

THE TWO FACES OF NOSTALGIA

III

"I spent all my summers making plans for September. Not any longer. Now I spend the summer remembering the good intentions which vanished. In part because of laziness, in part because of carelessness. What's wrong with feeling nostalgic? It's the only distraction for those who've no faith in the future. Without rain August is coming to an end, and September isn't arriving. And I'm so ordinary. But there's no need to worry. It's alright, it's okay," (Sorrentino, 2013, 1:30:10).

Nostalgia is a sentiment that keeps returning in the movie *La Grande Bellezza*, directed by Sorrentino. Sorrentino's approach is to incorporate a reflection on nostalgia and memory, investigating how we make the passing of time meaningful to us. Though, throughout the film, nostalgia is portrayed as a distraction, as something that takes you away from the present and sends you to a past that seems real while making you miss the future that is right in front of you (Sorrentino, 2013).

In the previous chapters I looked at the definition of nostalgia and how the term evolved between the 17th century until now. Not only nostalgia's definition, but also its connotation changed over time. In this chapter I will look at nostalgia as seen from two different points of view: the positive view on nostalgia; how it directly stimulates creativity. And a more negative view on nostalgia: how it represents a personal insufficiency and an unaffordable luxury as such.