Heikkilä's work *Bibistä burkiniin: Totuuksia ranskatarmyytin takaa* [From Bibi to the burkini: truths behind the myth of the French woman.] (2018) and journalist and writer Stephen Clarke's work *Paris Revealed. The Secret Life of a City* (2011). In addition, Peter Eubanks' reflections in his work "Memory and Nostalgia in Woody Allen's "Midnight in Paris" (2014) are referred to in this section.

Heikkilä writes about the "Paris syndrome", a term originally created by Japanese doctor Hiroaki Ota in the 1980s. It has occurred among Japanese tourists who arrive in Paris with great expectations and who are struck by the reality of the city. As a result, some of them enter a state of chock. Instead of the welcoming charming visions and intriguing places, the first impressions of the French capital might be a dirty city, the unflattering outskirts of it or that the people are rude. All of these contribute to great contrasts between expectations and reality. (Heikkilä 2018: 7)

Alexandre Dumas the younger (1824–1895) gave the following description of Parisians: "God invented Parisians so that the foreigners wouldn't understand the French" (cited and translated by Clarke 2011: 1). Parisians and their behaviour are themes that Clarke (2011: 1–33) dedicates a chapter for. Parisians have a clichéd reputation of being rude and self-centred. They seem to acknowledge it themselves, which Clarke (2011: 1–3) exemplifies through giving an account of a series of video commercials for the daily newspaper *Le Parisien* (translation: the Parisian) that were shown as pre-film advertisements at film theatres. The stories of the ads included misbehaving Parisians, all concluding with the punchline "Le Parisien – il vaut mieux de l'avoir en journal", meaning that it is better to have the Parisian as a newspaper. Clarke saw the ads in the

theatre, where fellow Parisians had a laugh at the ads, not minding the irony. (Clarke 2011: 2–3)

Tarmo Kunnas (2018: 222) states that in order to be able to appreciate France, one needs to love every bit of the French language. This is essential for experiencing Paris as well, for “Paris lives in its language” and he describes language being “an artistic way of thinking [...] requiring very punctual and precise expression” (Kunnas 2018: 223, transl. mine). He continues writing, that although Paris offers modernity in the form of recently built museums, business districts and skyscrapers, the charm of Paris derives from the old parts of the city, where the city was once built without urban planning and has been filled with life by its habitants since two thousand years ago (Kunnas 2018: 223). Clarke (2011: 117) seems to agree with Kunnas on the latter, even adding a nostalgic aspect to it: “Paris seems to be an ideal backdrop for reliving the perfect past. It still has the medieval Marais, the student-filled Sorbonne, the timeless waiters at the Café de Flore, the eternal banks of the Île de la Cité”.

The above described traits of Paris are rather positive ones, and well established in the romantic view of the French capital. Annastiina Heikkilä (2018: 75–90) brings up a whole chapter about a more negative issue of current times: the pressure that is present among the French and especially Parisian women regarding their bodies. She states that being slim is more or less a must in Paris as being overweight is not only considered unfeminine, but as a failure in life overall. Influential women in France through times have generally fulfilled this norm, including Coco Chanel and Charlotte Gainsbourg. (ibid. 78)

The thin ideal is taught to girls already at an early age. Heikkilä (2018: 80) quotes one of her friends stating “The French lady does not get fat, because if she were to get fat, she would lose her job and relationship” (transl. mine). However, this does not mean that there are not overweight women in France, but Heikkilä observes that this group of women is hardly seen in Paris (ibid. 81). “The fat do not afford living in Paris, because they cannot get a job. The fat are in the suburbs and on the commuter trains” says Gabrielle Didier, a successful writer, overweight herself, in Heikkilä’s interview (2018: 81, transl. mine). An opposite problem, likely related to these ideals, is the increasing number of girls suffering from anorexia. (ibid. 86)

Paris is at times spoken about as if the city were a person – as one of the characters in a film that is set in Paris but also as a woman. Clarke (2011: xv), Peter Eubanks (2014: 170) and Kunnas (2018: 219) refer to Paris as a woman. According to Clarke (2011: xv) the city is “like the world’s most famous screen goddess”, “she’s taken quite a few knocks in her long history, and [...] she does her best to keep her private life very private.”

Eubanks compares the French capital as follows:

Paris is a beautiful woman—silent, mysterious, and breathtakingly beautiful—a worthy object of our admiration and devotion. And because she does not speak, Paris may have ascribed to her whatever identity an individual may wish to impose; Paris is an empty page that men will want to write on. (Eubanks 2014: 170)

Kunnas (2018: 219) describes the sensation from his youth when he first arrived in Paris in a similar manner:

The chest of an unexperienced young man was bursting of joy when he realized he was in Paris. The joy was not based on just rumours or illusions of a naïve tourist. It was like love towards a beautiful woman. It was like joy from a charming human creature. (Kunnas 2018: 219, transl. mine)

Eubanks (2014: 175) comments on the way Allen has depicted Paris, suggesting that it is “an artificially constructed Paris – the Paris of Woody Allen’s imagination” (ibid. 175). This version includes the Haussmannien quarters with American-friendly hotels. Allen’s Paris does not portray the diversity of the city and its arrondissements. This version lacks depictions of, as Eubanks exemplifies “the working-class quarters like the eleventh or twelfth arrondissements, or of the rich diversity of multicultural immigrant neighbourhoods such as the eighteenth arrondissement” (2014: 175). He concludes by stating that Allen’s vision seems to have stripped the city of what for long has contributed to the city’s complexity, including its diverse population and identities. (Eubanks 2014: 175–176)

As Paris is an old city, its history includes trying times such as the world wars. By the end of the 1800s, Paris had gone through great changes and was seen as a modern city. The changes included introducing Guimard’s iconic art nouveau metro station entrances that are still prominent in the cityscape today. The picture of the late 19th century Paris

has been depicted in books, films and paintings among others as a golden age, *La Belle Époque* and especially the turn of the century marked a time of joy. However, after the First World War it took time for this romanticised perception to form. The years after the war were years of sorrow and mourning. (Rearick 2011: 44–45)

One crucial turn of events happened during the Second World War, when Paris was occupied by the Germans. German General von Choltitz had received the order of destroying Paris. Swedish Consul Raoul Nordling was in a key position for changing the general's mind, and conveyed von Choltitz to abort the operation of destroying Paris, which in turn meant surrendering. (Argyle & Väisse 2014: 263) The film *Diplomatie* (2014) is based on these events and depicts the discussion between General von Choltitz and Consul Nordling. (The film is not included in Table 1 as it is a film in the French language, whereas the table presents films in English.)

The decade of 2010s brought on tragedies to the French capital. In 2015, the city suffered two terrorist attacks that were reported internationally: one in January targeting the satirical newspaper Charlie Hebdo's headquarters (Le Monde 2015) and a larger attack in November, targeting several venues in central Paris (Pelli 2015). In addition, there were a series of attacks or attempted attacks the same year (Heikkilä 2015).

In April 2019, the Notre Dame cathedral on Île-Saint-Louis caught fire. Parisians and the world had their eyes on the destruction as news reports and journals provided live-streamed footage of the cathedral. The cathedral has great meaning to both Parisians and people around the world. Reporter Jenni Virtanen (2019) for Helsingin Sanomat describes the significance of the 850 years old cathedral: "It was a great mother figure that has stood by, ringing its bells through the French revolution and two world wars. Kings and presidents have been buried there and it has been a place where people have sought safety in difficult times". (Virtanen 2019, transl. mine)

Much of the cathedral burnt, but the foundation was left relatively intact. Not long after the news, help was offered in the form of donations for reconstruction. During the evening of the fire, president Emmanuel Macron announced that the cathedral will be built up again (Virtanen 2019). Within a couple of days of the fire, promised donations for

reparations reached over 700 million euros, including significant sums from Bernard Arnault representing the LVMH-group and Apple. (Aittokoski, Maukonen, Salomaa, & Tuohinen 2019)

3 NOSTALGIA

“*La nostalgie, c’est le désir d’on ne sait quoi.* Nostalgia is the desire for we know not what.” (Antoine de Saint-Exupéry in Clarke 2011: 117)

Nowadays, nostalgia is easily associated with a feeling of longing. In the Oxford English Dictionary one of the two main definitions of nostalgia is the “sentimental longing *for* or regretful memory of the past” (OED 2019, original italics). The word nostalgia derives from the Greek words *nostos* meaning return, and *algos* meaning suffering, thus literally giving the word the significance of “suffering caused by the yearning to return to one’s place of origin” (Wildschut, Sedikides, Arndt & Routledge et al. 2006: 975).

Wildschut et al. (2006: 975–976) briefly tell about the evolution and history of the term nostalgia. Already around three thousand years ago, Homer’s *The Odyssey* (cited in Wildschut et al. 2006: 975) depicted nostalgia. The epic poem’s protagonist Odysseus starts his journey home from battle and to his wife, Penelope. On this journey, lasting ten years, he spends seven of them with the sea nymph Calypso, who is not eager to let him go. Although Odysseus acknowledges the beauty of the immortal Calypso – even stating it as being superior to that of his mortal wife, Penelope is whom he longs for to return to. (Wildschut et al. 2006: 975) Odysseus thus experiences a kind of suffering because he yearns for home.

The term nostalgia, however, was introduced by Johannes Hofer in his work in 1688 (cited in Wildschut et al. 2006: 975). He named it a disease because he encountered mental and physiological symptoms as having a negative effect on Swiss soldiers who were on duty abroad. This led Hofer to characterize the disease as “medical or neurological” affecting the brain (Hofer cited in *ibid.* 975). On the list of symptoms were “persistent thinking of home”, crying, trouble sleeping and anxiety, to mention a few. Hofer suspected this to be caused by “animal spirits” vibrating and affecting the part of the brain where memories of the home country are stored. (McCann cited in Wildschut et al. 2006: 975).

Wildschut et al. (2006: 975) also bring up one of Hofer's peers, J. J. Scheuchzer, who had a different view on nostalgia. He, too, encountered nostalgia among soldiers and claimed that it was caused by atmospheric factors that affected body pressure and eventually directed blood from the heart to the brain. According to him, this resulted in painful emotions. (Davis cited in Wildschut et al. 2006: 975) This was Scheuchzer's theory, suggesting an explanation for why nostalgia frequently occurred among soldiers leaving the Alps to battle around Europe. However, there was yet another Switzerland-related explanation for what caused nostalgia. Military doctors blamed it on the noise of cowbells in the mountains, as they believed it to damage the ears and the brain. (Davis cited in Wildschut et al. 2006: 975)

Charles Rearick (2013: 10) also writes about the term introduced into medical vocabulary in 1688 describing a "pathological homesickness" experienced by soldiers being away from their homes and families. At the time of the Franco-Prussian War (1870–1871), the French military was affected by nostalgia, which doctor Raoul Chenu (cited in Rearick 2013: 11) described it as "more lethal for them than any enemy fire". French soldiers captivated in Germany were, according to Chenu, "dying of a broken heart" (ibid. 11).

During the coming centuries, the view of homesickness remained valid, but there were differences in meaning whether to regard it as a life-threatening state of health or as a made-up illness. At the time of the First World War, it was no longer considered a medical condition, but rather a state of mind: it took the shape of home-sickness expressed through postcards sent to beloved ones and songs about the soldiers yearning to return home. (Rearick 2013: 10–11) The evolution of the meaning of nostalgia is coherent with the account given by Wildschut et al. (2006: 975), citing McCann and Rosen: nostalgia was now characterized as "melancholia or depression".

A similar account is given by Karin Johannisson (2001: 7), quoting doctor Leopold Auenbrugger in the 18th century, who also depicts nostalgia as homesickness: "When boys who have not yet grown into men are forced to join the military and lose hope of returning in one piece to their beloved home country, they are struck by a certain sorrow" (ibid. 2001: 7, transl. mine). Auenbrugger gives examples of the symptoms being apathy, sighing, quietness, indifference towards themselves, to mention a few. Johannisson

(2001: 7) also refers to a passage from Magnus Christian Retzius' work, quoting a Swedish anonymous military doctor. He noticed that when Swiss soldiers were in Berlin fighting for the French and were shown a landscape image from Switzerland along with coherent horn music, they immediately became homesick and eventually took their lives. Because of this, showing these kinds of representations was forbidden. Johannisson (2001: 8) states that the term has gone from describing a medical condition into being a "bittersweet state of mind" (transl. mine).

When nostalgia is regarded as home-sickness, home can be loaded with various connotations. It is not restricted to a physical place as a house, a region or a country, not even to family, one's living environment or a way of living. Home also implies certain "habits, emotions, ambience, experiences of the senses, memories" (Johannisson 2001: 31, transl. mine) It can be a mental state, experiencing being authentic and whole. Home includes symbolical meaning and is closely related to one's identity. Johannisson states that actually finding home is to find one's identity and thus being away from home is to be distanced to oneself. (2001: 31–32)

Charles Rearick (2013: 11) writes more about the French soldiers during World War I and more precisely, Parisians. Regarding Parisian soldiers' homesickness, the civilian Parisians left in the city enjoyed cheerful reports of how their men were doing. This also gave the reassurance of the soldiers remaining themselves throughout the long time they were in combat (longer than during the Franco-Prussian War), indicating that they were still Parisian men longing back to Paris. The songs earlier mentioned were sometimes written by soldiers themselves or by civilian composers imagining themselves in the place of the soldiers. The lyrics of these songs indicate a longing for the individual's Paris, more concretely the soldiers longing to their local neighbourhoods, instead of a grand Paris and its landmarks. (Rearick 2013: 11)

For a long time, nostalgia was equal to homesickness and had sinister attributes. However, during the 20th century nostalgia became a wider concept. The evolution of meaning is addressed by both Sedikides, Wildschut, Routledge, Arndt, Hepper and Zhou (2015: 195) and Wildschut et al. (2006: 975–976). They refer to Fred Davis's finding that 1979

university students in the United States paralleled nostalgia to terms as “warm”, “old times” and “yearning” more often than with homesickness (Davis cited in Wildschut et al. 2006: 195), meaning that the students distinguished between nostalgia and homesickness. That nostalgia was no longer a synonym to homesickness indicated a development in the meaning of nostalgia (Davis cited in Sedikides et al. 2015: 195; Wildschut et al. 2006: 975–976).

Nostalgia leans more towards being a positive concept, although it has a bitter sweetness to it (Sedikides et al. 2015: 207). Wildschut et al. (2006: 976–977) divide the affective signatures of nostalgia into the following three categories: positive affect, negative affect and mixed affect. The positive affect is linked to instances with positive associations: “the nostalgic...experience is infused with imputations of past beauty, pleasure, joy, satisfaction, goodness, happiness, love...” and mostly lack negative impressions like “unhappiness, frustration, despair, hate, shame and abuse” (Davis cited in Wildschut et al. 2006: 976–977).

The negative affect places nostalgia as belonging to the group of loss and distress emotions (Ortony, Clore and Collins cited in Wildschut et al. 2006: 976). This refers to a painful experience of the emotion. Wildschut et al. (2006: 976) conclude the observations of Best and Nelson; Hertz; and Peters that nostalgia can include “the wounding realization that some desirable aspects of one’s past is irredeemably lost”.

Nostalgia involves bittersweet emotions, which is emphasized when it is seen as having mixed affect (Wildschut et al. 2006: 977). Nostalgia was considered as a “positive emotion with tones of loss” by Johnson-Laird and Oatley (cited in Wildschut et al. 2006: 977). They saw nostalgia as an emotion related to happiness with the ability to cause sorrow from the insight that “some desirable aspects of the past are out of reach” (ibid. 977).

A study by Shengquan Ye, Rose Ying Lam Ngan, and Anna N. N. Hui (2013), shows, that that nostalgia increases creativity. When research on nostalgia as an emotion was conducted in the 20th century, it was discovered that it in fact was a complex emotion relying on memory (Johnson-Laird & Oatley in Ye et al. 2013: 317). Speculation grew

on whether nostalgia could affect creativity, which Ye et al. (2013: 317) can confirm. Interestingly, they concluded that it was “the state, not the trait of nostalgia” (ibid. 317) that affected creativity. This means that creativity among people who usually are emotionally intense and nostalgia prone did not have a significant connection. (ibid. 320–321)

3.1 Personal and Historical Nostalgia

In this subchapter, definitions of and reflection on historical and personal nostalgia from different disciplines are given. In addition to personal and historical nostalgia, terms such as private nostalgia and collective nostalgia are described and compared. At the end of this section, it is clarified how relevant terms are interpreted in the present study.

In her article, Kathrin Natterer (2014) researches personal and historical nostalgia through films, music and video games. Her approach is from the perspective of media studies, and with this research she covers a gap that previously has been covered largely by marketing studies. She brings forward the relevance of the distinction between personal and historical knowledge which have not been extensively taken into account in previous media studies. (Natterer 2014: 162)

Also Natterer refers to Fred Davis in her work when describing nostalgia generally as “a yearning for yesterday” (Natterer 2014: 163). Further, she explains personal nostalgia as a subcategory of nostalgia that concerns one’s own experiences and comprehensions. Personal nostalgia is about yearning for one’s first-hand view of a past experienced. Historical nostalgia, on the other hand, concerns things and a time not experienced by oneself. It even includes things from another era and so it is reliant upon the account of events and depictions acquired through media, texts, other person’s stories and so on. (Natterer 2014: 163) Natterer refers to Barbara B. Stern (1992) who has written about personal nostalgia and historical nostalgia in advertising texts. In the exact words of Stern, personal nostalgia can be simplified as “This is the Way *I* Was” (1992: 16, original italics) while historical nostalgia refers to “The Way *It* Was” (1992: 13, original italics).

For example, personal nostalgia occurs when a person thinks nostalgically of, let us say, a childhood memory with positive associations, like a family trip. These are personal, self-experienced memories that are subject of nostalgia. In other words, the person nostalgizing was there. Examples of historical nostalgia can be when thinking nostalgically of events that were before one's time, like a millennial-born being nostalgic about The Beatles and the 1960s. The subject of nostalgia is then depictions that are not experienced first-hand by the millennial, but an acquired account of events from others. There is an escapist, golden age-way of thinking to historical nostalgia.

Although the millennial born being nostalgic about a phenomenon like The Beatles from the 1960s counts as historically nostalgic, the same phenomena can in some cases be linked to personal nostalgia. This requires that the person was there at the time and could relate to the Beatles. This could be the case for a person born in the 1940s or even earlier, who followed the band's actions as they happened.

Stern (1992) studies nostalgia from a literary perspective in her article focusing on advertising and the *fin de siècle*-effect – the end of the century-effect. She looks at literary antecedents to find thorough explanation of themes that are also used in advertising. The phenomenon of *fin de siècle* consists of the anxiety to the change of an era, making people reflect over the era that is coming to an end. They “tend to look to the past to find emotional sustenance and security.” (Stern 1992: 12) She quotes Fred Davis, according to whom the end of an era in combination with unknown prospects “prompts glances backwards at a past recollected as less threatening and more comforting than the present” (Davis cited in Stern 1992: 12).

Fin de siècle-literature includes nostalgia as an escapist theme, and can be found in for example Oscar Wilde's writing (Dowling in Stern 1992: 12). The nostalgic themes in *fin de siècle*-literature stem from the medieval romance. By the 1700s, these themes could be distinguished into two kinds of nostalgia that now are referred to as historical nostalgia and personal nostalgia. Personal nostalgia in the novels concerned the “retreat to the safety of one's personal home” and historical nostalgia concerned “the retreat to the fortress of the past”. (Radway in Stern 1992: 13)

Table 2. Historical and personal nostalgia (Stern 1992: 14)

	Historical	Personal
Literary antecedent	Historical romance	Sentimental novel
Setting	exotic long ago far away	familiar home and hearth
Plot	quest linear goal-oriented	birth/rebirth cyclical return to womb
Action	adventure fantasy “fairyland” wonders	realistic story lifelike incidents
Characters	idealized aspirational role-models	real life recognizable ordinary people
Values	heroic ones courage, honor mercy	“everyman” ones love, security nurturance
Tone	melodramatic exaggerated	sentimental tearful
Perceiver’s mental process	imagination	memory
Perceiver’s response	empathy bonding with an “other”	identification development of self-image

Stern (1992: 14) gives a table of different features that indicate when a text is categorized as indicating personal nostalgia or historical nostalgia. This table is given above (Table 2) as presented by Stern (1992: 14). She uses this table to demonstrate characteristics of the two types of nostalgia – historical and personal – that emerged in 18th-century romance literature. The table is not directly applicable to the study of this thesis, but is

included here to serve the purpose of showing the contrasting features of historical nostalgia and personal nostalgia.

Stern's article was published in 1992, and at that time large post-war generations were reaching their fifties and sixties. Around that age, people tend to face the fact of their mortality and thus are more prone to nostalgize (Holbrook and Schindler; Louv in Stern 1992: 13). In addition, as not only a century was coming to an end, but the millennium was about to shift and this was expected to increase nostalgia seen in media (Showalter cited in Stern 1992: 13). This was a trend that had been seen in advertisements at the time and starting twenty years before. (Louv; Naisbitt; Doane and Hodges; Havlena and Holak; Wallendorf and Arnould; Holbrook and Schindler in Stern 1992: 11)

Although Natterer (2014: 162) considers that there is a lack of distinction between personal and historical nostalgia in previous research, Tim Wildschut, Martin Bruder, Sara Robertson, Wijnand A. P. Van Tilburg & Constantine Sedikides (2014: 844) state in their article that previous research largely has focused on personal nostalgia. When searching for material on personal nostalgia, a concept frequently paired with the term is collective nostalgia. In their research, Wildschut et al. (2014) look at the effects of nostalgia within group processes, collective nostalgia. This term refers to nostalgia that is linked with collective identity. The authors cite Volkan (cited in Wildschut et al. 2014: 845), who in theory gives the example of refugees and immigrants experiencing collective nostalgia. When they are placed in a foreign environment, their traditions and memories from their home country become a connecting factor. This means collective matters of cultural identity, like songs or traditions that evoke nostalgia, are regarded as a matter of collective nostalgia. (Volkan cited in Wildschut et al. 2014: 845)

Fred Davis' writing considers nostalgia as both an emotion and a state of consciousness (1979: 122). He brings up the concepts of private nostalgia and collective nostalgia. He emphasizes that these deal more with the "symbolic and imaginary content of nostalgia" rather "than the nostalgic experience itself" (ibid. 122). The objects of collective nostalgia are public and shared. They can at times make a large number of people feel nostalgic at the same time. The range of potential triggers is broad: an example of this can be crucial

historical events like the liberation of Paris 1944 but also more trivial things. (ibid. 1979: 122–123)

Private nostalgia deals with a person's allusions from the past with significance for the individual (Davis 179: 123). They can be very particular and nuanced, as for example the memory of a particular person's expression. Although these allusions can be very precise and characterised in that they are meaningful on an individual level and not obvious to others, these allusions are not necessarily unique in meaning for one person only (ibid. 123). Looking at private nostalgia, it shares features with what has already in this thesis been described as personal nostalgia. Having clarified the division of private or personal nostalgia and collective nostalgia, it is significant to be aware that a memory remains subjective. This is valid regardless of that a memory can concern a more private or collective experience. Both include the same kind of yearning for a "personally experienced past". (ibid. 1979:122)

The distinction between historical nostalgia and personal nostalgia is not uncomplicated. As stated earlier in this chapter, when looking at literature such as a novel with a story that is adapted to be read and received, it is possible to distinguish personal and historical nostalgia in the depiction. From a psychological perspective, nostalgia is a function of memory. (Rytöhonka 2020)

Endel Tulving divides memory into episodic memory and semantic memory (Tulving 1986: 307). They refer to different aspects of memory. He proposes that episodic memory concerns "unique, concrete, personal, temporally dated events" (ibid. 307) witnessed by the person remembering. Semantic memory, on the other hand, deals with knowledge of "general, abstract and timeless" (ibid. 307) character that is shared with other people, such as facts. Subcategories of memory also include implicit and explicit memory (Schacter: 1992: 244). Implicit memory concerns recollection that is unintentional whereas explicit memory "refers to intentional or conscious recollection of previous experiences". (Schacter 1992: 244)

All memories are personal. Even if a group of people have experienced the same situation, they all have an individual recollection of it. (Rytöhonka 2020) It can be clarified as if

everyone had their own film roll recording the events of life and everyone is the cinematographer of their own lives. One way to use the term “collective memory” from this perspective, could be to refer to gathered individual experiences of the same event.

The data of this study consist of the interviewees’ associations and memories. The way of measuring personal nostalgia and historical nostalgia in literature cannot directly be applied on them. From a psychological perspective a memory itself cannot be nostalgic, but that fragments – like smells, contexts, the role of persons in it – of a memory can evoke nostalgia (Rytöhonka 2020). Therefore, this study needs an adaptation of what is referred to as personal nostalgia and historical nostalgia as a compromise between the perspectives of literature and psychology.

In this study, personal nostalgia refers to memories that in their turn concern events experienced first-hand by an interviewee and emphasizes features of episodic memory. The events are not necessarily significant for a large group of people, but meaningful for the person in question. Consequently, in this study, the category of historical nostalgia covers personal memories, that refer or relate to a time or events before one’s own lifetime, hence approaching features of semantic memory like general, timeless knowledge shared by others, too. Here, the category of historical nostalgia also covers memories, where knowledge relating to culture and tradition is significant. Thus, in this case, the category referred to as historical nostalgia shares features of collective nostalgia to a large and very significant extent and is taken into account in the analysis.

In this study collective aspects are integrated into the category of historical nostalgia instead of having a separate category for collective nostalgia. This choice is motivated by the fact that the focus of this study lies upon qualitatively discovering the content of individual nostalgic experiences rather than comparing the four participants’ reactions with each other. Because symbols of collective nostalgia can vary from events of great impact to “trivial” (Davis 1979:123) triggers, in a study of this character it is not fruitful to speculate whether trivial triggers evoking nostalgia among some respondents would potentially be shared by others.

3.2 Nostalgia and the Media

Nostalgia relies upon memories which medial documentation can help recalling. Nostalgia is also present in media such as film and music in several ways. It can be present as an emotion of the characters of the plot, the reaction of the audience to the visual content and musical content respectively, not to mention the small fragments that can trigger other kinds of nostalgic memories among the audience. Because the primary source for this thesis is audio-visual material including a soundtrack, the significance of music and media for nostalgia will briefly be looked into in this subchapter with examples.

Emily Keightley's and Michel Pickering's co-authored article was inspired by hearing Patsy Cline's interpretation of the song *She's Got You* (1962), written by Hank Cochran (Keightley & Pickering 2009: 149). The song tells about a former lover, whose pictures and records the singer still have left to remember him by. These objects make the singer recall memories of their time of happiness together and in the lyrics, it is concluded several times that what has changed now is that the singer still has the objects, but the other woman has him: "she's got you" (*She's got you* 1962).

Keightley and Pickering (2009) study how auditive and visual media connect memory and history and the song serves as an example of how artefacts can bring up memories from the past. Auditive media, that will say phonography, and photography have the potential to accurately document what they once represented in reality. Hence, these media have been treated as pieces of the past come through to the present, although as historical material they should be looked upon critically and put rightfully into context (Keightley and Pickering 2009: 163).

Looking more closely at Cochran's song, apart from the sentimental lyrics, from a musical perspective the song is leaning more towards expressing a positive, rather than a negative mood. This is based upon it being performed in the key of F major and hardly including any minor chords: only the d minor chord is present and not occurring frequently. Major scales are often described as happy or cheerful scales, while minor scales give a sadder impression. As both types of scales include both major and minor chords, the combination

of these determine the final impression. In other words, the major or minor scale themselves do not necessarily imply the scale ambience, but it is the symbiosis of the chords that allude to the impression.

Yesterday by The Beatles (1965) is another example from the same period of time of a nostalgic song. In the lyrics the singer expresses longing for yesterday when things were fine between the singer and his lover. The reason for this mood cumulates in the following lines, whereas the rest of the lyrics build up to it: “Why she had to go, I don’t know / She wouldn’t say / I said some something wrong / Now I long for yesterday” (Lennon & McCartney 1965). Musically, the Beatles’ song is, as *She’s Got You* (Cohran 1962) performed in F major. Nevertheless, its composition includes minor chords more frequently than in Cohran’s song, hence giving the melody a sentimental expression as well, for example with the use of the chords d minor and e minor. This emphasizes the bitter sweetness typical for nostalgia and extends the mood of the lyrics to the melody. Although melody and lyrics do not have to correspond in their mood of expression, it is interesting to compare their individual contributions in the light of the whole song. In addition, it should be noted that each listener’s understanding of a song is subjective.

Keightley and Pickering (150–151) state that both memory and history are linked to auditive and/or visual media. This can be divided into how the media is connected to the memory and experiences on a personal level and how social relations and cultural identities are defined historically. Although these two can be distinguished, the distinction is not absolute as the two can overlap and depend on each other. In other words, a social, collective memory can be linked to personal memories from the same context. (Keightley and Pickering 2009: 150–152)

Hearing a piece of music or seeing an image can trigger us to remember a certain experience. This kind of powerful connection and remembering process between media and memory is lost when a memory goes from being personal to collective. (Keightley and Pickering 2009: 153)

Memories – personal or collective – go through different versions of the past. Hence the collective memory is not complete, but a collection of versions to which further

information can be applied. As the social memory has not arisen randomly but is based on response, there is a consensus about it and especially its cornerstones. This provides a collective understanding of the past, in regard to which there is still room for a discussion about specific details from different perspectives. (Keightley and Pickering 2009: 153–154)

Photos and auditive recordings are potential means of communication enabling representations of people, events and performances of the past. They have the possibility to give an understanding of reality from their time, but not if the circumstances around them are not taken into account as well. Pictures or audio records in themselves are not just what they seem through the perspective of today, but a piece of history when placed in their accurate context. Only when phonography and photography are rightfully contextualized, they can be interpreted and function as a means of communication. (Keightley and Pickering 2009: 154–155)

4 VIEWERS' REACTIONS TO THE FILM

This chapter is divided into subchapters according to the six scenes that were commented on by the interviewees. They are presented in the order they appear in the film. Within each subchapter, the participants' reactions towards the scene in question are given an account of one by one and categorized as indicating either personal nostalgia or historical nostalgia. The sum of these categorizations will mark whether the scene in its whole has evoked more personal nostalgia or historical nostalgia. Each scene below was commented on by 1–4 participants, and the participants could contribute with one or more impressions. In the subchapters, a short account of the scene in question is given before going more deeply into the reactions. Film stills from the scenes are also provided in each subchapter.

4.1 The Initial Montage

Midnight in Paris begins with an approximately 3.5 minutes long montage, referred to as scene 1 in Appendix 2. It shows moving images of Paris from daytime going towards evening, from sunshine to light rain. The places shown are famous Parisian sights, including monuments, parks, well-known streets in soft light, and the takes advance in a calm pace. There is no dialogue in the scene, but it is instead accompanied by Sidney Bechet's composition *Si Tu Vois Ma Mère* (If you see my mother, transl. mine) (*Midnight in Paris* 2011: 00:00:09–00:03:34): a slow, instrumental jazz-blues song with soprano saxophone in the lead.

When asked about the atmosphere in the scene, Alice described the depiction of Paris as both calm and lively at the same time. She states this is because Paris is a great city where it is crowded and messy, but that a calmness is clearly present and it is transmitted through the people sitting at cafés and strolling in the parks. The variation of seeing both big and small Parisian streets and nature in the form of parks contributes to a pleasant atmosphere. Alice also states that how the scene is filmed emphasizes the charm of the city and a

certain picture that you learn about Paris from an early age. She became glad of when Gil later talks about how Paris at its most beautiful in the rain and agrees.



Image 1. Film still: montage. View of Place de la Concorde with the roof of Grand Palais in the background (scene 1 in Appendix 2). (*Midnight in Paris* 2011: 00:01:09)

Alice gets nostalgic associations from the scene's music and when it starts raining, as she loves summer rain and is reminded of similar situations, even from her childhood. She finds summer rain nostalgic because she finds a certain presence in the moment when it occurs: she is not afraid of getting wet and even walks slower in the rain to let it fall on her. She does not mind, because in summer it is warm and she enjoys both the smell and the sudden outbursts of rain in the summer, as she feels as if time stood still for the moment.

Alice tells about two nostalgic memories that relate to rain and both are from her childhood. One of them is a memory including a series of events. Alice and her friends were biking in the summer to go bathing and the rain started pouring. They continued and enjoyed biking in the heavy rainfall. On the way, they found a dead bird and despite the rain, they decided to dig a small grave and bury it. After doing so, they continued biking and having fun in the rain.

Alice's other memory is an even earlier one and explained more briefly than the above mentioned. It was an exceptionally hot day and the rain started pouring very heavily. She remembers the sensation of the raindrops as being extremely heavy when they fell down on her skin and has never experienced the same since then.

These are memories from Alice's childhood and experienced by her personally, incorporating episodic memory. This speaks for that they concern personal nostalgia. In addition, this is supported by that she experienced the first memory with her childhood friends. Rain triggers nostalgia for Alice, which it might do among others too. As this can be seen as one of the more trivial triggers of possibly collective nostalgia, it is alone not significant enough to describe the memory as evoking collective or historical nostalgia. Therefore, both of these memories are seen as evoking personal nostalgia.

Another respondent, Julia, describes the atmosphere of the initial montage of the film with the adjectives nostalgic, touristy, clichéd, romantic, predictable and crowd-pleasing. She found most of the fragments of the scene evoking nostalgia, as they depicted recognizable places. She stated that the people who have ever been to Paris have probably visited at least approximately half of the places shown. Julia exemplifies that as they show the Eiffel tower, Grand Palais, Champs Élysées, Sacre Cœur, the view towards the city from there, Place Vendome and Parc des Tuileries among others, no matter where you pause the scene it is like a postcard of Paris. She recognizes the scene as giving a very romanticized view of the city, as the places she mentioned are in real life crowded by tourists, but in the scene, they are depicted as calm, lacking the long queues of stressed people and traffic chaos. Julia finds it a cliché that the filmmakers have chosen to portray the Parisian capital in the rain, as well as including the famous Parisian rooftops. In addition, she finds that it is as if there was a warm colour filter (see Image 1) over the whole scene, emphasizing the idyllic pictures and further distancing it from real life.

To Julia, the depiction of Paris in the montage is how Paris has been presented to her in the first place from various sources. She comments further on this:

Then you go to Paris and want it to be as fantastic as everybody tells you it is – which it can be of course. Somehow you force that kind of nostalgia from other people on to yourself, because Paris in itself is so romanticized and nostalgized.

You have a previously acquired perception of Paris before you ever visit it. It is supposed to be romantic. There are supposed to be the old charming buildings, and these things everybody knows, Eiffel and the Louvre. So sure, it evokes nostalgia within me, but it feels like a nostalgia that has been sold to me.

Julia's nostalgic associations stem from a presumption, that the scene is supposed to be nostalgic. As these nostalgic associations rely on previously acquired knowledge unrelated to first-hand experiences, this can be recognized as relating to semantic memory (Tulving 1986: 307) and therefore interpreted here as evoking historical nostalgia.

The scene evokes memories of when Julia had visited the places herself. Once she spent the whole day walking around Paris. She saw the Eiffel tower from far, walked along the river Seine, went by the Louvre, Grand Palais and Petit Palais, Champs Élysées, Les Invalides, the Rodin Museum, Saint Germain pass Notre Dame to Hôtel de Ville. Julia basically did the tour of the montage and visited places which the characters in the film visit.

It was quite a clichéd tour I did – that sounded negative – but it was a lovely day I spent walking and visited the museums that they visited in the film. [...] It was very confirming and uplifting to see this film when you have been to Paris. I recognize the places and feel cheered up.

However, Julia does find the scene problematic too:

The film shows places you associate Paris with, but is it really today's Paris? Because there are so many suburbs to Paris, many newly constructed areas, other socioeconomic areas than those that are just reserved for expensive boutiques and the richest habitants living in the inner city. There is so much more to Paris than what these images build on. But that is also the point of nostalgia – it is a selection of memory and the rest is left out. You do not want to associate something that is nostalgic with something negative or something that was not coherent with your perception of Paris.

The categorization of this case is not obvious. Firstly, Julia recognizes how the scene is made to be nostalgic. This relies upon previous knowledge acquired from other depictions. Secondly, she is unsure whether she agrees with the nostalgic associations from a depiction she finds artificial. There is a collective aspect to her impressions, but her personal experience – her episodic memory – of walking around in the city is nostalgic

to her personally. Therefore, Julia's contribution is categorised as evoking both personal and historical nostalgia.

A third respondent, Emma, describes the atmosphere in the scene as romantic, relaxed, crowded, hectic, cultivated historic and glamorous. The reasons behind these impressions are that her sensation of walking along Paris' streets and sitting at cafés was relaxed; she found that the general interest towards culture and art is high; the buildings and parks are historic, well taken care of, bringing elegance to the city and making it a glamorous environment. Emma is reminded of feelings that are Paris-related to her: freedom, effortless and spontaneity.

To Emma, the streets of Paris shown in the scene evoke nostalgic associations. She explains it being because she recognizes many of them and remembers when and with whom she has walked there. The scene shows the buildings reflecting a specific nuance. This reminds her of how they reflect the sunlight in real life as well and is something she finds unique for Paris. Also the music played in the scene adds to the nostalgia: Emma has not visited many other places in France than Paris which is why she immediately associates French music to the time she spent in Paris.

Memory fragments that emerged when Emma saw the scene are related to the feelings mentioned above (freedom, effortless, spontaneity) and triggered by the places shown. Emma brings up three events: one time when she and a friend spontaneously bought sushi and ate it in front of Notre Dame in the sun; another time when she visited a place by the Seine where people were dancing all evening into late night; and an evening by the Louvre when a violinist played classical music enjoying the last rays of sun before it set. These are episodic memories (Tulving 1986: 307) with a unique meaning to her. The triggers of nostalgia to her might be shared by others, but in perspective to crucial historic events, they are of the trivial kind and not seen as collective in this case. Thus, these three memories are categorized as evoking personal nostalgia.

The fourth respondent, Nora, described the scene's atmosphere as fairy tale-like, historic and as portraying relatively ordinary life. She extends the adjectives not to concern only the scene, but Paris itself. Nora's nostalgic associations arouse from seeing images of

neighbourhoods where she has lived and from seeing some of her favourite buildings from the city. She mentions that seeing especially Place de Trocadero, its view to the Eiffel tower, Sacre Cœur and the Opera moved her. She was proud and delighted over how many of the locations in the scene she recognized. The music added to the nostalgia, and in combination with the images she felt like she was back in Paris.

The main reason for why these places are nostalgic to Nora is their familiarity. For a period of time, she walked by some of the monuments every day. Nora is amused by the reminder of the daily exercise she had to do to get home by mounting the Montmartre stairs. When asked about memories brought up by the scene, instead of giving one memory she states that she remembers the routines. She passed by some of the places that frequently, that rather than memories of events, she thinks of the realizations she often had, which were: “How cool is this – I can just walk by the Eiffel Tower on my way to the university”. These associations relate to Nora’s own experiences and can be categorized as personal nostalgia.

To conclude this scene, participants described this scene’s atmosphere as lively yet calm, pleasant, crowded, touristy, romantic, nostalgic, clichéd, predictable, hectic, crowd-pleasing, cultivated, historic, fairy tale-like, elegant and glamorous. Triggers of nostalgia were the music, the rain, recognized locations, the light, and the calmness of the scene. The scene evoked mostly memories relating to the respondents’ childhood or memories from their experiences in Paris. The associations evoked were mostly personally nostalgic, but historically nostalgic associations were present, too.

4.2 From the Rodin Museum to Rooftop Wine Tasting

This excerpt refers to two scenes in sequence: a scene at the Rodin Museum (numbered as scene 8 in Appendix 2) and the following scene on a rooftop at a wine tasting (numbered as scene 9 in Appendix 2). Gil, Inez, Carol and Paul are at the Rodin Museum, listening to a guide telling them about Auguste Rodin. They stand outside in the garden, next to the sculpture *The Thinker*. When the guide tells the group about Rodin’s

relationships, Paul is interrupting her and arguing mildly with her (see Image 2). Gil steps to the guide's defence, pointing out that he had read a biography about Rodin and agrees with on what the guide told. A moment later Gil and Inez exchange a few words in private and it turns out he never read such a biography, implying that he just wanted to disagree with Paul. (*Midnight in Paris* 2011: 00:11:30–00:12:48)



Image 2. Film still: at the Rodin museum. From the left, the museum guide (Carla Bruni), Gil (Owen Wilson), Inez (Rachel McAdams), Paul (Michael Sheen) and Carol (Nina Ariadna) discussing about Rodin and his relations. (Scene 8 in Appendix 2) (*Midnight in Paris* 2011: 00:11:43)

The following scene takes place at a rooftop in the centre of Paris. It is an evening in sunset light, and the view from the roof is over other Parisian rooftops, monuments and treetops (see Image 3 below). Gil, Inez, Inez's parents taste wines. Gil and Inez continue to another table with samples, and a moment later they stand around the same table with Carol and Paul. Gil flirts with Inez, which Paul notices and starts discussing the relation between alcohol and sex. Further, Paul describes his taste sensations in front of the others and with Carol paying deliberate attention to him. (*Midnight in Paris* 2011: 00:12:49–00:13:46)



Image 3. Film still: rooftop wine tasting. From the left, Gil (Owen Wilson), Inez (Rachel McAdams), Paul (Michael Sheen) and Carol (Nina Ariadna) comparing wines (Scene 9 in Appendix 2). The Eiffel Tower is seen in the background. (*Midnight in Paris* 2011: 00:13:38)

Emma describes the scene at the Rodin museum as philosophical and romantic. The discussions around the statue also give an academic impression as well as that of sophistication. The romantic association is evoked by the scene's light and colour scale. Emma comes to think of concepts such as cultural heritage, which she finds is a significant part of French culture, including a tradition of hour-long discussions about art.

From the Rodin scene, Emma states that especially the sculpture *The Thinker* is nostalgic to her. It was very present during her whole stay in Paris much thanks to her friend who knew much about the sculpture. Since Emma's stay in Paris, each time she sees a representation of the sculpture it reminds her of that friend. In addition, when she thinks about the sculpture, in her mind she recalls her time in Paris, the dormitory where she lived, the people involved and the discussions she had there. The reason why the sculpture is meaningful and nostalgic to Emma, is because she became acquainted with it during her stay in Paris. A particular memory that comes into her mind is when she visited the Rodin museum with her friend:

I did not know anything about the sculpture before, and he [her friend] almost forced me to the museum, saying ‘you have to see it!’. And so I learned about Rodin and some of the historical background. He [her friend] studied history, so he knew very much. It was almost the same thing as in the scene.

In the memory, Emma learns historical facts about the sculpture and the artist, which in turn can be categorized as belonging to semantic memory. However, in her telling, she emphasizes the moments when she learned these things and with whom, indicating episodic memory (Tulving 1986: 307). Hence this memory is seen as evoking personal nostalgia.

Emma describes the roof-top scene as sophisticated and romantic. The wine and the characters all dressed-up give her a glamorous impression and she associates the scene overall with *joie de vivre*, joy of life. The soft light enhanced the romantic aspect of the scene. Emma noted the Eiffel tower in the background as “cheesy”, but concluded that it is Paris after all. Triggers of nostalgia for her in this scene was the red wine and the discussions of how everyone perceives the taste:

Wine was a must when living in Paris. To *déguster le vin* [to savour the wine] and then to talk about it as if you knew anything about it, but you did not. It [the wine] has its rightful place [in French culture] in comparison to other cultures.

She also tells about the initial chock when she discovered that it was normal to see people at cafés having lunch with a glass of wine. Emma had the realization that in other countries with differing cultures it would be incomprehensible and one could quickly judge the lunch drinkers as alcoholics. But in France this is usually not the case, as it is an acknowledged part of their culture.

Emma concludes, that she experiences the same associations from both scenes. These are evoked by the discussions, whether they are about art or wine. The amateur discussions and savouring of wine with friends can be classified as episodic memory (Tulving 1986: 307). Based on this, the association from the rooftop scene – alike with those from the Rodin museum – is categorised as evoking personal nostalgia.

4.3 Transition to the Past

The third instance dealt with is the sequences of scenes referred to as 12a and 12b (see Appendix 2). Gil, Inez, Paul and Carol have just left the rooftop wine-tasting, when Gil wants to walk back to the hotel and the others prefer to go dancing. Instead of finding the hotel, Gil is lost and wanders around at night. He asks a French-speaking couple for directions but they do not share a language, so Gil sits down at some stairs at a street corner. When the clock strikes midnight, the next car passing by is of an old model, and the passengers invite Gil to join them and he steps into the car, slightly surprised. (*Midnight in Paris* 2011: 00:15:14–00:17:29)



Image 4. Film still: transition to the past. Gil (Owen Wilson, to the left) gets in the car into the 1920s (scene 12b in Appendix 2). (*Midnight in Paris* 2011: 00:17:12)

Emma describes the atmosphere in the scene as happy. Although Gil is lost, he gets in the same good mood as the passengers are in and they are excited to go to a party. She says that there is freedom, a spirit of living in the moment and *sans souci*, meaning being carefree. For Emma the state of mind evoked nostalgia: she recognizes the feeling of first being lost in Paris, not knowing what to expect and suddenly be openheartedly invited to a party by people she has not met before. She experienced this in Paris and it is nostalgic

to her because she has never experienced anything like it elsewhere. She explains it as follows:

It opened my eyes too. There is more than just what you feel towards your culture or cultures you are familiar with from before. There is another way of living than what you are used to. A way of living in Paris, for instance.

The memories evoked by this scene relate to the state of mind explained above and involve Emma's arrival to Paris for a stay of a few months. To begin with, her moving to Paris was very spontaneous. She was supposed to go to another country, but changed her plan as this was her last chance for going to France during her studies. The day after applying to Paris, she was accepted by the receiving institution. The evening Emma arrived to Paris, exhausted from the preparations and the trip, the reception of the dormitory was closed and nobody responded when she tried to get in. Eventually, somebody else was getting into the building and when she entered, she was welcomed and immediately invited to an ongoing party. In addition, that evening she met most of the people that were to become her friends in Paris.

I had just arrived, did not expect anything, just wanted to find my room and go to bed. [...] It was kind of the same thing as Gil experienced – he sits there, sort of hopeless. I recognize myself in him. Then somebody just comes along and says ‘welcome, you are going to party with us tonight! Just come, join us!’ It was just as it is shown in the film. That is why it evokes so much nostalgia in me. It is that spontaneity that you just experience in Paris. People were like ‘welcome, we do not know you but it does not matter. We are going to have fun tonight!’ Then you just enjoy life and the hours you have together.

Emma tells about another memory brought up by the scene's spontaneity. An evening she and a friend went out for dinner spontaneously. They continued walking during the night, letting one place lead them to another while meeting other people with the same intention, walking outside at midnight.

That is something I strongly associate with Paris – to be out quite late at night, stroll around between the old historic buildings on some beautiful street in Paris. I remember that and it reminds me of when he [Gil] walks around alone in the streets before he meets people and enters the car.

The instances included uncertainty but in the end they turned out as positive experiences. The trigger for nostalgia is the feeling of spontaneity. Both of these memories relate to her personal experiences and episodic memory. Therefore, both of these memories are interpreted as evoking personal nostalgia.

Alice describes the scene as typically touristic, as Gil gets lost. She also remarks the soft light of this scene that is concretely present through the street lamps and their shades. Alice finds that these contribute to conveying an atmosphere typical for European cities and giving the impression of a warm night although it is dark. She states, that although Paris is a metropole, it almost looks like a small city as they show smaller streets and the scene transmits the feeling of safety and familiarity.

Triggers of nostalgia for Alice were the images of Paris during night and the cobble stones of the streets. She says that this kind of portrayal of the city make her think of Italian cities, although she has never been to Italy. The reasons why these associations are nostalgic to Alice were the following: she found the setting very agreeable, and also wants to stroll around Parisian streets like Gil. Hence, for her, the scene causes a yearning to similar actions as seen on the screen.

The scene evokes one particular memory for Alice. She tells about the time she was in Paris and the last evening of the trip. She and her two friends walked around in the city, sat down at a café and then walked some more. Alice emphasizes the sensation she had: it was all very agreeable and familiar. Although it was night, it was lively in the city and the only source of light were the old-fashioned street lamps and bypassing cars' headlight.

Based on Alice's yearning to walk around the city like Gil might relate to that she had done that before, as described above. This interpretation would mean that she yearns for something she has experienced in the past. The fact that Alice has a first-hand experience of walking at night in Paris with her friends indicates episodic memory (Tulving 1986: 307) and in combination to yearning, this can be interpreted as evoking personal nostalgia. However, Alice is reminded of Italy without having been there herself, which indicates semantic memory (ibid. 307): she has acquired the impression of what Italy is like from others' depictions. Therefore, there is a collective aspect to Alice's association that

motivates it as evoking historical nostalgia. This respondent's associations from the scene rather equally involve evocation of both personal and historical nostalgia.

4.4 At Polidor, Introducing Hemingway

The fourth scene raising nostalgia is where Ernest Hemingway's character is introduced (scene 18b in Appendix 2). Gil, Scott and Zelda Fitzgerald have just entered the restaurant Polidor, where Hemingway sits alone at a table. Scott Fitzgerald introduces Gil as a fellow writer to Hemingway and Gil is amazed by their encounter. Zelda Fitzgerald asks Hemingway's opinion of her latest writing. He gives mildly criticising feedback, making Zelda Fitzgerald feel uneasy and she leaves the venue. Hemingway talks to S. Fitzgerald about Zelda (see Image 5) until Scott decides to go after her and leaves Gil and Hemingway at the restaurant. Gil and Hemingway talk about Gil's writing and ambitions. Gil would like to have Hemingway's feedback on his novel about a nostalgia shop but instead, Hemingway suggest that Gil takes his work to Gertrude Stein. (*Midnight in Paris* 2011: 00:22:51–00:26:45)

Nora described the scene as being funny and conveying charm yet suspicion. She imagines herself in Gil's place, thinking how incredible it would be to run into Hemingway like that. From his perspective, Nora gets slightly suspicious about what really is happening. She recognises the dialogue between Gil and Hemingway as typical for Woody Allen and finds it very amusing: the dialogue varies the seriousness with funny bits.

Nora, emphasises that for her nostalgia was triggered by Hemingway and the depicted period of time. She is reminded of the writers and artists from that time whose works are still studied and admired. The scene also brings to mind the thought of what Paris might have been like at that time. Hemingway evokes nostalgia for Nora as she has read his works. She is reminded of a trip to Cuba when she visited Hemingway's home and during which she read his work "The Old Man and the Sea". Another memory that comes into

mind for Nora is when she read Hemingway's "Moveable Feast" and how he travelled around Europe together with Scott Fitzgerald.



Image 5. Film still: at Polidor, introducing Hemingway. Scene at restaurant Polidor, where Gil (Owen Wilson, not pictured), Ernest Hemingway (Corey Stoll, left) and Scott Fitzgerald (Tom Hiddleston) discuss (scene 18b in Appendix 2). (*Midnight in Paris* 2011: 00:24:19)

The memories of her reading Hemingway's works can be seen as belonging to episodic memory (Tulving 1986: 307), as these are first-hand experiences for Nora and can thus be categorised to personal nostalgia. On the other hand, when she is reminded of Hemingway in his time and the era in general, this involves knowledge based on other's depictions. Therefore, it also comprises semantic memory (Tulving 1986: 307), and the nostalgia of this association can be interpreted as historical nostalgia. It can be concluded that Nora's associations from the scene evoke both personal nostalgia and historical nostalgia respectively.

Julia described the scene as scattered, deep, spontaneous, doubting, private, open, honest, filled with temperament yet calm overall. She finds many energies are meeting in the midst of it, for example the Fitzgeralds' respective strong wills and temperaments. Hemingway adds severity to the situation, and all the sudden events bring spontaneity to

the scene. Julia finds Gil being hesitant but honest while conversing with Hemingway and the two meet at their common interest – writing.

Julia finds Scott Fitzgerald's use of *old sport* nostalgic and being a marker of time, bringing to mind his work *The Great Gatsby* and the 1920s in general. She sees Leonardo DiCaprio's portrayal of Gatsby uttering the expression, including his appearance as a well-dressed man from the 1920s. Julia emphasises that instead of thinking about defining factors from the 1920s, she rather gets the feeling of someone well-dressed like a Gatsby-like character using the expression. She is also reminded of other literary works from that time.

Julia comments on the introduction of Hemingway in the scene and links it to how she first learned more about him. She parallels this with the scene in question: first, the atmosphere is light and cheerful, and in her understanding typical for the Roaring Twenties. Then it is as if a concrete wall appeared in the shape of Hemingway, bringing up serious themes such as war, roughness, death and honesty. She finds that he is a factor making the scene sarcastic through humour. Julia remarks that she could not “avoid laughing when he [Hemingway] first sits there alone, letting these heavy words pour out”, and that in the film he is portrayed just like he has been described in many sources. She further explains that while reading Hemingway's work, she really felt its heaviness at times. Julia describes the heaviness of the scene brought by Hemingway like this:

It is as if he sits with a chain around his ankle, dragging the old times with him even though Scott and Zelda seem like they did not know of the time before the 1920s – the world war or the ones traumatised. It feels like Hemingway is there to give the reminder, the heavier perspective, and that he is a tormented soul – which also kind of makes him [his character] a cliché as writers should be a sort of tormented souls. [...] But he sure was a great adventurer.

Further, Julia finds the film's famous characters being portrayed as very “nostalgized” versions of themselves. As side characters, they have relatively little time on the screen. In that limited time the whole of their being needs to be presented in a compact manner, she says. Julia elaborates this: “showing a character being friendly and chatty is not enough as the characters' presence needs to reflect what the audience has learnt about their whole lives”.

A memory that is evoked by the scene is when Julia first read Hemingway's work, namely *The Old and The Sea*. Consequently, Julia started to learn more about his writing techniques and got more and more interested in the author himself. This led her to the following, which also is a relevant memory: when Julia was in Paris, she went to the famous bookshop Shakespeare & Co because she felt that she could connect to Hemingway and his friends from the film by doing so. She felt that there she got a "Hemingway-vibe" among old books, the worn-out armchairs and a similar atmosphere as conveyed in the film. Julia finds Shakespeare & Co itself is a nostalgic place.

The scene's Hemingway brings up a third memory for Julia. In Paris with family members, she was at café Les Deux Magots where they have pictures showing where Picasso or Hemingway used to sit. She explains her sensation like this:

[Sitting there] then I felt like, wow – Hemingway is with me in this nostalgic part of Paris like at Les Deux Magots and Shakespeare & Co. There was something old fashioned and real in it and just the fact that you connected old-fashioned with authenticity. Because I wanted an authentic experience of Paris, I felt I had to experience it through these cultural persons instead of [...] shopping around at commercial centres. [...] A part of me wants to experience the old Paris and so I do not want to go to any restaurant once that I am there. I want to feel like an artist pondering on the problems of the world and kind of write novels or – maybe even have a picture on the wall, saying, that this was [respondent's name] usual table.

Julia concludes by stating, that there is a bit of Hemingway all over Paris, because he is part of the old, classical and romanticised Paris.

The factors for nostalgia mentioned for Julia are the use of *old sport*, as it makes her think about the 1920s in general but also other artists of the time. This relates to knowledge acquired through others' depictions of them and are thus regarded as semantic memory (Tulving 1986: 307), further evoking historical nostalgia.

Hemingway's character also evokes nostalgia, leading to Julia's memories of reading his work and learning about Hemingway. The facts learnt about Hemingway rely upon semantic memory (Tulving 1986: 307), but as the respondent also brings to mind the specific situation when she learned about him, episodic memory (Tulving 1986: 307) is involved. As both semantic and episodic memory are relevant here, and because the

person in question relies upon knowledge in the first place retrieved by others and her personal experience of acquiring that knowledge, the nostalgia evoked here can be of both historical and personal kind.

4.5 Flea Market

The fifth scene elaborated on (scene 29 in Appendix 2) takes place at a flea market. Gil, Inez and Inez' mother are strolling along the stands. Inez' mother talks about having seen an American film the night before. Inez and her mother go looking at glass artefacts while at another stand Cole Porter's music is playing. Gil is intrigued by this and approaches the stand alone. In a moment, a vendeuse appears and the talk about Cole and Linda Porter, and the song's lyrics. Inez interrupts, as they are meeting Paul and Carol at a museum (see Image 6). (*Midnight in Paris* 2011: 00:40:54–00:42:44)



Image 6. Film still: flea market. Gil (Owen Wilson) and Inez (Rachel McAdams) at a flea market (scene 29 in Appendix 2). To the right, the vendeuse (Léa Seydoux), who talked about Cole Porter's records with Gil. (*Midnight in Paris* 2011: 00:42:36)

Alice associated the scene with the adjectives warm, old-fashioned and charming. She finds the scene overall looking as if it were from another time because of the aged goods and emphasises their charm. The trigger of nostalgia for her is the act of going to flea markets and exploring antiquities. She explains that the reason for this is because it is something she herself used to do, especially as a teenager. There was a second-hand bookshop she visited frequently. Seeing Gil at a flea market, getting fascinated over what he discovers reminds her of going to the bookshop, discovering old books.

Alice gives books and LPs a special mention as charming old goods, because they are concrete traces of old times. LPs have to a large extent been replaced by CDs and then streamed music. She says the fact that it is not used out of necessity today makes it charming along with that it is a concrete artefact – something to hold in your hand as opposed to streamed music. Alice finds it authentic and bringing oneself a step closer to the artist.

Rather than a specific event, Alice is reminded of the feeling she had when she visited the bookshop: “It felt as if time stood still and I could stand there for hours. Not buying books, but just be there.” She is reminded of recurring events that are a part of episodic memory (Tulving 1986: 307). Others might share this kind of nostalgic trigger, but it is not known to what extent it might be collective. Hence this association is categorised as evoking personal nostalgia.

4.6 At the Restaurant, Introducing Dalí

The last scene commented on is when Salvador Dalí’s character is introduced (scene 35b–35c in Appendix 2). Gil and Adriana have just talked at the bar of a restaurant and she leaves rather suddenly, leaving Gil standing in the middle of the restaurant. Dalí sits nearby and catches Gil’s attention by waving his walking stick in Gil’s sight. He says he recognised him from a party where they had met before and invites Gil to join him for some red wine. Dalí starts talking about painting Gil and a rhinoceros in an abstract way. Gil explains that he is in a perplexing situation, when suddenly Luis Buñuel and Man Ray

enter the restaurant and Dalí asks them to join at his table. Gil tells about his time traveling and his dilemma of being engaged to a woman in 2010 but strongly attracted to another woman in his reality of the 1920s. The surrealists do not find this odd – instead they are inspired by Gil’s situation. (*Midnight in Paris* 2011: 00:52:27–00:55:46)



Image 7. Film still: at a restaurant, introducing Dalí. Gil (Owen Wilson, left) meets Salvador Dalí (Adrien Brody, right) and they discuss about Gil’s situation and rhinoceroses (scene 35b in Appendix 2). (*Midnight in Paris* 2011: 00:53:27)

Julia describes the scene as humoristic, funny and light, yet serious. She finds the characters of Dalí, Buñuel and Ray being portrayed like caricatures. She tells that Gil’s realization of his problematic situation brings a seriousness to the scene, while the artist around him make the situation amusing.

For Julia, triggers of nostalgia in this scene are Dalí’s cane, his facial expressions and especially the eyes (this can be seen in Image 7). In addition, also Dalí explaining how he is going to portray Gil and rhinoceroses in a work of art is nostalgic to Julia. She explains, that as soon as she sees Dalí’s cane indicating the upcoming scene, she laughs inside because she knows what is coming. These are triggers because they are key elements of the scene that remind Julia of situations when she has seen the film and particularly that scene together with others.

Memories evoked are the times when Julia has seen the scene with her siblings and they have laughed together several times. In addition, Julia is reminded of her teenage years when she saw the film frequently in that company and feels nostalgia for that period of time in her life. She is also reminded of how she and her siblings often have had inside jokes based on Dalí's lines and played out the characters themselves. These concern several events of episodic memory (Tulving 1986: 307). In addition, she is reminded of her family and childhood setting in a nostalgic way. Thus, this memory can be regarded as evoking personal nostalgia.

4.7 Summary of Reactions

The findings are gathered in Table 3 below. The four respondents could choose two to three scenes from the film to elaborate on, resulting in a total of eleven contributions. A scene significantly evoking nostalgia was the initial montage (scene 1 in Appendix 2), that evoked seven distinguishable reactions. This scene clearly evoked mostly personal nostalgia, as six out of the seven reactions concerned purely personal nostalgia, and the seventh reaction involved both personal and historical nostalgia.

The scene evoking the second most reactions was when Hemingway was introduced at Polidor (scene 18b in Appendix 2). The scene evoked two purely historical reactions, one purely personal reaction and one reaction with combined personal and historical nostalgia, evoking a rather even distribution of the three types of nostalgia.

The scene evoking the third most reaction was Gil's first transition to the past (scene 12b in Appendix 2). Its three reactions included two of personal nostalgia, and one reaction combining personal and historical nostalgia. The remaining three scenes evoked only personal nostalgia. The scene depicting the Rodin museum and wine tasting (scenes 8–9 in Appendix 2) evoked two reactions in total and those concerned personal nostalgia. The scenes that depicted the visit at the flea market (scene 29 in Appendix 2), and Dalí at the restaurant (scene 35b in Appendix 2) both evoked one reaction each, concerning personal nostalgia.

When looking at the scenes overall, the nostalgia evoked was more frequently of personal kind (in 13 out of 18 cases), whereas historical nostalgia occurred less (in 2 out of 18 cases). In addition to these, there were two reactions that evoked equally personal and historical nostalgia.

Table 3. Summary of nostalgic reactions according to scene

Scene (As numbered in Appendix 2)	Number of reactions taken into account	Number of reactions evoking personal nostalgia	Number of reactions evoking historical nostalgia	Number of reactions evoking combination of personal and historical nostalgia
The initial montage (1)	7	6	-	1
From the Rodin museum to rooftop wine tasting	2	2	-	-
Transition to the past (12b)	3	2	-	1
At Polidor, introducing Hemingway (18b)	4	1	2	1
Flea Market	1	1	-	-
At the restaurant, introducing Dalí	1	1	-	-
In total	18	13	2	3

5 CONCLUSION

The aim of this thesis was to gather viewer reactions to *Midnight in Paris* and to evaluate whether these tended to evoke personal nostalgia or historical nostalgia among the viewers. The research questions sought answers to were firstly which scenes in *Midnight in Paris* (2011) evoked nostalgia among the respondents and the reason why and secondly, whether the scenes evoked personal nostalgia or historical nostalgia.

The data was gathered through recorded comments on the scene, and semi-structured interviews. The recording session served as a way of mapping out spontaneous reactions throughout the film, it worked as preparation to the author for the interviews and it was a way for the participants to get familiar with the material for the purpose of the interviews. The recorded comments gave an indication of which scenes possibly were to be further developed on, and it was at times turned to during interviews. The analysis focused on material from the interviews.

There were six scenes that evoked varying numbers of nostalgic reactions each. The scene that clearly evoked nostalgia the most was the montage that was the first scene of the film (scene 1 in Appendix 2). It was commented upon by all participants and evoked almost only personal nostalgia, apart from one case where it evoked both personal and historical nostalgia.

The scene evoked nostalgia because it depicted familiar places and its details conveyed a sensation of yearning. These nostalgia triggers were present in reactions to other scenes too. In addition, the depiction of familiar characters triggered nostalgia. In one case, nostalgia was triggered by the memory of a specific situation when a participant saw the film, and especially because of the company she saw it with.

In retrospective and when looking at the content of the montage, it is not surprising that it evoked nostalgic reactions the most. The city is centre of attention during the scene, only accompanied by music. As one of the participants stated, the scene is like a compilation of postcards from Paris and features most of the city's recognizable venues. In combination to that all the participants had visited Paris, it is understandable that they

had a relation to and had comments on what was shown. Additionally, as also brought up by participants, the light and colour scale of the scene emphasizes a romantic view of the city. Although nostalgic association is subjective, it was interesting to notice that the scene was chosen by all four participants and that some triggers were shared.

Based on the interviews of this study Paris is a city evoking nostalgia. This contributed to the nostalgic reactions taken into account in this study. The participants had either visited or lived in Paris. Their comments revealed that Paris' ambience, beauty, history and a feeling of connection to past legends contributed to a sensation that was unique to when they were in Paris. Especially the participants who had lived there expressed only positive memories directly related to their time in the French capital.

Paris is not only the place of events in *Midnight in Paris* (2011), but as Peter Eubanks (2014:170) described, it is as the French capital is cast as one of the main characters. The locations seen on the screen include a vast amount of footage of iconic views and recognizable places in the city. However, there are choices behind what is shown in a film. In this film the classical charm and the beauty of the city, and past cultural figures who were fascinated by the city are emphasized. Many aspects of the Parisian modern life are not addressed in the film: the presence of multiculturalism, that the city is more crowded than shown on screen, and the pressures of living in Paris, to mention a few.

When thinking of the past with nostalgia, it seems like the less pleasing parts diminish and the positive aspects are brought forward. This is applicable to how Paris is depicted in *Midnight in Paris* (2011): the views of Paris are restricted to wealthy neighbourhoods in the inner city, prestigious monuments, symmetrically planned parks, cosy restaurants and fancy hotels. There are no signs of police cars, sirens, crowded metro lines or suburban architecture. To conclude, Paris is depicted in a manner diminishing or even omitting the less pleasant aspects, while virtues of the city are emphasized.

The aim with the first research question was to get an understanding of which scenes from the whole film evoked strong nostalgia among viewers. This required the viewers to see the whole film and later report their opinion in the interview. Because of this, the number of respondents per scene is varying and not providing sufficient circumstances for

comparison. However, as the viewers were allowed to choose the scenes to comment on extensively, they were also able to provide profound elaborations in the interviews.

There is room for further research in the field of personal and historical nostalgia, especially of qualitative kind. For further research on viewer reactions on a specific aspect of a film, it could be rewarding to first conduct a prestudy in order to refine which excerpts to show to respondents. This could be done through estimating excerpts or by having a large group of people answering simply the question of whether an excerpt evokes nostalgia or not. The excerpts evoking nostalgia the most could then be used for more profound comments.

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APPENDICES

Appendix 1. Foundation of semi-structured interview

Background

- Age
- Have you been to Paris?
- If yes, in what capacity have you been to Paris (tourist/work trip/studies/excursion/living there/other)

Basic questions on the film and nostalgia

- Have you seen the film before? How many times approximately?
- What were your spontaneous reactions to it?
 - o When you saw it now
 - o Then, if you have seen the film before
- What gave you these reactions?
- What is nostalgia according to you? / how do you define nostalgia

Questions for two or three nostalgic instances of participant's choice:

For every instance:

- Which scene or instance have you chosen?
- How would you describe the overall atmosphere of the scene? You are welcome to use various adjectives.
- What in it is for you nostalgic?
- What kind of memories does the instance remind you of?

Appendix 2. Division of scenes and markings of nostalgic experience according to scene in the film

The scenes that were elaborated on and written about in chapter four are numbered as follows: 1, 8–9, 12a–12b, 18b, 29 and 35b, respectively. They are marked with an asterisk after the number given to the scene below.

Scene number	Time-code, start	Time-code, end	Description	Nostalgic instance that was developed in interview, number of commentators	Number of participants commenting on audio track
1*	00:00:00	00:03:34	Montage of Paris: music, moving images of the city. From day towards sunset and rain.	4	4
2a	00:03:35	00:04:19	Voiceover while credits show on a black background: Gil and Inez discuss.		1
2b	00:04:20	00:04:43	Gil and Inez continue conversation in the garden of Monet.		2
3	00:04:43	00:05:12	Gil and Inez enter the hotel. They meet her parents.		1
4a	00:05:13	00:06:01	Gil, Inez and Inez's parents dining at a restaurant.		
4b	00:06:01	00:07:23	Enter Paul and Carol.		1
5	00:07:23	00:08:36	Gil and Inez back at the hotel room.		
6	00:08:36	00:10:58	Gil, Inez, Paul and Carol in the Versailles garden. Paul lectures.		3
7	00:10:58	00:11:30	Inez and her mother walk near Place de Vendome looking at jewellery in windows. Inez' Mother is not too happy about Gil being Inez' fiancé.		1
8*	00:11:30	00:12:49	Gil, Inez, Paul, Carol and guide at Rodin statue.	1	2
9*	00:12:50	00:13:46	Rooftop wine tasting with Gil, Inez, the parents. Paul and Carol are there too. Paris skyline in the background.	1 (continued from previous scene)	1
10	00:13:46	00:14:41	Gil, Inez, Paul and Carol exit the building. Gil goes separate way on a walk while others decide to go dancing.		

11	00:14:41	00:15:13	Inez, Paul, Carol ride in the backseat of a car while talking about Gil and his writing in critical tone.		
12a*	00:15:14	00:15:48	Gil walks by himself at night in the 5th arrondissement. Modern surroundings (for example modern cars).	2	2
12b*	00:15:47	00:17:29	Gil still walking at night. He is lost and asks non-English speakers for directions to hotel Bristol. The clock strikes twelve and next car passing is an old Peugeot. The jump to the past starts here. Gil gets in the car.	2 (continued from previous scene)	3
13	00:17:29	00:17:50	Gil in the car with French-speaking strangers drinking wine and going to a party.		
14	00:17:51	00:18:07	Exterior shot: the company arrives, exits the car and enters building.		2
15	00:18:08	00:21:24	They enter the party venue. Cole Porter music in the background. Introducing Scott and Zelda Fitzgerald.		2
16	00:21:24	00:21:41	Transport in old car. Including Gil, the Fitzgerald's and Cole Porter.		2
17	00:21:41	00:22:38	At bar. Music and dancing. No dialogue. Gil is still perplexed over what is happening but seems happy about it.		1
18a	00:22:38	00:22:51	Gil, Zelda and Scott arrive by car in front of Polidor. Entering.		1
18b*	00:22:51	00:26:45	Inside the restaurant. Gil, Zelda and Scott enter. Introducing Hemingway. Zelda leaves with a toreador to Saint Germain. Hemingway, Scott Fitzgerald and Gil are discussing. Scott Fitzgerald leaves. Gil tells about his book to Ernest Hemingway.	2	2
19a	00:26:45	00:27:12	Gil exits Polidor, walks in the street to get his novel in order to get it to Gertrude Stein. He is amazed of what he has just experienced.		

19b	00:27:12	00:27:47	Gil turns around to go back to Polidor, but instead finds a 2010s laundromat at its place.		
20	00:27:47	00:28:57	Gil and Inez at the hotel room the next morning. Gil tells about his encounters from the night before. Inez is sceptic. She persuades Gil to join for decoration shopping.		
21	00:28:57	00:29:35	Gil, Inez and Inez's mother at decor boutique looking for expensive furniture for a future house in Malibu. Mother: "You get what you are paying for. Cheap is cheap".		
22	00:29:35	00:30:10	The three exit the store out into the rain. Gil wants to walk in the rain but they take a car. Gil says he has a big surprise after dinner. Inez is not looking forward to it.		1
23a	00:30:10	00:30:57	Gil and Inez take a night walk in the same street as he did the night before. Inez is annoyed over Gil's surprise. Gil carries his manuscript.		
23b	00:30:57	00:32:27	Gil and Inez still waiting. Inez is grumpy, still tired from the gym and massage from earlier. She takes a cab to go home to read a book Carol lent her. Gil wonders what went wrong. The clock strikes twelve and it is the past. A car arrives with Hemingway in it. Gil enters the car. They drive away.		
24	00:32:28	00:33:54	Hemingway and Gil discuss in the car. They talk about fear and fear of dying.		2
25	00:33:54	00:34:04	The car arrives in front of a building. Gil and Hemingway step out of the car and enter the building.		
26a	00:34:04	00:36:09	Gil and Hemingway are welcomed by Alice B. Toklas to the apartment. Introducing Adriana and Picasso. Stein reads a few lines from Gil's book and Adriana gets "hooked" by it.		2

			They debate about Picasso's painting of Adriana.		
26b	00:36:09	00:40:07	Gil follows Adriana into the next room. Adriana and Gil talk about their admiration of the past. Adriana especially admires La Belle Époque. She was a student of Coco Chanel. She was together with Modigliani and Braque and is now with Picasso. Adriana, Hemingway, Stein, Picasso, and Gil exit the apartment.		2
27	00:40:37	00:40:18	Gil returns to the hotel, enters.		
28	00:40:18	00:40:54	Gil talks to himself in bed, confirming to himself that he spent the evening with Hemingway, Stein, Picasso and Adriana. He is proud that "little Gil Pender has his novel with Gertrude Stein".		
29*	00:40:54	00:42:44	Gil, Inez and Inez's mother are at a market street. Inez' parents had seen an American film the evening before. Cole Porter vinyl plays in the background and Gil approaches the gramophone. A vendeuse approaches him and with whom he talks about Porter. Gil gets immersed in the music, but is interrupted by Inez as they are about to meet Paul and Carol at a museum.	1	2
30	00:42:44	00:43:18	Gil, Inez, Paul and Carol at Musée de l'Orangerie, talking about Monet's paintings. Gil does not get to say what he wants as he is interrupted by Inez, who wants to hear what Paul has to say.		3
31	00:43:18	00:44:24	The four see Picasso's painting that Gil saw with Picasso, Hemingway, Adriana and Stein the night before. Gil tells his version of the painting depicting Adriana, Adriana's and Picasso's relationship, leaving Paul silent.		1
32	00:44:25	00:45:30	Inez and her parents dining, the parents wonder where Gil is. He		1

			is walking around the city. Inez is going to go out with Paul as Carol is ill. After Inez leaves, Inez's parents talk about having someone follow Gil to find out what he is up to alone at night.		
33	00:45:31	00:47:55	Gil is at a party in the 1920s. Scott and Zelda Fitzgerald and Adriana are there. Adriana tells Gil she and Pablo had a disagreement. Gil and Ariana talk about the shift of the century as they see a merry-go-round from that era. Hemingway enters with Belmonte.		2
34a	00:47:55	00:48:37	Gil and Adriana walk outside at night.		
34b	00:48:37	00:49:34	Gil and Adriana, still walking, now at the Montmartre stairs. They talk about Paris and how they admire the city.		3
34c	00:49:35	00:50:03	Still walking. They pass by girls in the street.		
34d	00:50:03	00:51:17	Gil and Adriana, still walking, now by the Seine. Gil tells Adriana she looks amazing. They see Zelda near the edge of the bank, towards the water. Zelda doubts over her and Scott's relationship and wants to jump. Gil offers her valium to calm her down. Valium is unknown to Zelda and Adriana and Gil explains it at the "pill of the future". Gil tells that he has had panic attacks since he got engaged to Inez.		2
35a	00:51:17	00:52:27	Gil and Adriana at a restaurant bar. Adriana points out that Gil never told he was getting married. He states that he and Inez rather have a disconnection when it comes to the big things and agree on the little things. Adriana leaves, not letting Gil walk her home.		
35b*	00:52:27	00:53:58	Enter Dalí, who witnessed Adriana leaving. He waves his cane in front of Gil: "Monsieur,	1	2

			c'est dommage". Gil joins Dalí for red wine. Dalí speaks French with the waiter. Dalí talks about painting rhinoceroses and Gil. Gil tells he is in a perplexing situation.		
35c	00:53:48	00:55:46	Enter Man Ray and Louis Buñuel. Dalí invites them to join him and Gil. Dalí mentions Gil's situation. Gil tells the surrealists about that he has come from another time. The artists find the time travelling normal. Gil tells about his attraction to both Inez and Adriana.		1
36	00:55:46	00:56:25	Gil and Inez at the hotel. Inez is going to an inn with Paul, suggesting Gil should not come if he does not want to.		
37	00:56:25	00:57:18	Gil revisits the Rodin statue, runs into the same guide from last time. He asks her about Rodin's love life: could he love both his wife and his mistress at the same time? According to the guide, he loved them both but in different ways. Gil replies "That's very French". The guide recognizes Gil from the company with the "pedantic" man.		1
38a	00:57:18	00:57:25	Inez's father stands outside Duluc Detective bureau and enters.		
38b	00:57:25	00:57:52	Inez's father at the bureau. He hires a detective to follow Gil and to find out what he really does at night.		
39	00:57:52	00:58:41	Gil stands at the usual street corner as the bell strikes midnight and he travels in time. The detective is after him. Gil jumps into the car to join T. S. Eliot.		1
40	00:58:41	00:59:38	At Stein's. Stein deals with Picasso, who is upset about that Adriana has left with Hemingway to Africa. Stein gives feedback on Gil's book. She describes it as science		1

			fiction. "The artist's job is not to succumb to despair, but to find an antidote for the emptiness on existence." She urged Gil to not be such a defeatist.		
41	00:59:39	01:00:07	Outside the hotel. Inez and her parents pack the car to go to Mont Saint-Michel for the weekend.		
42a	01:00:07	01:00:26	Gil walks by himself along the bank of the Seine during daytime. Cole Porter music plays.		2
42b	01:00:26	01:01:13	Gil at the same market street. He meets the same saleswoman as last time. They talk about Cole and Linda Porter. Gil introduces himself to her.		
42c	01:01:13	01:01:44	Gil walks along the bank street art stands. Porter is still playing as soundtrack. Gil buys a book.		2
43	01:01:44	01:03:06	Gil has taken the book to the art guide for translation. They sit on a bench behind Notre Dame. The book is written by Adriana and she has mentioned Gil in it, saying that she is in love with him. She has described him as naive and unassuming and is sad about his engagement to Inez. She had a dream where Gil brought earrings to her and they made love.		1
44	01:03:06	01:07:31	Gil at the hotel room, applying aftershave. He is struck by the thought that he needs earrings as a gift and takes a pair of Inez's. At the door he surprisingly meets Inez and her parents, as her father had become ill. They call for the hotel doctor. Inez wonders why Gil is dressed up and notices the gift he is holding in his hand. Gil makes up a white lie and suddenly Inez notices her pearl earrings are gone. She reports it as a theft. The doctor arrives. Meanwhile Gil finds		1

			Inez's earrings and returns them to her.		
45a	01:07:31	01:07:46	Gil buys earrings.		
45b	01:07:46	01:07:57	Gil is observed by the detective as he enters an old car that drives away. The detective also seems to be in an old car.		
46	01:07:57	01:08:47	At Stein's. Gil leaves his edited novel to her for further comments. Stein tells that Adriana is now with neither Pablo nor Hemingway and alone at a wedding.		1
47	01:08:47	01:10:39	At the wedding party. Gil approaches Adriana. He talks about how they feel towards each other. On the way out, Gil gives Buñuel the film idea of a dinner party where people cannot get out of the dining room.		1
48	01:08:47	01:12:52	Gil and Adriana walk outside at night, apparently at Place Dauphine. Gil kisses Adriana firmly. Both are confused. Gil: "But it did feel, for a minute there, while I was doing it, like I was immortal." Gil gives Adriana the earrings. Suddenly a horse carriage comes by and two passengers urges them to join the ride (in French). They join.		2
49	01:12:52	01:13:23	They arrive at Maxim's. Adriana realizes that they are now in La Belle Époque, the era of her dreams.		1
50a	01:13:23	01:13:55	Inside Maxim's. Adriana receives remarks of her outfit being avant-garde.		1
50b	01:13:55	01:14:34	Still at Maxim's. Gil and Adriana dance slowly. Adriana points out that the first time they met, she told about this period of time and remarks that they are there now.		
51	01:14:34	01:20:34	At cancan performance, still 1890s. They greet Toulouse Lautrec. Enter Paul Gauguin and Edgar Degas. They prefer to have lived during the Renaissance. They suggest that		2

			Adriana design costumes for a ballet. Adriana talks with Gil that she wants to stay in La Belle Époque. She finds the 1920s dull as it is the present. It is not Gil's present though, and he says he came from 2010 and dropped in on the 1920s as they now drop in at the 1890s. Gil's golden age is the 1920s while Adriana's golden age is the 1890s. Gil has a realization. The present is always a little dull and it is easy to imagine a previous era as better but previously there was not for example modern medicines. The present is a little unsatisfying because life is a little unsatisfying. Adriana decides to stay in the 1890s. Gil thinks that his obsession of that he would be happier in the past is an illusion. Adriana and Gil say goodbye.		
52	01:20:34	01:21:17	At Stein's. She gives good feedback on Gil's book. Hemingway had also read it and had wondered why the protagonist did not see that his fiancé was having an affair with the pedantic character. "That's called denial" says Gil		
53	01:21:17	01:23:53	Gil and Inez at their hotel room. Gil confronts Inez about whether she is having an affair with Paul, a hint he got from Hemingway. Inez denies. Gil quotes Faulkner: "The past is not dead. Actually, it is not even past." Inez confesses and justifies it with that Paul is romantic, speaks French, Gil was always working and "maybe it's the mystique of this corny city. But, get over it, Gil." Gil does not want to go back to the US. He realizes that he and Inez are not right for each other as they get interrupted by her parents knocking on the door. Inez's parents enter and are		1

			not surprised when Inez says they are breaking up. The parents are relieved and do not hide it. Inez: "Mom is right about you, you have this part missing." Inez's father: "I said that first". Inez's father tells about that he hired a detective to follow Gil, but that the detective has gone missing.		
54	01:23:53	01:24:09	Detective in the palace of Versailles in the 1600s. The regents call for security as they notice the intruder.		1
55a	01:24:09	01:24:27	Gil sits calmly outside a café.		3
55b	01:24:27	01:24:39	Gil exits Shakespeare & Co.		2
55c	01:24:39	01:24:46	Eiffel tower sparkling at night. Clock strikes.		2
55d	01:24:47	01:26:53	Gil walks in the night at Pont Alexandre, with bells still striking. He encounters vendeuse from the market. He tells her that he has decided to move to Paris. She thought of him as they got more Cole Porter-records to the market. They decide to walk together. It starts raining and they both agree on that Paris is the most beautiful in the rain. Her name is Gabrielle.		2
End credits	1:26:54	1:30:09			

* Scenes that were elaborated on and written about in chapter four.