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The Experience of Nostalgia. Phenomenological Approaches
(Summary)

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The thesis' first part deals with nostalgia from the point of view of several discursive regions: medicine, psychology, psychoanalysis, sociology and political sciences. I have tried to order the material historically, to impress on it a narrative structure. The study of the relevant texts on nostalgia helped me to realize that one of the most important breakthroughs of these discursive disciplines is what I have designated as the purification of the object of nostalgia. The concept of separation, severance (Trennung), used by the psychoanalyst Charles Zwingmann, is important in this respect. The separation is caused by an event which can no longer be integrated within the fabric of one's life. The subject's experience sees it as an aberration. The motif of separation is actually the reduction of some observations already made by the medical tradition. The servant constrained to work in a foreign country, the soldier forced to fight away from home, the youth studying in the city: all of these situations point to the idea of separation.

The historical analysis of the concept enabled me to identify two ways of understanding nostalgia: nostalgia as distance from a certain object, from a particular world and nostalgia as thematization of this very distance. I have showed in my thesis the way this distinction is implicitly operative within the discursive domains. When it comes to politics, for example, the ideological instrumentalization of nostalgia becomes intelligible through the distinction in question

The second part of my thesis is dedicated to a philosophical analysis of the aforementioned distinction. The theory of narrative identity is used to conceptualize it. I therefore bring to the fore the studies of Alasdair MacIntyre, Paul Ricoeur and David Carr. The positions of these authors are confronted and evaluated through a critique which Louis O. Mink directed towards the narrative identity. *The nostalgic coherence* chapter argues that nostalgia can ground narrative identity. I use in this respect James Hart's contributions to the study of this subject. I argue, in the end, that nostalgia succeeds where reflection fails, namely the conjunction from within experience of life's events and moments. Nostalgia brings the past into the present, which by itself removes the obstacle which reflection cannot overcome: temporal distance. It is important to note that nostalgia's perspective is not exterior to the events themselves.

This is nonetheless only one side of the problem. My thesis clearly shows that nostalgia pertains not only to identity, but to difference also. The distinction between nostalgia towards a specific world and nostalgia as thematization of distance corresponds to this aspect. Its interpretation within the bounds of narrative identity points to continuity, coherence. The *Nostalgia as difference* paragraph aims to exhibit the link between nostalgia and difference. The last part of my thesis then tries to explain why nostalgia is caught between identity and difference.

The general outline of these paragraphs is: I, first of all, expose Tengelyi's interpretation of Husserl's theory of past consciousness. My aim in this regard is to show that the narrative synthesis is essentially incomplete, which, in turn, has the effect of damaging, partially, the link between nostalgia and identity. Tengelyi shows that Husserl's position regarding the past is that its consciousness is never entirely transparent: the past is substantially opaque. I then show in a concrete manner, by appeal to Milan Kundera and Marcel Proust, how nostalgia and difference are connected.

Bernhard Waldenfels' phenomenology of time is brought into display in order to concretely explain the essential opaqueness of the past. Waldenfels' main thesis points to the fact that time consciousness involves *radical anteriority*, which means a gap between the event's occurrence and its subjective constitution. The conclusion is clear: consciousness cannot keep up with what appears, there will always remain something which is not constituted.

The last paragraph of my thesis strives to interpret nostalgia along the lines of these ideas. The experience of nostalgia is seen as a special case of repetition. Waldenfels' distinction between two extreme types of repetition is used in this respect: the stereotype's repetition and the event's unrepeatability. I will argue that nostalgia exhibits both types of repetition at the

same time. This allows me to explain the fact that nostalgia is caught in the dialectics of identity and difference.