

I. Bibelot as Trope of Material Culture in Marcel Proust's *Swann Way*

This thesis seeks to highlight the pervasive presence of bibelot in Proust's *Swann's Way*. It makes the point that the description of bibelot in the novel is typical of early twentieth century material culture which is linked with the class struggle. Since prehistoric time human affairs have been directly or indirectly guided toward achieving matters or goods so that human beings are always around them. In the present time, it has established as a form of culture which is known as the cultural materialism. This research has been analyzes the novel *Swann's Way* of Marcel Proust which raised the issues of material culture in the periphery of middle class French society. Mainly writer is concerned with household goods and its impact on overall human psychic and family relationship with reference to giving bibelot.

Marcel Proust's writings raise the issues of cultural materialism and analyzes those issues in humorous manner. The attitudes of the Parisian elite had an influence on Proust; his works contain a certain snobbery and condescension toward the bourgeoisie and working classes, though they also foreshadow the eventual demise of the aristocracy. Proust began to work in earnest in the grim years leading up to World War I, publishing the first volume, *Swann's Way*, in 1913. He continued his work as the war dragged on, and he could not help but look back on the bygone peaceful period of French history with nostalgia and regret. The war delayed the publication of the second volume until 1919, and in the last three years of his life, Proust was consumed with finishing his ambitious novel, publishing three more volumes.

He was influenced by the philosophy of Carlyle, Emerson, and John Ruskin. Beginning in 1895 Proust spent several years reading Carlyle, Emerson and John Ruskin. Through this reading, Proust began to refine his own theories of art and the role of the artist in society. Also in *Time Regained* Proust's universal protagonist recalls having translated Ruskin's *Sesame and*

Lilies. The artist's responsibility is to confront to the appearance of nature, deduce its essence and retell or explain that essence in the work of art. Ruskin's view of artistic production was central to this conception, and Ruskin's work was so important to Proust that he claimed to know several of Ruskin's books, including *The Seven Lamps of Architecture*, *The Bible of Amiens*, and *Praeterita*.

Swanna's Way is one of the important novels which raises the issue of decisive break with the 19th century realist and plot-driven novel, populated by people of action and people representing different social and cultural groups or moral issues. Although parts of the novel could be read as an exploration of snobbism, deceit, jealousy and suffering and it contains a multitude of realistic details. The focus is not on the development of a tight plot or of a coherent evolution but on a multiplicity of perspectives and on the formation of the experience that will serve as the foundation for the novel itself. The leading characters of the first volume (the narrator as a boy and Swann) are, by the standards of nineteenth century novels of any kind, remarkably introspective and non-prone to decisive actions, or to trigger such actions from other leading characters. They would not function as centers of a well-defined plot. While there is a rich array of symbolism in the work, it is rarely defined through any explicit keys leading to moral, romantic or philosophical ideas. The significance of what is happening is often placed within the memory or in the inner contemplation of described. This focus on the relationship between experience, memory and writing, and the radical de-emphasizing of the outward plot, have become staples of the modern novel but were almost unheard of in 1913.

One of the most famous philosophers at the turn of the century was Henri Bergson, who believed in a more natural form of time called duration, which flowed like music. Unlike the homogenous time measured by a clock, Bergson's duration had no pauses, but was instead an

interconnected interpenetration of moments that were indistinguishable from each other. Proust adapted this idea to explain his theories about time and memory. He wrote that "we labor in vain" to try to recapture the past by means of the intellect; only the workings of chance will draw a person back in time to the moment he seeks"(22). Proust compares his own theories about time and memory to the Celtic belief that the souls of deceased loved ones are held captive in objects; these lost loved ones are reincarnated only when a person brushes against or passes by these objects and recognizes the voices of these loved ones.

Proust found inspiration for his work in the contemporary aesthetic philosophies of the visual arts. Despite the immense popularity of photography in his day, Proust considered painting a more natural expression of emotions. In addition to celebrating in *Swann's Way* the classical beauty of works by such Renaissance artists as Botticelli and Caravaggio, he attempts to capture the stylistic influences of one of the most revolutionary artistic achievements of the peaceful period of French history. He was fascinated by the works of Claude Monet and sought to emulate his form and subject matter; as a result, *Swann's Way* became a hallmark of French expression.

The novel is based on the two related stories. Both stories reflect the materialistic way of life. The first which revolves around Marcel, a young version of the narrator and his experiences in and memories of French town Combray by the guests of memory that rises up within him as he dips a Madeline into hot tea. The narrator discusses his fear of going to bed at night. He is a creature of habit and dislikes waking up in the middle of the night not knowing where he is. He claims that people are defined by the objects that surrounded them and must piece together their identities bit by each time they wake up. The young Marcel is so nervous about sleeping alone that he looks forward to his mother's goodnight kisses, but also dreads them

as a sign of an impending sleepless night. The aspect of Oedipus complex is seen in this context which is also a part of material culture. When Charles Swann, a friend of his grandparents, is visiting, his mother cannot come and kiss him goodnight. He stays up until Swann leaves and looks so sad and pitiful that even his disciplinarian father encourages Mamma to spend the night in Marcel's room.

The narrator traces the root of his inclination to become a writer back to Combray. His grandparent and friends encourage him to read and introduce him Bergotte, who becomes his favorite author. Marcel is awestruck by the overpowering beauty of the landscape around Combray especially hawthorn blossoms that line the path to Swann's house. He loves to fall asleep in the shade of these blossoms and then walk around the outskirts of Combray where he can admire the town church. Watching the sun reflect off the roof tiles of the church steeple, Marcel decides to become a writer and describes what he sees to the best of his ability. One day, he accidentally comes across an open window at M. Vinteuil's house. A composer, Vinteuil died of a broken heart after his daughter took another woman as her lover. Marcel spies on the two lovers as they mock the memory of the recently deceased Vinteuil. On a separate walk, Marcel and his family chance across Swann's wife, Odette, and her daughter, Gilberte. Marcel instantly falls in love with Gilberte, but idealizes her to such an extent that he thinks her black eyes are blue.

The novel carries the reader back fifteen years to relate the second story that of the love affair between Swann and Odette. Swann does not know that Odette has a terrible reputation and, thinking she will be harder to seduce than she really is, takes up an interest in her. He finds her only vaguely attractive, however, until one day when he realizes that she resembles Botticelli's beautiful rendering of Jethro's daughter in his painting *Zipporah*.

Idealizing Odette through the intermediary of the painting, Swann respects her beauty with all his heart and starts to obsess about her day and night. Odette introduces Swann to the Verdurins and their nightly salon. At first, they love Swann's company and make him one of their faithful guests. One night, after failing to see Odette at the Verdurins, Swann looks for her all over Paris. When they finally run into each other, their passion ignites and they become lovers. The Verdurins constantly play Vinteuil's sonata, whose piercing violin crescendos make Swann so happy that he fixes an association in his mind between the music and his love for Odette. Nevertheless, Odette quickly begins to tire of Swann, who in turn is hopelessly in love with her. He suspects that she is cheating on him because she is such an awful liar, but his obsession for her runs so deep that he ignores the truth about their failed romance until there is no turning back: he must suffer the tormenting pangs of unrequited love. The Verdurins grow suspicious and jealous of Swann's famous friends, including the Prince of Wales, and begin to push him out of their social circle. Odette begins to cheat on Swann with Forcheville, another of the Verdurins' guests; Swann discovers this infidelity by reading one of Odette's letters to Forcheville. One of Swann's closest friends, Charlus, tries to turn Odette back toward Swann but ends up sending him an anonymous letter about Odette's history of infidelity.

Swann finally confronts her and learns the truth about her torrid sexual escapades, dumbfounded, Swann retreats back into the high society of aristocrats and royalty that he had enjoyed before meeting Odette. His suffering soon diminishes, and he gets used to seeing her only rarely. One day, after realizing the extent to which he had based his vision of Odette on the idealized version of a Botticelli figure, Swann exclaims disbelief at having experienced the greatest love of his life for a woman who wasn't his type.

From the time of its publication, various writers and critics have commented on the different perspectives of the novel. Alistair Finch is one of the critics of Marcel Proust who

comments on the characterization of the novel and writes:

Proust's aptitude for humorous presentation is not only appearing in more areas, but is also widening in range; the television shows, for instance, his eye for, and growing enjoyment of, the cartoon the vignette of Françoise waiting for her tip, or M. Verdurin's cough. And hand with this goes a reduction of references to nostalgia and sorrow. Mine Verdurin does not now wax wistful over the painting; not only does Vintion no longer grieve for sister. Are the last traces of certain melancholia, even naivety, disappearing? Revisions like these shows as much about a writer's changing attitudes to personality as could the most complete correspondences. (61)

This highlights the humorous attitude of the novel where we find the certain memory of the writer which helps to remember the past. Human psychic has been built by a culture which has strong nexus with the material although people hesitate to accept that reality. During the time of hesitation, a kind of humors has been produced by the human being that has artistically presented in the novel. In the Same way, Adeline Tintler focuses on the autobiographical style of Proust and argues:

The labyrinthia from of Proust's novel demonstrates his entrapment with his mother, and consequently with those he loved, up to the very end of his work, when he realized that use for art his enslavement can become a liberty. Joyce's labyrinth, when read in the light of his biography, shows his love hate relation with his father, his desire to duplicate his magical gift as well as his awful faults. Old father, old artificer, stand me now and ever in good state has to be taken literally as a plan not only to Simon Dedalus but to John Joyce. In Fact, Finnegan

Wake in total capitulation. James Joyce the son curls up in father's womb as it was and thus by getting back into his father, he gets back into the whole history of the human race. (259)

Above lines, highlight subject matter of the novel which is guided by his personal experience of the life. Relationship of mother is main cause of joy and pain. His mother night kiss and unnecessary look after create problem in healthy relationship between Proust and his mother.

Claudia Brodsky expresses his idea about the novel *Swann Way's* in the article "Remembering Swann: Memory and Representation in Proust". According to him:

This description of "Un amour de Swann" may seem directly at odds with the meaning of "Un amour de Swann" i.e. that of a love of Swann's one which belongs to him or which he possesses. That meaning will be offset later in the Recherche when her name has been changed to Madame swam he has long since ceased to love her. But it is also contradicted at least once during the narrative of Swan's love, within a context whose immediate subject matter is the derivation of meaning itself the appearance and employment of the phrase. (1018)

Proust establishes love relationship with Odette that makes him happy in his life. The changing appearance of the legality changes the immediate subject matter. In the same line Engene Hollahan Linemise, makes it further clears. He focuses on the narration modes in the novel in order to dramatize its theme which she understands thus: Sexual obsession can destroy the finest of minds and best of person. In this regard, he further states, "The main character of the typical short novel: Swann, a man of middle class, worldly, rational, somewhat dry of intelligence, plunges into the forbidden world of lust and illicit sexual activity, and family learns, to his dismay, that his beloved Odette had dived even deeper into the forbidden world of pleasure and

impulse” (175).

Gisela Norat interprets the novel in terms of taking cultural- political issues which crumbling aristocracy and emerging bourgeoisies. According to him, “The upheaval in class structure suggested in the text means toward an integrating of the aristocracy and bourgeoisie an infiltration into the other’s social realm” (23). Gisela Norat further clears his idea and says:

The upheaval class structured in the text move towards an integration of the aristocracy an bourgeoisies an infiltration of the others social class correlates with man’s and women’s attempt to enter each other gender sphere. Therefore, while on the surface the novel explicitly explores the convergence of two social classes in an interpersonal level there is similar but silent quest experience the world of the other. Such an exploration of the other gender’s sphere in Swann’s Way prompts change which point of a modern emancipation of sex roles. (122)

This shows the life of middle class which is more guided by the value of bourgeois thought and aristocratic norms. The influences of property and aesthetic values of art objects both are found in the bourgeois society which affected on the life of Mass the bourgeois values could not help to encourage inclusive nature of goods. Gender role and spare is very limited and codified in bourgeois society.

Hollahan, Eugene one of the critics expresses his views in his article “Nemerov’s Definition and Proust’s Example: A Model for Short Novel”. According to him:

The thematic concept of typical short novel Swann, a man of the middle class worldly, rational, somewhat dry of intelligence, plunges into the forbidden world of lust and illicit sexual activity, and learns, to his dismay, that his beloved Odette had even deeper into the forbidden world of pleasure and impulse. In addition, of

this thematic possibility it also found certain formal principle imploded in Proust's which he had learned from watching his mother's social tactics. (175)

Marcel Proust shares his experiences through the given lines. He suffers from the relationship with his mother because her night kiss made him nervous. Some time he feels joy of illicit relationship but that could have remained no longer. It has appeared as the cause of suffering like Oedipus destiny.

Though different critics and writers have widely discussed on various issues of the text, the present research tries to explore the role of Bibelot. From the beginning of the novel there are some traces of materialism. Domestic goods, art objects, fashions and other physical matters determine the relationship of character and the plot leads to the ground of materials. Bibelot is used as the means of recovering past experiences of the narrator which helps to develop the plot of this novel. Most of the events are encircled around the middle class values and love relationship of the bourgeois society where life is bound with bibelot. Bourgeois and courtiers value of bibelot is different from the capitalistic value of material culture although both appear as forms of desire of buying. During the time of late nineteenth century, bibelot came as a form of culture and it appeared as the subject of debate. Some argue for the bibelot and compare it with art object whereas others take it as the domesticated goods. In the novel, Marcel Proust touches the issues of bibelots in the controversial manner.

II. Bibelot and Material Culture: Aspect of Cultural Materialism

Cultural materialism is a term closely related to the British neo-Marxist critic which is coined by Raymond Williams in his text *Marxism and Literature*. (1977) It emerged during 1980s as a theoretical modality along with neo-historicism, an American development, contemporary to cultural materialism. Cultural materialism and new historicism have some commonalities as Hans Bertens states, "The new historicism which was American in origin and has remained largely American and cultural materialism, which was and is mainly British" (176). These two theories are different in their origin but do not have vast gap in their areas of observation. New Historicism is more titled towards " a (Foucauldian) postmodernist in its focus on power on power on the discusses that serve as vehicle for power on the construction of identity and so on" but cultural materialism bends more towards "The Marxism of Raymond Williams (176). New historicism works through the model of Foucauldian discourse, a construction of power, which discourse works as vehicle for power where cultural materialism bending towards marsism, tries to uplift the people who are exploited and marginalized in the class, gender, race, nation and ethnicity base.

Traditional criticism used to give tautological interpretations of the text, finding natural meaning in them. They were textual criticism but later development of contextual criticism like cultural materialism base its analysis to context from which text is produced. Cultural materialism puts toward its stone determination in interpreting cultural or society form class, gender and social persecution. To make the idea concrete, Jonathan Dollimore and Alan Sinfield assert in the forward of *Political Shakerpeare*:

Cultural materials does not like much established literary criticism attempt to mistiest it perspective as the natural obvious or right interpretation of an alleged

by given textual part. On the contrary, it registers its commitment to the transformation of a social order, which exploits people on grounds of race, gender and class. (viii).

Cultural materialism has various aspects in it. In among them, there is the concept of material culture, too. The term "material culture" is often used by archaeologists as a non-specific way to refer to the artifacts or other concrete things left by past cultures. An archaeologist thus can be described as a person who studies the material culture of a past society. Material culture provides the back drop for the staging of literary production. It is an important way of inherent in the foreground distinction, especially in nineteenth century narrative forms where the things in space traditionally relegated to the background suddenly move to the foreground, first in the realist description then even more dramatically in the heavily descriptive narratives of naturalism and decadence. Material culture is the physical or technological aspects of a culture in our daily lives. In Laymen's terms, things that show our social class, and how we live, materially. "Do we place a lot of emphasis on our material possessions or not?" Examples of this would be our cars, houses, clothing, computers (or other technological gadgets) etc. As material objects multiply during the nineteenth century, cultural material is accorded more and more space in the literary text (4). In this regard, Balzac establishes ample space of material culture in the novel, but positions it in the background.

The onslaught of material goods associated with industrialization and consumer society poses several sorts of problems. There is the matter of organization, classification and order. From the perspective of *biblot*, an object born from domestic life, existing notions of order tend

to be overly formalistic, based as they are on analyses of taxonomy, collecting and the museum. It's therefore necessary to rethink the logic of classification in terms of the logic of daily life. In the same way, there arise the issues of evaluation of deterring the relative worth of things in terms of money, aesthetics, scholarly interest and prestige. Accumulation of goods presents problems of representation, whether one's purpose is accounting, inventorying or describing. This stems directly from the problem that arise the issues of balance between things narration and descriptions.

As Karl Marx views "matter determines consciousness" (7). Cultural materialism too believes in the material consciousness in its interpretation of literary text. In the same manner *Bibelot* is medieval French word (knick knack) which fifteen century design household items which are generally used by the elites near Paris. The objects were most precious in the time and that was famous as the name of *bibelot* which is a kind of material culture. The term is not only received and reinvented during the nineteenth century, it is also associated with the century. Dinah, one of the famous writers and critic of nineteenth century, compares *bibelot* as material cultural with romantic ethos of human being and states, "Romantic admiration is not only for the decorative arts, but for all the arts including writing. As fragments of art which stand for arts in general, these *bibelots* thus function as *Synecodoch*. The *Synecedoch*e is doubled in that the appreciation of art in turn becomes a sign of Dinah's status as a fame superior" (19).

The notion of art further valorizes the *bibelot* Gauguin illustration his famous declaration in response to utilitarianism, *je suis de ceux pour qui le superflu est nécessaire* (I am someone for whom the superfluous is necessary) by means of *bibelot* :*Je prefere a certain vase qui me sert un vase chinois seme de dragons et de mandarins, qui ne me sert pas du tout* (I prefer to usual vase a chinese vase covered with dargons and mandarins which is usualful at all) (5). The

historical and exotic eclecticism which become incorporated into aesthetics of collecting in many ways defines both conservative's bourgeois values and the (neo) classical aesthetic. This would seem to help the reluctance of the French cultural elite which could be perceived to the material culture. At that time bibelot appeared as paradoxical position as a form of fashion was the figure of Dandy. Dandy is not just a leader in matter of fashion but arbiters of taste. The relationship of dandy and bibelot is not clear but both are the starting point of twentieth century material culture. Genocourt argues the material existence of bibelot and write:

The issue covers in bibelot which is created by the extension of museum beyond the space of the collection in to the space of living room. The bibelot is born not only of the displacement of art but also by its fragmentation, as it is physically reformatted in miniature, [...]. Moving the artifact from the museum to the artifact from the museum to the living room presents secondary displacement, since the artifacts of museum collection have already been displaced from cultures distant in time and space. During the time of renaissance and middle age and eighteenth century, bibelot appeared as the form of modernity which displaces the object of museum and converts it into the objects of market place.

(319)

In other words, cultural phenomenon of bibelot leads to a spirit of passive submission in the face of disparate array of past styles, a situation which in the end circumvents the creation of new nineteenth century style. In the same line, he further states, "Le bibelot,- manie raffinee'd une époque inquiete ou les lassitudes de l'ennui et les maladies de la sensibilities nerveuse ont conduit l' home a sinventure le rendait incapable de support la large et saine simplicité des choses Author de lui!"(23). Urban daily life has replaced court life as a locus of culture. Le

Notre's rationalization of nature gives nature to pervasive commoditization of culture at least as conceptualized in Bourget's specialization of literary imaginary. Bourdieu's notion of material culture and its relationship of bibelot can be useful to analyze the material culture of late twentieth century. In this regard, he says:

Daily life involves many acts of classification, of food of tools, of activities, of people, etc. these classifications are generated not from theoretical schemas developed through careful analysis, but from basic oppositions or practical taxonomies which consist in opposition between up and down [...] the bibelot belongs to a world of material objects structured by the practical logic of daily life which is to say "just enough logic". (28)

Bourdieu suggests here that the vagueness of practical logic is also indispensable to literature. The extreme degree of vagueness exhibited by the classification bibelot lends itself beautifully to literary uses of uncertainty of which Flaubert is recognized master among nineteenth century French authors. Though Bourdieu distinguishes practical logic from the logic of analysis, he shows that these are not entirely separate ways of thinking for practical logic actually underpins the theoretical logic of formal analysis of material culture.

A popularity of logics then guides perceptions of material culture. Different practical and formal logics organize different fields of cultural production. The growing autonomy of cultural fields like art, literature, science, private space commerce etc., is widely recognized as a distinctive feature of modernity. However, many of the perceptual categories of practical and formal logic cut across several of these fields, the bibelot and related terms being among these. In this regard, Hillel Schwartz's expresses his idea about material culture and says:

Material culture is of course not limited to industrial production, nor to the forms

of mechanical reproduction discussed in Benjamin's famous essay. The key concept in discussion of social stratification of bourgeois culture is often seen as imitative noble or artistic models, which present authentic culture. However, the beanery imitation/ authenticity break down upon closer examination of the chain of material culture. (22)

There is social chain in cultural materialism which establishes the relationship with fashion. Materialism develops in the new form, affected human nature, and compelled to change the behaviors. Every sectors of life have been threatening by materialism and creates a kind of terror among the people. In this regard, Hillel Schwartz's further states:

The chain of social imitations commonly known fashion motivated a series of manufactured imitations, copies and reproductions of the objects necessary to furnish fashionable fin de siècle interiors. It should be noted that the techniques of mass production only gradually transform the world of objects in nineteenth century France, in contrast to the repaid mechanization of industry in England and Germany. For many years, partial mechanization characterized French industry, whose particular strength is luxury and goods. Reproduction of antiques produce by partially mechanized artisanal methods predominated among the decorative goods on the collectors market as well in retail stores. (31)

Material cultural came against the courtier culture which flourished in France during the time of late nineteen century. During the time of Victorian culture, everything had been compared with goods and money because human life became harder than the past. In France, there is tyranny which had given emphasized on goods than services or other human activities. In this regard, Waston Argues:

Increase production of furnishings and decorative objectives was accompanied by increased production of professional and specialized writing about them, the publication of which peaked in 1880s the two letter goals industry promotion and high brow aesthetics of simultaneously embraced by some write, necessarily create an uneasy ambivalence in regard to imitations and reproduction.(100)

Baxandall compares cultural materialism with formal logic. The aesthetic values of the objects are in crisis because there rapid process of industrialization which impacts on the life of people. In this regard, he states:

The distinctions and overlaps between formal logic are crucial to the working of material cultural. The case of the bibelot serves as an excellent illustration of this point, bring together as it does the domains of the household, the marketplace, collecting and the museum. The formal taxonomic logic of the encyclopedia and of the modern museum is not the only logic of material cultural. Practical logic is at work as well, even within the walls of museum. (29)

There is relationship between cultural materialism and modernity. Baxandall discusses the relation of two, compares with bibelots, and clarify that:

A plurality of logics then, guides perceptions of material culture. Different practical and formal logics organize different field of cultural production. The growing autonomy of cultural field like art, literature, science private space, commerce etc., is widely recognized as a distinct feature of modernity. However, many of the perceptual categories of practical and formal logic cut across sever of these fields, the bibelot and related terms being among these. (30)

The idea of fantasizing a genealogy in two separate semi systems suggests a fruitful way

of thinking about the history of material culture. To rephrase Jameson's formulation, Flaubert's triptych the nineteenth century mode of accumulation projects its genealogy in two different directions, in two distinct and reconcilable historical trajectories" each with its own distinct semi system. Flaubert inscribes material culture, in the three collections, the traces of connection between the seemingly separate modern, medieval, and classical world, through the gratuitous accumulation of narratively insignificant signifiers. It is highly significant that these signifiers refer to material things many of them domestic goods. It is at once their sensual materiality and their significance that makes them well suited to serve as vehicle for libidinal impulses.

Material culture has certain nexus with Marxism. The starting point of Marx's materialistic account of culture and society, that should tread carefully with materialism. In this regard, Mark J. Smith argues:

Culture is no means that classification raised earlier do not matter, for these will repeatedly surfaces part of the story told in this and subsequent indeed, cultural classification system have been portrayed as a central mechanism for aiding the production of socio economic differences. This has been significant area in research cultural materialism. It is first explore those approaches who have maintained a privilege place for the economy, especially the capitalist economy, in explaining the operation of cultural texts Practices and artifact Theories of the place of culture in the social order has been profoundly shaped by the rise and fall of Marxist thinking and, in particular, the emergence of questions around the project of human emancipation associated with it. (37)

Lukacs highlights the complexity of material culture and the treatment of culture as a manipulative mechanism for ensuring the passivity of the working classes was endorsed in part

by members of the Frankfurt school. French critic Louis Althusser says, “Material cultural is guided by the cultural industry which analyzes the social order that create a certain identity of a society” (47). The cultural phenomenon of bibelot has relationship with people identity and behavior which is near the ideology of late capitalism. Late capitalism is based on the ideology of money and material. At the beginning, bibelot appeared as a form of art objects or domestic goods of the house of aristocratic people but now it change its space and it appears in market place. In this contest Baudrillard states:

It is the whole structure of meaning production that is put in Jarpardy at this moment of rapture, in the passing from nature to technology, from a regime of anthropomorphic interior décor to a regime of function as an organic entity because the very regime of meaning which it is meant to symbolize origins received meanings and essences has collapsed. The nineteen century structure of meaning affect and identity formation has been replaced by a twentieth century system of functionality, organization and technical control. (165)

This is paradox of modern material culture which is too much distance between persons and things resulting in alienation, whereas too much closeness results in fetishism. To clarify at the risk of oversimplification, the collector acts out of passion and fetishtically over attached, whereas the consumer acts out of compulsion and remains unnaturally detached. However, collectors survive to this day, while consumers already existed during the nineteenth century. The bibelot extends the body in different way than does a chair or a tool, which are the artifacts that Scarry uses as examples. Antique and exotic bibelots were produced for bodies long dead or far away. The industrial reproduction of such bibelots further distances them from the bodies by which and for which they were originally designed and made.

Biblot is the term of modern French term for curiosity which quickly grew to encompass the larger questions of collecting consuming, classifying and describing the domestic goods as well as art objects. For the sake of working within a coherent historical context, the primary locals of material culture remains late nineteenth century in France although it is continuously spread all over the world and it appears as the unseparable part of consumer culture or culture of late capitalism. It is as Proust this association manifests itself as a break with the twentieth century since, in implicit contrast to the narrators' modernist sensibility, it only among those characters who reach adulthood before the 1880 that one finds biblotiers. The term's uses, connections and associations as well as the goods that it designates, evolve along with the nineteenth century as a conceptualized by those writers who speak in its name. During the time Victorian it understood as the category which causes across several domains of the world of goods: the household, the marketplace, the collection, and museum. Each of these our cultural spaces operate according to its own logic. Each is organized on which includes meaning production, is inseparable from the other two levels, the physical arrangement of goods in space and economic structures of exchange. At this particular time it becomes necessary to create a category of goods which unites valuable art objects, industrial reproduction, and worthless junk, a group of disparate items gathered together under the auspices of superfluousness, gratuitousness, heterogeneity, and accumulation. The industrial and consumer revolutions provide the obvious context for the time. The time of imitation of modern couture is of course not limited to industrial production, nor to the forms of "mechanical reproduction" discussed in Benjamin famous essay "Emulation" to use Veblen's term also a key concept in discussions of social stratification

Biblot knick-knacks curiosities collectibles, unique, objects d'art-proliferate in French

literary texts during the late decade of the nineteenth century. The bibelot makes its first major canonical appearance in *Balzac's Le cousin Pons* (1847). It's a golden age marked by Huysmans's *A Rebours*, Edmond de Goncourt's *La Maison d' Artiste* (1881 and 1887). By this point in literary prose one is more intellectual than chronological material objects have ceased to function as mere vehicles of information about objects themselves, and the world objects to which these belong. In this regard, Merers Jeffery states, plot begins to deteriorate, overturn by descriptions. Signifiers multiply than begin to flat free. By the end of century, the presence of object in text, just as objects without use value bibelots multiply and proliferate in the marketplace and in the nineteenth century interior. We could call this phenomenon the bibelot effect, the sudden invasion of culture by gratuitousness, which amounts to way of describing modernization and decadence in terms of literary history of material culture.(1). The nineteenth century writer and critic Paul Bourger declares an understanding of bibelot indispensable to literary and cultural analysis of the time. After the long back of Paul Proust celebrate the bibelot and compares it with modern material culture. He further justifies the bibelots and argues:

The literary history of bibelot coincides with the history of European material culture. A new category of objects has come into being, the category designed by the word "bibelot" whose meaning has evolved to encompass a disparate art of goods, ranging from mass produced trinkets to priceless collectors' items.

Examples include exquisite porcelain vases, finely crafted snuff boxes; oriental figures master paintings, factory glass ware and cheap souvenirs. (2)

The confusing nature of the categories express the inadequacy of existing organizational network for dealing with on sought of material goods associated with industrial production and mass consumption. It is the prominence of the term in nineteenth century French literature, in

fiction as well as in criticism, the contemporary single a massive semantic and spatial organization of the world of goods. When it is define in the context of consumer and industrial revolutions, the bibelot can be seen as the quintessential object of modern material culture. The history of older cultural practices such as collecting and interior decorating as older as well as non momentary form o f exchange must be taken into account. Telling the story of bibelot involves telling stories of collecting, displaying, decorating, selling, shopping, classifying etc. it become literary object is a significant part of its material history. In this regard, Waston states:

That the bibelot becomes a literary object is a significant part of its material history. Writing in forms as diverse as novels newspapers and interior decorating manuals, plays an integral part in the modernizing reconfiguration of material culture which takes place throughout the nineteenth century. Throughout this study, literary and Para-literary, writing is juxtaposed against resolutely non-literary writing, novels, short stories and lines of poetry are considered alongside journalism, diaries by literary figures, literary criticism, art criticism, museum catalogues, how to manuals on collecting and interior decorating, industry reports by arts administrators and decorative arts professionals, social commentary, and sociology.(3)

The bibelot filled novel is not a representation of bibelot filled living room, nor is the literary some sort of self reflective signifier cut off from its material referent by means of the transcendental powers sometimes imputed to language.

The objects designated by the term bibelot, along with the practices designated by it variants, *bibeloter* (to collect) *bibelotier* and *bibeloteuse* and adjective *bibelot* are invested with a verity often contradictory significations not only meanings but also significance in the

sense of perceived importance or value. Even though it is very aware of these significations these are not assigned in a fully conscious way by any individual or group, but rather evolve out of shared practices of objects, practices which are historically and culturally specific. The bibelot must be understood as a category which cut across several domains of the world of goods, the household, the market place, collection, and the museum. Each of these four cultural spaces operates according to its own logic. Each organized on three levels such as physical, economic and cognitive. The cognitive level which includes meaning production is inseparable from other two levels, the psychical arrangement of goods in space and economic structure of change. In this regard, Mark .J smith asserts:

Within this materialist approach of human being are conceived as creative creatures whose search for fulfillment can only be achieved by liberating quest of gaining goods. much then hinges on the broad distention between social relations within which human beings engage in useful work and explorative social relations that is distinctive feature if capitalistic mode of production. To understand the role of culture with in this accounts of capitalistic society. (39)

When we compares, Marxism with bibelot culture we find certain similarities. Both of them focus on the goods and its pervasiveness. Marxism categories it with the pre conception of have and have not. Bibelot culture had not systematically categories systematically and used it had taken as the household goods.

The industrial and consumer revolutions provide the oblivious context of bibelot or goods. In this context, it is relevant to quote Rosind Williams:

The quandary of goods available to most people had been drastically limited: a few kitchen utensils [...] several well-worn pieces of furniture [...] bedding,

shoes or clogs, a shirt and trousers to a dress (and sometimes one outfit for special occasions), some essential tools or dress. In past century, these ancient and universal patterns have been shattered by the advent of mass consumption [...]. (6)

The historical determined patterns by which people confront goods can be thought of in terms of the constantly evolving social structure of world of object. The very concept of material cultural carries with it the assumption that, like language, the world of goods is fundamentally social in nature. Like words, things are created and given meaning collectively. Furthermore Althusser, clarifies the idea, “As a Marx insists in his theory of commodity, relationships among things are inseparable from relationships among people , implying that the world of thing is social world, with social structure which includes not only class relations and social positioning” (7). Through the market place, the household collecting, and museum seem to be quit separate, governed by very different concern and objective of bibelot and material culture. The category of bibelot represents such a classification which is frequently used in the marketplace, in household and private collecting in but which is not related to the culture.

In nineteenth century France the multiplication of material things of materials things coincides with what is perceived to be an explosion of knowledge, two events which come together in the new public museums which also proliferate during this period. Writing within and against this context, Flaubert accords a central place to the goods or fashion. Many literary critics have commented on bibelot and its connection of material culture. Balzac’s interiors firmly establish a place in the novel for ordinary domestic objects. His successors will use of what soon becomes a narrative convention, filling their own novels with the details of household décor. Writers like the Goncourts and Huysmans will allow material culture to virtually take cover the

novel, at the expense of character development and plot.

Twentieth century interior does in a sense remain readable despite the collapse of the traditional organic structure and meaning. It is not symbolism, however that one reads in the new interiors but rather the communicational strategies of technical society, along with new structures of the technological dweller which has deep nexus between materials cultural. In this context, Janell states, “One must read functionality, system, and code in modern interior, not symbols whose preferentiality was established based on relationship of organic analogy to the body of individual dweller. Anthropomorphism is eradicated by the abstraction of system” (166).

The readings of household interiors presented thus far collectively express an intimate relationship between persons and things as a characteristic of the nineteenth century interior. Those writing in the last decade of the 19th century, Proust, Nordau and Simmel, along with Baudrillard writing seventy years later convey the sense of loss in recounting stories of rupture with this time when dwellers experienced an intimate affective relationship to their furnishings. It is given prevailing stereotype of perverse over attachment of late nineteenth century dweller to their bibelot filled interiors, the sentiment of loss detectable in these tales of transformation is perhaps surprising. This is paradox of modern material cultural too much distance between persons and things result is alienation whereas too much closeness result in fetishism. To clarify at the risk of oversimplification, the collector acts out of passion and is fetishtically over attached, whereas the consumer acts out of compulsion and remains unnaturally detached. However, collectors survive to this day, while consumers already existed during the nineteenth century. In this regard, Jeffery Merer asserts:

Bibelot extends the body in a different way than does a chair or tools, which are the artifacts that Scarry uses as examples. Antique and exotic bibelots were

produced for bodies long dead or far away. The industrial reproduction of such bibelots further distances them from the bodies by which and for which they were originally design and made. Face with proliferation of these alienated and alienating bibelots in the home and marketplace, the place of the body relation to them becomes unclear, muddling and boundaries between person and things. It is no longer certain that man is in control. (194.)

It is given this situation of nineteenth century writers respond by dramatizing the anthropomorphism of things precisely because it is threatened by the growing detachment between things and person. This seems one of the performances performed out around the bibelot in the fiction from Balzac to Proust. Fantastic and decadent fiction plays on the tread posed by the separation of persons and things, in generic specific way.

In short, the force of matter is always affected the life of people which Proust analyzes in this novel *Swann's Way* where characters and plot of the novel encircled the goods or materials in different name.

III. Bibelot in Proust's *Swann's Way*: A Representation of Cultural Materialism

The narrator of the novel, Marcel narrates the life of nineteenth century, French youths who loved materials and enjoyed to live in it. Charles Swann is one of the philosopher who loves to create paintings, collect new materials and enjoy in music. The whole story of the novel encircles around his ways of life. Love relationship between Charles and Odette has been marked by the notion of material culture. She loves him but she doesn't love bibelot culture:

She would have liked me to have in my room photographs of ancient building or beautiful places. But at the moment buying them and, for all the subject of the picture had an aesthetic value. She would find that vulgarity and utility had too prominent a part in them, through the mechanical nature of their reproduction by photography. She attempted by the subterfuge if not to eliminate, all together this commercial banality, at least to minimize it, to supplant it to certain extent with

what was art still, to introduce, as it were several thickness of arts instead of photographs of charters. (43)

This highlights the role of domesticated material in the life of youths. Swann lives in certain periphery of the material which leads her life activities in her society. Middle class people of France were guided by the myth of Bibelot and relate it with fortune. If someone has capacity to buy luxuries household gadget he/she was known as the fortune which is similar with Hindu concept. In this regard, Odette argues:

Middle class people of those days took what was almost a Hindu view of society, which they held to consist of sharply defined castes, so that everyone at this birth found himself called to that satiation in life which his parents already occupied, and from which nothing save the accident of an exceptional career or of a good marriage, could extract you and translate you to a superior caste. (17)

The desire of people is based on the concept of material culture which reflects the everyday need of the people. According to the novel French society it seen comparatively more materialistic than the other European societies. Marcel Proust analyzes that historical fact through the novel *Swann's way*. In this regard, he states, "And even what in such pieces answered a material need, since it did so in a manner to which we are no longer accustomed, charmed her like those, old form of speech in which we can still see traces of metaphor whose find point has been worn away by the rough usage of our modern tongue" (44).

Desire of having objects and new fashion develop a kind of consciousness which is questionable for the common people. In the sense, the following lines are relevant to quote: "That the objects we admire have no absolute value in themselves, that the whole things is a matter of period and class is no more than a series of fashions the most vulgar of which are

worth just as much as those which are regarded as the most refined. And as they consider that the importance Odette.” (269)

These lines cleared that middle class society only runs through material culture. In the absence of it, the society could not move forward. The tension between materialism and humanism created a kind of turmoil in Paris culture although it was based on the culture which infinitively runs till now. The writer made plane before start writing this novel on the theme of material culture. In this regard, he says, “With infinite case and patience they examined all the relevant material manuscripts, notebooks, typescripts, proofs, as well as the original condition and produced what is generally agreed to be a virtually impeccable” (x). By virtue of the life, people neglect the dark side of materialism which always comes with the unconscious state of mind. Human nature, the value, and the existence of material is presented by Proust. In this context it is reverent to mention the following lines:

Little nucleus and the society which Swann frequented, and true socialites would have thought it hardly worthwhile to occupy so exceptional a position in the fashionable world in order to end up with an introduction to the Verdurins. But Swann was so fond of women that once he had get to know more or less all the women of the aristocracy and they had nothing more to teach him, he had ceased to regard those naturalization papers, almost a percent of nobility. (208)

During the time of late nineteenth century middle class women of the society could give priority to entertainments. Every satisfaction has been compared with new objects like Swann who visits every corner of the city for the satisfaction. She has unlimited desire of getting enjoyment. These groups of people give less priority to knowledge. The knowledge of male is identified through the fashion. Swann says:

Just as it is not by other men of intelligence that, an intelligent man is afraid of being thought a fool, so it is not by a noble man but by an oaf that a man of fashion is afraid of finding his social values underrated. Three quarters of the mental ingenuity and the mendacious boasting squandered ever since the world began by people who are only cheapened thereby, have been aimed at inferiors.

(209)

This shows the social scenario of the Paris where there is demarcation of high and low culture. Most of the fashionable people claim themselves as the representative of high culture. The material surrounding of the city evokes an exciting situation in the life of people. In this regard, she says, “The excitement induced by strange surroundings, by unaccustomed activities, by the conversation he has had and the farewells exchange beneath an unfamiliar lamp, still echoing in his ears amid the silence of night, by the imminent joy of going home” (3). Arts and fashions create an exciting scenario of life of middle class people of European society.

In the novel, Proust presents Swann as the goddess of beauty and love. She claims, “My body, still too heavy with sleep to move, would endeavor to construe from the pattern of its tiredness the position of its various limbs, in order to deduce there from the direction of the wall, the location of the furniture, to piece together and give a name to the house in which it lay” (6). The physical fitness of Swann and her desire of love and life refers to the influence of bibelot culture. In this context, it is relevant to quote the following lines quoted by her:

Certainly I was now well waken; my body had veered round for the least time and the good angle of certainty had made all the surrounding object stand still, had set me down under my bedclothes in my bedroom, and had fixed, approximately in their right places in the uncertain light, my chest of drawers, my writing-table,

my fireplace, the window overlooking the street, and both the doors. (9)

This highlights objective surrounding of the Paris culture where Swann exchanges his love and desire with her friend Odette and Verdurins. The fitness and beauty of the body is determined by the fashion and arts. Odette makes it further clear and says, “The body of Golo himself, being of the material supernatural substance as his steeds’, overcame every material obstacle everything that seemed to bar his way by taking it in himself: even the door handle, for instance, over which, adapting itself at once, would float irresistible” (10).

Odette’s physical beauty and her gesture directly touch the values of material culture of Paris that capture the youth sentiments. These lines make it further clear that material cultural focuses of the nature of beautifying. Odette states, “I can hear Swann’s voice. And indeed one could tell him only by his voice, for it was difficult to make out his face with its arched nose and green eyes, under a high forehead fringed with fair, almost red hair, done in the Bresseant style” (15). The way of life in bourgeois is different from the pastoral life of common people which humiliate the low culture in the name of cultural superiority. Odette states, “Often but little at a time like a poor old Swann, becomes one of my grandfather’s favorites sayings which he could apply to all manner of things. I should have assumed that this father of Swann’s had been a monster if my grandfather, whom I regarded as better judge than myself” (16).

The social position of Swann has compares with the coefficient of life which is distinct from the pastoral life. Odette further clears that and says, “Swan a social coefficient peculiar to himself, as distinct from all the other son of other stockbrokers in his father’s position his coefficient would have been rather lower than theories, because, being very simple in his habits, and having always had a craze for antiques and pictures” (17). The life of bourgeois people is

always questionable which memorizes the ancient bibelot culture. In this regard, Odette states, “What I said nothing it’s not possible. You did give him my letter, didn’t you? very well, I shall wait a little longer” And just as she invariably protests that she does not need to extra gas which the porter offers to light for her, and sit on their hearing nothing further except an occasional remark” (34).

Proust clarifies the bibelot culture of the world which has been presented as a form of guideline of the life style of middle class of France, during the period of 19th century. This culture crates a vacuum in the field of intelligence although it established the foundation of material culture of consumer society which we have been practice in our daily life. In this regard, he says:

I was conscious with the practical wisdom of what would now a day’s be called the realism, with which the tempered the ardent idealism of my grand’s other nature, and I knew that now the mischief was done she would prefer to let me enjoy the soothing pleasure of her company. Certainly, my mother’s beautiful face seems of shine again with y youth that evening, as she sat gently holding my hand and try to check my tears. (41)

Above lines, clears the value of bibelot in life of intelligent who wants himself or herself as main stream of culture. Swann states, “I feel there is much to be said for the Celtic belief that the souls of those whom we have lost are held captive in some inferior being, in an animal, in plant, in some inanimate objects, and thus effect lost to thus until the day (which to many never comes) when we happen too past by the tree or obtain possession of object which form their prison (47). Low and high culture have been in practice of youth which appears at the first time in the name of high and low culture. In this regard, the following lines are relevant to quote:

The leaves having lost or altered their original appearance, resembled the most disparate things, the transparent wing of a fly, the blank side of label the petal of a rose which had all been piled together, pounded or interwoven like the materials for a nest. A thousand trifling little details a charming prodigality on the part of chemist which would have been eliminated from an artificial preparation, gave me like a book in which one reads with astonished. (55)

Above lines highlights the division of material culture which signifies the canalization of low and high culture. Cultural identity has been determined through the capacity of buying objects. In this regard, Swann states, “Finger dripping into the holy water, had managed had ages long reputation to acquire a destructive force, to impress itself on stone, to carve grooves in it like those made by cart wheels upon wheels upon stone get posts which they bump against every day” (63). Destructive forces of nature also play in the development of culture which we can see in the history of France. Common culture is developed and came to practice within the bourgeois and pedestrian which is guided with the ancient bibelot culture. In this context, he says, “I have long lost, the feeling which makes us not merely regards a thing as a spectacle, but believes in it as in a unique essence, so none of them keeps in its thralls a whole section of my inmost life as does the memory of those aspects of the steeple of Combray from the streets behind the church” (71). Tension between two cultures share the same believes and practice the same traditions which is always in the process of formation of culture. In the sense, these line makes it further clears, “She was not above adding occasional pocket money to small annuity paid her by the family of her former employs by going from time to time to look after the cure’s linen or that some other person of note in the clerical world of Combray” (74). Material prosperity helps to redefine the cultures with certain images. The images of culture and its values are always relates

with the desire and fantasy of human being that comes with a certain objects. In the sense, he argues:

A room whose walls were hung with paints which showed, against a dark background, a plump and rosy goddess driving chariot, or standing upon a globe, or wearing a star on her brow picture which were popular under the second empire because there was thought to be something about them and that suggested Pompeii. (78)

Above lines show the values of image or painting in formation of culture. It was lifeless and submissiveness although it played vital role in the life of people and their belief. In this regard, he says, “I imagined, like everyone else, that the brains of other people were lifeless and submissive receptacles with no power of specific reaction to anything that might be introduced into them; and I had not the least doubt that when I deposited in the minds of my parents the news (86). In the same line, he further clears the idea:

I saw an external object, my consciousness that I was seeing it would remain between me and it, surrounding it with a thin spiritual border that prevented me from ever touching its substance directly, for it would somehow evaporate before I could make contact with it, just as an incandescent body that is brought into proximity.(90)

The philosophy of bibelot culture has hunted human being since the ancient time to now although it appears before people as the images of unfinished symbol. In the sense, Odette states, “More than anything else I cherished his philosophy, and had pledged myself to it in lifelong devotion. It made me impatient to reach the age when I should be eligible for the class of school called, philosophy” (104). Lifelong devotion of people reflects certain objects which affected the

life of Swann. She clears, "I felt that, to her we must be an object of scorn, which distressed me particularly on account of daughter, such a pretty little girl, as I had heard, of whom I used to often to dream, ascribing to her each time same arbitrarily chosen and enchanting feature" (107).

Love of money is one of the significant parts of material culture. Desire of object is fulfilled by the money. Too much focus on money is one part of material culture. In this context Odette clarify, "And when she saw that, despite all her warnings, my aunt continued to do exactly as she pleased, and to fling money away with both hands at least Françoise believed on undeserving creatures, she began to find that the parents she herself received from my aunt were very small compared to imaginary (116). Ancient bibelot culture is changed and it appears as the post industrial form which comes with the noise of machine. The noise is very different from the medieval or Victorian musical instrument's sound. In this regard, Swann states:

I was about to slip away when the noise of my entry must have broken into her sleep and the noise of my entry must have broken into her sleep and made it, "change gear" as they say of Motor-cars, for the music of her snore stopped for a second and began again on a lower note then she awake and her turned her face, which I could see for the first time. (118)

The foundation of material culture is based on the dream of a person which creates a certain fantasy in the world that affect in the life of people. Odette remarks, "Haunted her dreams, as a prospect which combined with the two minor advantages of letting her taste the full savor of her affection for us in long years of mourning and of causing universal stupefaction in the village when she should sally forth to conduct our obsequies" (126). By the cause of bewilderment, she could not choose the right way and follows the unending image of object that leads mourning stage of life. In the sense, she further clears, "I went downstairs to the kitchen to ask about the

menu for our dinner which was of fresh interest to me daily, like the news in a paper, and excited me as might the programme of a coming festivity (129).

Marcel Proust compares the image of ancient myth and fairy tale with the desire of modern people which is also guided by the unknown fantasy of material quest, “Fairy tales where giants hire themselves out as scullions, would be starting, the coals putting, the potatoes to steam and at the right movement finishing over the fire those culinary masterpieces which had been first got ready” (131). Human beings are in limbo i.e. neither to come up to the fantasy of arterial quest nor resist it. In the sense we all are inoffensive state of mind. In this regard, Swann states, “Inoffensive quarry, incapable either of flight or resistance, but perfectly fresh for the larder: in the same way, Françoise had adopted, to minister to her unfaltering resolution to render the house uninhabitable to any other servants” (135). In the same lines Odette further clears the Swann ways of life, “Swann’s way because to get there one had to pass along the boundary of M. Swann’s estate, and the Guermantes way” of Meseglise Veneuse, to tell the truth, I never knew anything more than the way and some strangers who used to come over on Sundays take the air in Combray” (146). In ancient time, material culture enforced to establish relationship among different deities such as Apollo, Irish, Orisis. They exchanged certain objects between each other that lead the relationship. Odette states,

And so it was that at the foot of the path which led down to artificial lake, there might be seen, in its woven of forget me not’s and periwinkle flowers, a natural delicate, blue garland encircling the water luminous and shadowy brow, while the Iris flourishing its sward-blades in regal profusion (149).

The glimpsed of the eyes reflects the happiness of the people which has been determining by the affinity of the objects. Natural beauty and its loveliness appear out with the existence of material

culture. In this sense he focuses the values of beauty and says, “My eye travelled up the black which rose steeply to the fields beyond the hedge, alighting on a stray poppy or a few laggard cornflowers which decorated the slope here and there like the broader of tapestry where one may be glimpsed sporadically the rustic theme which will emerge triumphant” (151).

The beauty of women has been compared with the beauty of natural objects such as flowers, honey and decorating street. The entire artificial and natural object signifies the bibelot and its value in middle class society. Every sense of beauty is compares with women’s activities, “Women from village shop laboring at the decorating of a street alter for some procession, by overloading the blush with these little rosettes almost to ravishing in color, this rustic pompadour. High up on the branches, like so many of those tiny rose trees, their pots concealed in jackets paper lace”(153). The fancy of love and dream of getting objects are two lyres of the material culture which further makes clear through the following lines:

Reach touch capture bear off in triumph the body at which it is amide, and the soul with the body; then. (so frightens was I least at any movement my grandfather and my father catching sight of girl, might tear me away from her by telling me to run on in front of them) with another unconsciously imploring took, whose object so force to pay attention to me to see to known mew. (154)

In the novel, writer tries to capture the western concept of material culture which usually compares with abnormality. It is general trend to interpret certain hideous grotesque with affinity of material or good fate and compares it with the fancy of human being. Verdurines states:

I think you are hideous grotesque; how I loathe you! But I walked away, charring with me, then and forever afterwards, as the first illustration of type of happiness rendered inaccessible to a little boy of my kind by certain law of nature which it

was impossible to transgress, the picture of little girl with reddish hair and a freckled skin, who held a trowel in her hand and smiled as she directed towards me long sly expressionless stare. (155)

Above lines clears the hidden motives of material culture which has been practiced in bourgeois society in various name and compares with various myth, images, spirit, objects and settings of the environment. In this senses Odette's expresses his arguments, "On my left was a village called champion. On my right I could see across the cornfields the two crocheted, rustic spirits of saint and des, champs, themselves as a tapering scarily, chequered, honeycombed, yellowing and friable as two ears of white" (159). The rank of everyone is determined by the power of his/ her capacity of relaxing the gadget. In the sense, Verdurins asserts his views, "She is most superior women with heart of gold, and that she would have shown extra ordinary musical talent if she had only been trained. He may be sure it isn't music that she is teaching his daughter" (160). In a certain sense, material culture develop the moral prejudices among people themselves and bring certain war such as war and destroy the charity of men. In this regard, the following lines are relevant to quote:

Charity of the men of the world who amid the dislocation of all his own moral prejudices, finds in another's shame merely a reason for treating him with a benevolences the expression of which serves to gratify all the more the self esteem of the bestowed because he feels that it is all more precious to the bestowed.(161)

In the middle part of the novel, Proust presents strength of material cultural through narration of Verdurins. In his narration there found strong consciousness of materialism which determine the fate of human being in nineteenth century Europe. In this sense Odette states:

M. Vinteuil in deploring Swann's marriage, evoking principles and conventions which for the every reason that they were invoking them in common with him, as though they were all decent people of the same sort they appeared to suggest were no way in frighten at Montjouvain. M. Vinteuil suggests were in no way infringed.”(163)

The sensation cultural materialism is always appeared in cosmos which could not be seen in a certain permanent form, although it comes everywhere with the certain fancy of human mind. In the ancient time it was presented as the form of certain images of gods, like that in medieval and renaissance period art objects covers the former place and modern time it appears as the domestic gadgets. It makes further clear through these lines of the novel, “One could see the notion which medieval artist and the medieval person (who have survive cook for us in the nineteenth century) had classical and off early Christian history, notions whose inaccuracy was atoned for by their honest simplicity, were derived not from books, but from tradition” (165).

Feeling of happiness came in the life of Swann which enforced everyone to live in the world. Material prosperity handles the life of Swann. In this sense, he states, “I would through my plaid across my shoulders and set out my body, which in a long spell of enforced immobility had stored up an accumulation of vital energy, now felt the need like a spring top and let go to expend it in every direction” (169). In the same line, he further clarifies the attachment of modern life with bibelot culture and argues, “I cried aloud in my enthusiasm, brandishing my furred umbrella: “Gosh, gosh, gosh gosh1” But at the same time I felt that I was in duty bond not to content myself with these unilluminating words, but to endeavor to see more clearly into the sources of my Rapture” (170). The heroic act of Swann could not work before the power of material culture and he could see nothing in him. In the sense he says, “I could see nothing but

its tower framed in the half opened window as, with the heroic misgivings of traveler setting out on a voyage of exploration or of a desperate wretch hesitation on the verge of self destruction, faint with emotion, I explored across the bounds of my own experiences" (172).

Beauty of female is used as the metaphor of an object which Marcel highlights the flatter situation of the Victorian maid. In this regard, Vintueli speaks, "Despite the brusque and hectoring familiarity with which she treated her companion, I could recognize in her the obsequious and reticent gesture and sudden scruples that had characterized her father" (175).

Physical beauty of women compares both object and subject. In this context, Mile expresses his views, "Come, come! Which testified to the goodness of her nature, not that they were prompted by any resentment at hearing her father spoken of his fashion (for that was evidently a feeling which she had trained herself by a long course of sophistries, to keep in close subjection at such movement" (177). He further justify his opinion of beauty of the women and states, "Some fairy the immigrants, perhaps, from Asia century ago, but naturalized now for ever in village, satisfied with their modest horizon, rejoicing in the sunshine and the water's edge. Faithful to their little glimpse of the railway station" (182). Comparison to bibelot and the desire and fantasy of human beings appear in the novel which clarified in the following ways:

Prince in some fairy tale immigrants perhaps from as a sunshine and the water
Asia countries ago, but naturalized now for ever in the village, satisfied with their
modest horizon modern rejoicing in sun shine and the water edge, faith full to
little glimpse of railway satisfaction, yet keeping nothingness like some of our old
painting. (183)

Love, beauty, art objects and natural objects are contaminated and presented with the allegory of material or physical beauty and compares with various household goods. The nature of bibelot

culture is similar to that concept. In bibelot culture, everything compares with the household good. In the sense, Comte de argues:

kind of lily, of a eat pink or white like rocket flowers washed clean like porcelain with housewifely care while, a little father again others, pressed close together in a variable floating flower bed suggested garden pansies that had settled here like butterflies and fluttering their blue and burnished wings over the transparent depth of this watery garden.(185)

Above lines, reflect the household scenario of Marcel that has been based on the concept of bibelot culture. The culture which has been highlighted the importance of material culture. In this regard, the following lines of the novel are relevant to quote:

were we able to penetrate as far as the source of Vivonne, of which I had often thought and which had in my mind so abstract, so ideal an existence that I had been as surprises when someone told me that it was actually to be found in the same department, at a given number of miles from Combray, as I had been when I learn that there was another fixed point somewhere.(187)

Abstract desire of human beings can not be limited in certain boundary that reflects the unfulfilled desire. Unfulfilled desire comes out through the experiences of life:

I would stop hoping to gain some precious addition to my experience, for I have seemed to be having before my eyes fragment of that fluvial country which I had longed so much to see and now since coming upon a description of it by one of my favorite authors. And it was with that story book land with its imagined soil intersected by a hundred bubbling watercourse. (188)

In the novel, writer focuses on material culture of the world war period when people were

fighting for getting objects which they had already been desired. The images of object and fancy desire of getting those enforced every human being. Swann says, "I success only in making the idea pass between me and the image, as though they were two dices in separate planes with a space between, but this Mme de Guermantes whom I had so often dreamed, now that I could see had a real existence independence" (192). In the same lines he further clarifies the situation by giving his expressing in the following manner, "I would concentrated on recalling exactly the; ones of the roof, the valor of the stone which, without my being able to understanding why had seemed to me to be bursting, ready to open, to yield up to me the secret treasure of which they were themselves no more than the lids" (195). Swann and his friends were imagined the life of future world and capture those images in the picture. In this regard, he argues, "I know what I in for. Tomorrow, when to get up nothing doing!" if he was not going to play they talked, and one of the friends usually the painter who was in favor three years would aping as M. Verdurepur it, a dame funny yearn that made" (206). Swann's painting reflects the life of coming decades that will be based on material culture. In this regard, these lines are relevant to quote," And so too, if one faithful had a friend, or one of the ladies a young man, who was liable, now and then, to make them miss an evening, the verdures who were not in least afraid of women's having lover, provide that she had him in their company, would say very well (207). Through the above lines, he tries to capture the attitude of love and beauty which has defined by the modern world. Swann's painting reflects all these images of life which is no different from the medieval bibelot culture. In this context, he says:

Evening after a slight wave, after a slight wave imparted to his stiff red hair had tempered with a certain softness the ardor of his bold green eyes, he would select flower for his bottom hole and set out to meet his mistress at the house of one

or other of the women of his circle and then thinking of the affection and admiration which the fashionable people by whom who was so highly sought after. (213)

The realization of the fact of life has been compared with the fantasy and desire that helps to human beings to live in this world. Writer projects the view of world through Swann's way of thinking of the world. In this sense, he expresses his views, "The realization, more or less complete, of a dream born of the sight of a face or a body which Swann had spontaneously, without effort on his part, found attractive, on the contrary when one evening at the theatre, he was introduced to Odette de Crecy by an old friend of his who had spoken of her as a ravishing creature" (213). Odette dreams to affairs with Swann although he is in concussed state of mind because he was the man of middle class family. He lives in fantasy and desire of objects so he loves arts. In his paintings, there seemed the images of life of changing world. The following lines make it clear:

whole of these daydreams, if the memory of her could no longer be eliminated from them her bodily imperfections would no longer be of the least importance, nor would the conformity of her body more or less than any other to the requirements of Swann's taste, since having become the body of women he loved, it must henceforth be the only one capable of causing him joy or anguish. (217)

This reflects the fantasy of human beings who expresses through the images of certain object and that helps to establish the identity of a certain people in certain scenario of the life. In the sense Swann expresses, "Their good nature, freed from all taint of snobbishness and from the fear of seeming too friendly, grown independent, in fact, has the case, the grace of movement of a trained gymnast each of whose supple limbs will carry out precisely what is required without any

clumsy participation by the rest of the body” (220). Marcel and his friends have an experience of life that always urges them to assimilate with materials or objects such as drinks, foods, luxury, women etc. In the sense he says, “So stupefied with the gaiety of the faithful drunk with good fellowship, scandal and asseveration, Mme Verdurin, perched on her high seat like a cage bird whose biscuit has been steeped in mulled wine, would sit aloft and sob with affability” (224). Marcel behaves with his friends on the basis of material need of the life which enforces them to attach with the bibelot culture of medieval age. The following lines of the novel make it further clear:

Blue tumult of the sea, slivered and charmed into a minor key by the moonlight. But then at a certain moment, without being able to distinguish any clear outline, or to give a name to what was pleasing him suddenly enraptured, he had tried to grasp the phrase or armory he did not know which that had just been played and that had opened. (227)

Swann draws the picture of the world and expresses the motives of this world. Marcel states, “He could picture to himself its extent, its symmetrical arrangement, its notation, its expressive value; he had before him something that was no longer pure music to be recalled” (228). Love of music and painting makes Swann to detach him from the reality of the life although his arts and music presents the eco of bourgeoisie culture of European. In this context, Marcel point out:

He had heard, in certain other sonatas which he had made people play to him to see whether he might not perhaps discover his phase therein, the presence of one of those invisible realities in which he had ceased to believe and to which as though the music had had upon the mortal barrenness from which he was suffering. (230)

The love of Swann and Odette never comes out in the real sense although it carried the meaning of whole history of human life. In the sense, he argues, “She left that if he were to put even one of them where it ought not to be the general effect of her drawing room would be destroyed and her portrait, which rested upon a sloping easel draped with plush inadequately” (241). After visiting, the drawing room of Swann Odette understands the material culture which she had hated before. She does not like the medieval bourgeoisie culture although she loves the artist who projects the world in the new sense of life. Marcel highlights, “Now to fleshy cluster of orchards, now to a dromedary of inlaid silver work with ruby eyes which kept company, upon her mantelpieces, with a toad carved in jade, she would pretend now to be shrinking from the ferocity of the monsters or laughing” (241). Further clears, “An hour or so later he received a note from Odette, and at once recognized that large hand waiting in which an affection of British stiffness imposed an apparent discipline upon ill formed characters, suggestive perhaps, to less biased eye than his” (242).

Through the painting Swann expresses his desire of love that reflects his love toward Odette. “Her face her body and these he tried incessantly to recapture thereafter, both when he was with Odette and when he was only thinking of her in her absence; and although his admiration for the Florentine masterpieces was doubtless based upon his discovery” (244). Physical beauty of a girl is compared with an object which is not relevant for everyone although Odette praise his artistic nature and argues, “Reviving his misgivings as to the quality of her body the whole of her beauty, cooled the ardor of his love, those misgivings were swept away and that love confirmed now that he could re-erect his estimate of her on the sure foundations of aesthetic principle” (245).

The pedestrian culture was presented in European society as the low culture. During the

time of communist war, it has been taken as the centre which defines objects as the new perspective which is different from Swann's experience, "It did not appear and Swann tantalized himself with alternate pictures of the approaching moment, as one in which Remi would say to him. Sir, the lady was not in any of cafes. And so he saw the remainder of evening stretching out in front of him, single and yet alternative" (250). The desire of love appears in the life of Swann which creates problems in his life. At this particular function he argues:

From time to time, the shadowy figure of a women gliding up to Swann, murmuring a few words in his ear, asking him to take her home, would make him start. Anxiously he brushed past all these dim forms, as though among the phantoms of the dead, in the reals of darkness, he had been searching for a lost Eurydice. (252)

Swann desire of being lover is reflected through the unconscious images or art symbol which creates problems in his life. He can not speak with Odette although he expresses his love towards her.

No! No! You mustn't speak; you will get out of breath again. You can easily answer in sight. I shall understand. Really and truly now, you don't mind my doing this that's not too hard. I'm not hurting you can me? Perhaps I'm tickling you bit. I'm not wanted to touch the relevant in case I crease it. (254)

Bibelot culture has presented in the new foundation of life during the time of late nineteen century and early twentieth century. The fortune is measure with certain material prosperity. Marcel expresses his ideology about the happiness of it and says:

It's most unfortunate the cattle as don't need trucking in this evening; they've not been disturbed as they were the other night. I think, though, that this one isn't

quite straight. May I see if they have more scent than the others? Or else, if she had none.” Oh! No cattle are this evening; then there’s no chance of my including in my little rearrangements. (255)

Swann shows the delightness of life which presents the theme of material culture in the context of First World War. During the time of war, people could not run their love relationship in the proper way so it was remain as the thirst of a people. In this regard, Marcel states:

This thirst for an unknown delight was wakened in him by the little phrase, but without bringing him any precise gratification to assuage it. With the result that those parts of Swann’s soul in which the little phrase had obliterate all concern for material interests, those human considerations which effect all men alike, were felt vacant by it, blank pages on which he was at liberty to inscribe the name of Odette.(259)

Above lines, touch the compulsion of human being and their desire of making love. The desire of making love is based on the background of the existence of material. In the modern time, activities of men and women are measured under by using the capacity of acquiring objects.

The idea that she was none the less in the room with him still, by the piano, at that very moment, ready to be kissed and enjoyed the idea of her material existence would sweep over him still, by the piano, at that very moment ready to be kissed and enjoyed, the idea of material existence would sweep over him with so violent an intoxication that with eyes starting from his head and jaws tensed as though to devour her he would fling himself upon this Botticelli.” (260)

Swann imagines the love between him and Odette but there comes question in his mind which he

can not assure in his life and argues, “Then she would interrupted sharply; more in it? What? [...] Do tell me! But he did not tell her , knowing how feeble it would appear to her , how different from what she had expected, less sensational and less touching, and fearing least, at the same time be disillusioned with love” (263). Odette understood the fact of Swann because she is in real state of mind and she hates fancy and artificial objective love or arguments. In this regard, she expresses her ideas:

More over the cultivated society women would have understood them no better, but would not have managed to remain so prettily silent. But now that he was in love with Odette all this was changed to share the sympathies, to strive to be one with her in spirit was attack to attractive that he tried to find enjoyment in the things that she liked. (269)

The above lines clear that material culture creates both physical and psychological problems in the life of human being. Mainly it gifted on the life of household women. The desire of getting objects converts the human being as the cog of machine.

At the end of the novel writer mentions the role of material culture in modern life and relates it with the European notion about the household object. In the sense, Marcel argues, “There since heart of all their entertainments, dinner musical evening, games suppers, in fancy dress, excursion to the country theatre outing s even the frequent gala evening when they entertained the bore” (270). The over tone of European aristocratic culture is the foundation of modern consumer society because in both culture we found the desire of buying goods and taking the enjoyment with love and beauty. In this regard, the following lines are regent to quote: “The duke’s cultural providing that such ignorance on his part of literary impossible; but suddenly he stopped short, resisting that anisette, needed no proof, but knew already that the

story was untrue for the simple reason that he had just invented it” (285).

Marcel highlights the existence of materialism and compares it with bibelot culture that touches the theme of this novel, *Swann ways*. In this context, the following lines proved overtone of material culture.

I existed in so complete so material a form that when I stood before him, trembling with love, in the champs else, he had known my name and who my mother was and had been able to bring together around my capacity as his daughter’s playmate certain fact with regard to my grandparents. (450)

Above lines clear that human beauty, love, and overall existence of life is contaminated with the material culture. It is difficult to come out from it.

In short, Marcel oversees the life philosophy of Swann and highlights role of material in the formation process culture. Odette and Swann love relationship and reference of bibelot also highlights the new notion of life which is indicates the consumer values of the modern society.

IV. Conclusion

In the novel, *Swann’s Way*, Proust compares the life of modern people with the medieval bibelot which represents the bourgeois aesthetic values of life. From the narrative of Marcel, writer presents the life of modern people which is guided with the bibelot culture. Swann analyzes the world in the perspective of bourgeoisie values and Odette wants to live different from that bibelot culture although we can find that both are ready to accept the existence of objects in the life of human being. Swann loves arts and paintings. He captures different cultural

images through his images. He lives in a fancy which covers past, present and future activities of human life. Human life is based on certain obsessive desire of objects which Swann presents in philosophical ways. From ancient time to now, there have been formed various cultures in this world which as based on either certain arts objects or bibelot.

Bibelot culture refers to the loves of household goods and its values in over all life of the people. The plot of the novel presents these issues in philosophical ways and projects the overall fate of modern life. Odette agrees with Swann paintings and love him but she dislikes his philosophy of life. The plot of the novel is confused in itself although it encircles the periphery of material culture. From ancient time people were enjoyed in certain images such as the images of gods and goddess. There was aura of authenticity in arts object. In the medieval era, people compared the existence of life with the capacity of holding household objects or arts objects. People criticized the system of thought although in the modern world people again find themselves in the centre of bibelot culture where everything is determined in life on the basis of consuming capacity of the objects.

In the novel, writer tries to capture the scene of First World War when people search new values of life. They escape from the Victorian notion of love and life. Odette, one of the characters of the novel, wants to be modern although she is not clear in her vision. She loves paintings and art objects which reflect the reality of life from ancient to modern world Swann also loves her but he does not ready to compromise his aristocratic notion of life. They are living in different philosophy although ready to accept the important of goods in life. Odette wants to separate love from household goods and denies the bibelot culture but Swann does not like to change his philosophy. The plot of novel leads in these debates and in one point both are ready to accept the existence of the world. Odette wants new images and definitions of love life, beauty

and sex. In bibelot culture women was compared with household objects that makes her unhappy, although she is ready to accept the images of arts which Swann made.

By analyzing the philosophical foundation of bibelot, Proust tries to clear the inevitable position of martial culture in this world. The references of past and formats of future suggests that any time we are in circled of the material culture like each of the sky objects are in circled of the sun. Matters became the centre in human life either is communist regime or ancient Greek culture. Love, beauty, sex and other human activates could not separately work in human life. It has nexus with arts objects or household goods. Different narratives and settings of the novel present a way of life which is based on material culture.

Through the analysis of materialism, it is highlights both internal and external struggle of the society. In internal struggle, a person struggle with his optimum capacity of using objects in his life. Such internal struggle develop a kind of psychic among people and he/ she starts with acquires objects from others and it comes out in the surfaces as a form of class struggle. Proust presents this obsessive desire of modern human which is always in struggle of acquiring more. Bibelot, as the symbolic element lives the mythical golden apple which destroyed the ancient civilization. In the same way, modern civilization also is in danger because of its obsessive desire of gaining objects.

In short, the novel compares the different version of material culture and identifies it values in human life. By using various historical references, he clears that all the philosophical debates and ideologies of life ends at the point and ready to accept the existence of material culture. The bibelot is one important reference which usually refers to the values of household goods which is very near with the philosophy of consumer culture. So this research tries to bring those medieval images and analyzes the text from the perspective of bibelot in relation to cultural

materialism.

Works Cited

Abrams, M.H. *A Glossary of Literary Terms*. 7th ed. Singapore: Harcourt College Publishers, 2001.

Adams, Hazard. ed. *Critical Theory Since Plato*. Worth: Harcourt Publishers, 1992.

Althoussare , L. *Contradiction and over determination of Marx*. London: new left books. 1990.

Barker, Chris. *Cultural Studies*. 3rd ed. New Delhi: SAGE Publication, 2008

Bernard, Anne Marie. *The World of Proust, as seen by Paul Nadar*. Cambridge: MIT Press, 2002

Berten, Hans. *Literary Theory The Basics*. India: Gopsons papers Ltd., 2003

Brodsky, Claudia, "Remembering Swann: Memory and Representation in Proust". *Comparative Literature*, 1987,

David, Marianne. *Proust's Madame Verdurin*. Yale University, 1984.

De Botton, Alain. *How Proust Can Change Your Life*. New York: Vintage Books, 1998.

Deleuze, Gilles. *Proust and Signs: The Complete Text*. Minneapolis: University of Minnesota Press, 2004

Dollimore, Jonathan and Alan Sinfield. *Political Shakespeare New Essays in Cultural Materialism*. Ithaca and London: Cornell University Press, 1991

French, Alisen, "Characterization in Early Duco de Chez Swann" *Modern Language Review*. 1979

- Hawthron, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th ed. New York: OUP, 2000.
- Hines, Richard. *A Night at the Majestic*. Faber and Faber. Cambridge, Cambridge, 2006.
- Hollahan, Engine. "Nemero's Definition and Proust's example: A Model for the Short Novel". *Studies in the Novel*, 1995
- . "Nemerov's Definition and Proust's Example: A Model for Short Novel" *Study on the Novel*. University of Texas, 2005.
- Meres, Jeffery. "Proust's Aesthetic analogies: Character and Pointing in Swann's Way" *The journal of aesthetic and Art Criticism*.
- Norat, Gigela. "Swann Way: path to the Other Gender's Domain". *Essay in literature*, 1991
- Oxford Advanced Learner's Dictionary*. 7th ed. New York: OUP, 2005
- Painter, George D. *Marcel Proust A Biography* Vols. 1 & 2. London: Chatto & Windus, 1959.
- Proust, Marcel. *Swann's Way*. New York: Barres and Noble, 2005.
- Sharma, Til Kumari. *A Glossary of Literary Terms*. Katmandu: Sujata Prakashan, 2006
- Shattuck, Roger. *Proust's Binoculars: A Study of Memory, Time, and Recognition in À la Recherche du Temps Perdu*. New York: Random House, 1963.
- Shattuck, Roger. *Proust's Way: A Field Guide to In Search of Lost Time*, W. W. Norton, 2000.
- Tadié, Jean-Yves: *Marcel Proust: A Life*. Viking, New York, 2000.

Tinter, Adeline. "Autobiography as Fiction". *Twentieth century Literature*, 1977

Tyson, Lois. *Critical Theory Today. A User Friendly Guide*. New York: Garland Publishing, 1999.

Waston, Janell. *Literature and Material Culture*. Cambridge, Cambridge CUP, 2004.

White, Edmund. *Marcel Proust*. New York: Viking Books, 1998.