

Feminist Writings
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The Goblin Market - Part 2

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So, hello and welcome to this NPTEL video course entitled Feminist Writings. So we begin with the poem Goblin Market today by Christina Rossetti. So we have, already had one introductory essay on this poem.

Where we talked about the basic summary of the poem and also talked about the background of the poem in terms of the biographical background, the cultural background, the cultural context which forms into this poem.

So we will dive into the text today and we will see how it is very important example of a text which may have written with a different kind of intention in mind.

So the authorial intention may have been completely different but the way it has emerged, evolved and been interpreted you know across time is interesting because today we have seen as a very strong feminist text, a very strong feminist critique of capitalism, consumerism and very male-centered mercantile economy.

And as I may have mentioned already in the beginning when we were doing the summary on introduction to the poem, it is interesting to see how the erotic economy of the poem and the

economic economy, I mean the financial economy of the poem are mapped onto each other and they are both controlled by men.

And so the question of ownership, agency, identity, sexual ownership, you know agency, identity become very, very important in the poem and to what extent does the poem emerge as a form of resistance, female resistance against male exploitation whether it is financial exploitation or sexual exploitation.

So the question of agency keeps coming up in the poem, you know if you read the text carefully. And keeping with the rest of the text that we have in this course, it is interesting to see how the discursive context in the poem, the experiential context of the poem they merge with each other.

So the description of corruption, decadence, sexual exploitation, you know the whole idea of having a death-like experience, that is very close in correspondence to the discursive economy of the poem, you know the entire capitalism, consumerism, unprincipled capitalism, the dangerous consumption or dangerous consumerism, and how that leads on to a pathological condition that is something we will see in the poem.

Now, let us dive into the text and see how it emerges to be a very strong feminist piece of writing.

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Goblin Market

BY CHRISTINA ROSSETTI

Morning and evening
Maids heard the goblins cry:
"Come buy our orchard fruits,
Come buy, come buy:
Apples and quinces,
Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom down cheek'd peaches



So this is Goblin Market by Christina Rossetti.

Morning and evening

Maids heard the goblins cry:

“Come buy our orchard fruits,

Come buy, come buy:

Apples and quinces,

Lemons and oranges,

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Goblin Market

BY CHRISTINA ROSSETTI

Morning and evening

Maids heard the goblins cry:

“Come buy our orchard fruits,

Come buy, come buy:

Apples and quinces,

Lemons and oranges,

Plump unpeck'd cherries,

Melons and raspberries,

Bloom-down-cheek'd peaches,

Swart-headed mulberries,

Wild free-born cranberries,

Crab-apples, dewberries,

Pine-apples, blackberries,

Plump unpeck'd cherries,

Melons and raspberries,

Bloom-down-cheek'd peaches,

Swart-headed mulberries,

Wild free-born cranberries,

Crab-apples, dewberries,



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Goblin Market

BY CHRISTINA ROSSETTI

Morning and evening
Maids heard the goblins cry:
“Come buy our orchard fruits,
Come buy, come buy:
Apples and quinces,
Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—



Pine-apples, blackberries,

Apricots, strawberries;

All ripe together

In summer weather,

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Morning and evening
Maids heard the goblins cry:
“Come buy our orchard fruits,
Come buy, come buy:
Apples and quinces,
Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine.



Morns that pass by,

Fair eves that fly;

Come buy, come buy:

Our grapes fresh from the vine,

Pomegranates full and fine,

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Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and try:



Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and try:
Currants and gooseberries,

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Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and try:
Currants and gooseberries,
Bright-fire-like barberries,
Figs to fill your mouth,
Citrons from the South,
Sweet to tongue and sound to eye;
Come buy, come buy.”



Bright-fire-like barberries,
Figs to fill your mouth,
Citrons from the South,
Sweet to tongue and sound to eye;
Come buy, come buy.”

So the very beginning, the very opening stanza of the poem gives the list of different kinds of fruits which appear in the market and there is a sense of a sing-song quality about this opening. So, it is like the vendors singing out their merchandize in a bid to seduce the consumer, inviting the consumer to come, partake the commodity, come and partake what they have brought in the market.

And if you take a look of the different fruits which are listed in the poem, a large part,

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Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and see.



you know large number of these fruits

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Come buy, come buy:
Apples and quinces,
Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,



they happen to come from the colonies, there are Australian fruits, there are Asian fruits, the African fruits and there are some domestic fruits as well.

So the tropical quality of the fruits is important for us to understand because it is very important, interesting combination of domestic goods, domestic commodities as well as unfamiliar commodities, exotic commodities.

And when we read this one carefully we need to pay attention to the entire spatiality of the market, so what kind of space is the market in contrast to the home and this is something I may have touched on already when we were doing introduction to the poem. So market as a temporal place, it is a place where things are created, generated for the time being, this is not a permanent quality about the market.

It is something which is pretty ad hoc, it is something which is metonymic in quality, different things coming together and produce and generate an economy of exchange. And it is an interesting combination of the familiar and the unfamiliar, between the homely and the unhomely. So there is also a special market like this.

There is also a degree of uncanny about market, so it is uncanny quality about the market something which we have to paid attention to. And when we use the word uncanny we are obviously drawing on Freud's idea of uncanny in *unheimlich* which literally means unhomely, outside the home, right.

So the quality of the fruits, the fruits come from the different parts of the world, most of the fruits are unfamiliar. They, you know come from different tropical places, colonial places and that obviously becomes a bit of exhibition of the empire to a certain extent, the emerging empire to a certain extent.

So British merchandize, you know which was importing, British economy which was importing different objects from across the world and this market becomes, this goblin market becomes very metonymic market for that kind of exhibition, that kind of consumption.

And as we have seen already, if we take a look at illustrations, if you remember the illustrations which we used in the previous lecture we see quite clearly that goblins, the way

they are represented is often, is very, very non-human. There is a degree of; you know rodent-like quality about them. There is a degree non-anthropomorphic quality about them.

And that non-humanness or that non-anthropomorphic quality is what makes them dangerous, is what makes them unhomely or uncanny in quality in contrast of course to the very white, pristine, virgin quality of the woman, the British woman in this poem.

So, it is idea of the dangerous male outsider which is embodied by the merchants and this very idea of the dangerous male space which is embodied by the market, goblin market is interesting.

There is a nice correlation, a complex correlation between the male, dangerous male outsider and the dangerous male market and how both consume and invade female purity or female agency and female sexuality and again we come back to this very interesting combination of, very interesting issue looking at female sexuality, and female agency together as one entity, as one experience.

So the whole idea of owning your sexuality, the whole idea of owning your body, the whole idea of owning your agency, you know that produces the related qualities of identity, the related qualities of you know ownership, the related qualities of you know the broader narrative agency

And how that agency gets corrupted with the arrival of the market, how the idea of ownership on your own body, ownership on your own sexuality gets corrupted, or gets problematised at least with the arrival of the market and how we have two figures, two female figures in the poem Laura and Lizzie.

Laura becomes vulnerable, Laura becomes prey to this male invasion of female, you know sexuality or agency whereas Lizzie goes to the market and recovers and retrieves her agency with very symbolic penny, very symbolic coin with which she, you know, articulates the resistance, articulates the, you know whole idea of sustaining the female agency.

But before we come to that we need to pay attention to how this marketplace is constructed. It is almost like a list-down, drop-down menu of different objects which are available in the market.

So apples and quinces and lemons and oranges, plump unpecked cherries, melons and raspberries, you have list of fruits which are quite exotic in quality, list of tastes which are quite exotic in quality and there is a degree of tactility about this market.

And they can almost touch the fruits, you know it is very fleshy in quality and again there is very interesting example how the erotic economy of the poem and the financial economy map on to each other.

So we have bloomed down cheeked peaches, swart-headed mulberries, wild free-born cranberries, crab apples, dewberries, pineapples, blackberries, apricots, strawberries, all ripe together in summer weather. So again the whole idea of summer weather is maybe in relation to the tropics, relation to warmer places in the planet, definitely not Britain.

So it all comes from summer weather, it all comes from places where there is all fertility and summer quality and warmth and that becomes part of the advertisement in this particular market. And also we need to pay attention to the fact that the cultural context of this poem is important because this is also a birth of the advertisement industry as we know it today.

So the whole idea of advertising commodities, the whole idea of exoticizing commodities, the screaming out of the names, the screaming out of the locales where they come from, screaming out the very fancy attributes which they carry is all part of the emerging advertisement industry in Britain at that point of time.

And of course the advertisement industry in Britain at that point of time has a great close correspondence to the entire idea of male economy because lot of these commodities comes from different parts of the emerging empire where Britain is about to have more and more, not just economy but also military control, colonial control subsequently.

So and with the birth of advertisement industry it was also interesting to see how among many readings the poem offers also reading of the danger of the contaminated consumption. So, what do I mean when I say contaminated consumption, the idea of unchecked consumption, the idea of unprincipled capitalism which brings in all kinds of fruits, all kinds of commodities, all kinds of objects in a bid to sell them?

And there is no quality control, there is no idea of safety and security of the commodity, and that becomes a danger, that becomes a danger to the consumer. So the whole idea of contaminated consumption become a very important issue in this poem, so one can read, one can apply very strong Marxist readings on the poem, one can apply very strong, you know sexual, psychoanalytic readings on the poem.

But also you know both these combine to, you know produce very rich feminist writing or feminist (())(10:33) hopefully, achieve, hopefully arrive at by the time we end this poem. So this whole idea of these fruits being ripe together in summer weather and

morns that pass by,
fair eves that fly;

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Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,

come buy, come buy

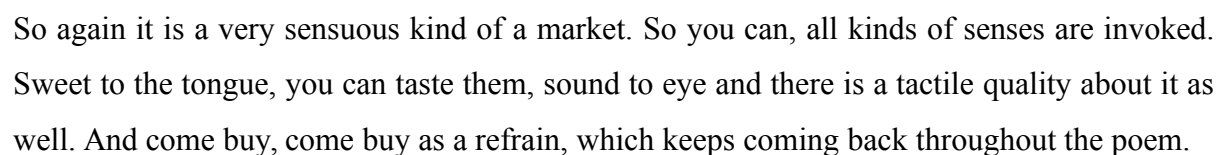


So this poem has a lot of covert caveats. So you know it is a caveat against, you know contaminated consumption, it is a caveat against, you know dangers of unchecked and unprincipled capitalism, unprincipled commodity production etc. as we will see as we move on and read the poem.

Citrons from the South,

All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and try:
Currants and gooseberries,
Bright-fire-like barberries,
Figs to fill your mouth,
Citrons from the South,
Sweet to tongue and sound to eye;
Come buy, come buy.”

Sweet to tongue and sound to eye;



So we have in the very beginning, at the very outset of the poem we have a list of the different commodities, different objects which inhabit this market. And objects that are quite exotic in quality, the objects that are quite foreign in quality and this foreign exotic quality of the objects something which is deliberately underlined at the beginning of the poem

Because you know like I said the bazaar or market of this quality is very interesting entanglement or asymmetric entanglement between the known and the unknown, between the homely and the unhomely, between what is familiar, what is unfamiliar, right.

So it is the whole idea of packaging the unfamiliar, the whole idea of packaging and producing the unfamiliar for consumption which is with the principle with which the market like this works and whole idea of production and consumption is very ad hoc in quality in a market like this.

Ok, that is the setting, that is the spatial setting with which the poem open and as we may have guessed by now that most of the text that we study in this course, space becomes very important issue because space is very closely related to agency.

Space is very closely related to production, consumption, identity production and identity consumption as well. And also very interestingly space has very interesting relationship with commodity and objects. The whole idea of what an object is depends on its location or particular space.

If you diverse the location, if you decontextualize that then obviously the objectivity, the value of the object will be problematized, it will be altered significantly, right. So that idea of locating the object at a particular space becomes very important and that is something which we see throughout this course as we move on and study the text that we have.

Ok, so now

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Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and try:
Currants and gooseberries,
Bright-fire-like barberries,
Figs to fill your mouth,
Citrons from the South,
Sweet to tongue and sound to eye;
Come buy, come buy."

Evening by evening
Among the brookside rushes,
Laura bow'd her head to hear,
Lizzie veil'd her blushes:

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we have obviously the introduction of one of the protagonists of the poem, Laura is one of the sisters who appear in this poem.

Evening by evening

Among the Brookside rushes,

Laura bow'd her head to hear,

Lizzie veil'd her blushes:

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Crouching close together
In the cooling weather,
With clasping arms and cautioning lips,
With tingling cheeks and finger tips.
"Lie close," Laura said,
Pricking up her golden head:
"We must not look at goblin men,
We must not buy their fruits:
Who knows upon what soil they fed
Their hungry thirsty roots?"
"Come buy," call the goblins
Hobbling down the glen.

"Oh," cried Lizzie, "Laura, Laura,
You should not peep at goblin men."
Lizzie cover'd up her eyes,
Cover'd close lest they should look;
Laura cover'd her glassy head



Crouching close together

In the cooling weather,

With clasping arms and cautioning lips,

With tingling cheeks and finger tips.

“Lie close,” Laura said,

Pricking up her golden head:

“We must not look at goblin men,

We must not buy their fruits:

Who knows upon what soil they fed

Their hungry thirsty roots?”

“Come buy,” call the goblins

Hobbling down the glen.

So the whole idea, the whole voice of caution is very interestingly conveyed in this poem and also look at this space, the whole idea, the recurrence of the space as a metaphor of identity, as something which determines identity, something which determines safe identity, what is unsafe and dangerous identity, something which we see in the poem.

So the two sisters crouch close together and again relationship between the two sisters is very interesting over here. It is never quite clear what kind of sisterhood is being hinted over here. Is it a sense of biological kinship, are they blood sisters, or is there any erotic economy at play over here as well.

That is not quite, never really spelt out for us but also there is lot of intimacy between the two sisters, a lot of love and affection and bonding between the two sisters which you see in the poem and we have the whole idea of clasping arms and cautioning lips with tingling cheeks and finger tips. "Lie close," Laura said pricking her golden head. We must not look at goblin men; we must not buy their fruits.

Who knows upon what soil they fed

Their hungry thirsty roots?”

So again whole idea of not knowing where they come from, not knowing the source of origin something which is, you know voiced in the poem, as the word of caution, as a voice of caution and caveat against this kind of contamination consumption

“Come buy,” call the goblins

Hobbling down the glen.

So again if you look at the movement of the goblins, it is almost animal-like in quality, hobbling down the glen. The goblins are hobbling down the glen. So you also see the sound play over here which is onomatopoeic taken quality but that also suggests you of it is almost animal-like movement of the goblins.

So one is reminded of reference seen in the rats in Pied Piper of Hamelin, the rats which come in and you know infest the whole place and pollute the whole place. So sense of pollution, contamination, contamination of culture, contamination of sexuality, contamination of economy, they all merge together in this poem in a very interesting and complex combination.

“Oh,” cried Lizzie, “Laura, Laura,
You should not peep at goblin men.”

Lizzie cover’d up her eyes,
Cover’d close lest they should look;
Laura rear’d her glossy head,

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“We must not look at goblin men,
We must not buy their fruits:
Who knows upon what soil they fed
Their hungry thirsty roots?”
“Come buy,” call the goblins
Hobbling down the glen.

“Oh,” cried Lizzie, “Laura, Laura,
You should not peep at goblin men.”
Lizzie cover’d up her eyes,
Cover’d close lest they should look;
Laura rear’d her glossy head,
And whisper’d like the restless brook:
“Look, Lizzie, look, Lizzie,
Down the glen tramp little men.
One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.

And whisper’d like the restless brook:

“Look, Lizzie, look, Lizzie,



Down the glen tramp little men.

One hauls a basket,

One bears a plate,

One lugs a golden dish

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Down the glen
Hobbling down the glen.

"Oh," cried Lizzie, "Laura, Laura,
You should not peep at goblin men."
Lizzie cover'd up her eyes,
Cover'd close lest they should look;
Laura rear'd her glossy head,
And whisper'd like the restless brook:
"Look, Lizzie, look, Lizzie,
Down the glen tramp little men.
One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.
How fair the vine must grow
Whose grapes are so luscious;
How warm the wind must blow
Through those fruit bushes."
"No," said Lizzie, "No, no, no;



Of many pounds weight.

How far the vine must grow

Whose grapes are so luscious;

How warm the wind must blow

Through those fruit bushes."

"No," said Lizzie, "No, no, no;

Their offers should not charm us,

Their evil gifts would harm us."

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"Look, Lizzie, look, Lizzie,
Down the glen tramp little men.
One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.
How fair the vine must grow
Whose grapes are so luscious;
How warm the wind must blow
Through those fruit bushes."
"No," said Lizzie, "No, no, no;
Their offers should not charm us,
Their evil gifts would harm us."
She thrust a dimpled finger
In each ear, shut eyes and ran:
Curious Laura chose to linger
Wondering at each merchant man.
One had a cat's face,
One whisk'd a tail,
One tramped with shoes of lead,



She thrust a dimpled finger

In each ear, shut eyes and ran:

Curious Laura chose to linger

Wondering at each merchant man.

Now, so we can see a bifurcation operative over here. So, Lizzie obviously is more wise sister, more careful and cautious sister.

She is on the guard and she is aware that the goblin man can from somewhat dangerous and the goods, the commodity that they carry could be possibly contaminated in quality and she is advising her sister not to look at them, not to pay attention to the very seductive cries of you know purchase and she says quite clearly that, you know the offers should not charm us. Their evil gifts would harm us.

So you know it is very charming, it is very seductive but then it is also quite dangerous in quality and this danger is something which is hinted at throughout point of time, that is quite clearly suggestive that the evil gifts would harm us. And then she said, you we get to know she thrust a dimpled finger in each ear, shut eyes and ran.

But then that is one movement. So, Lizzie runs away, Lizzie is careful, Lizzie is very cautious and she wants to keep herself safe against this contamination, this possibility of the potential contamination of the goblin man.

But in contrast to that we have Laura who chose to linger. Now this verb is very interesting, linger. So linger obviously means, you know you are dwelling on something, you are, essentially sitting on the fence, it is real ambivalence about linger, degree of liminality about linger.

So you, you know threshold position between two choosers, between yes and no, between you know acceptance and rejection, so lingering somewhere, dwelling somewhere is suggestive of an activity in ambivalence.

And this ambivalence very quickly becomes acceptance, very quickly, you know public seduction strategy of the goblins and Laura also gets seduced by the goblins in the sense that she goes in the market and she partakes these goblin fruits, she partakes this goblin commodity and in the process her contamination happens biologically, medically, sexually, sensually in all sense of the term.

But we have sense of that is beginning to happen when Laura, you know when she chose to linger

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One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.
How fair the vine must grow
Whose grapes are so luscious;
How warm the wind must blow
Through those fruit bushes."
"No," said Lizzie, "No, no, no;
Their offers should not charm us,
Their evil gifts would harm us."
She thrust a dimpled finger
In each ear, shut eyes and ran:
Curious Laura chose to linger
Wondering at each merchant man.
One had a cat's face,
One whisk'd a tail,
One tramp'd at a rat's pace,
One crawl'd like a snail,



and chose to go to the goblin market and she is evidently seduced, she is evidently curious look of the goblin man and the merchandize that they have brought in.

Now, at this point just take a look at the description of the goblin man, how non-anthropometric that is in quality, how non-human that is in quality. And this non-human quality is part of the uncanny quality of the goblin man, the fact that they are unhomely, they are not something which we see on daily basis and their existence outside the everyday reality is something which gives them a menacing quality.

So menace of the men is due to partly process of you know, uncanny, production of uncanny. They have either over the embodiment as, you know half human, half animals or with the extended embodiment which is their commodities. So commodities are very important over here because they are very much part of the extended embodiment of the goblin men, you know.

Let us take a look at the description, the physiognomy features of the goblin men and how that becomes part of the uncanny package that we just discussed.

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How fair the vine must grow
Whose grapes are so luscious;
How warm the wind must blow
Through those fruit bushes."
"No," said Lizzie, "No, no, no;
Their offers should not charm us,
Their evil gifts would harm us."
She thrust a dimpled finger
In each ear, shut eyes and ran:
Curious Laura chose to linger
Wondering at each merchant man.
One had a cat's face,
One whisk'd a tail,
One tramp'd at a rat's pace,
One crawl'd like a snail,
One like a wombat prowld obtuse and furry,
One like a ratel tumbled hurry skurry.
She heard a voice like voice of doves
Cooing all together:



So

Curious Laura chose to linger

Wondering at each merchant man.

One had a cat's face,

One whisk'd a tail,

One tramp'd at a rat's pace,

One crawl'd like a snail,
One like a wombat prowld obtuse and furry,
One like a ratel tumbled

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Through those fruit bushes."
"No," said Lizzie, "No, no, no;
Their offers should not charm us,
Their evil gifts would harm us."
She thrust a dimpled finger
In each ear, shut eyes and ran:
Curious Laura chose to linger
Wondering at each merchant man.
One had a cat's face,
One whisk'd a tail,
One tramp'd at a rat's pace,
One crawl'd like a snail,
One like a wombat prowld obtuse and furry,
One like a ratel tumbled hurry skurry.
She heard a voice like voice of doves
Cooing all together:
They sounded kind and full of loves

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hurry skurry.

She heard a voice like voice of doves

Cooing all together:

They sounded kind and full of loves

So what is interesting to see is great complex combination of domestic familiar, you know recognized metaphors of peace and nicety and goodness along with very dangerous, you know suggestions, very dangerous, you know hints and insinuation and what that combination does is that it gives you a sense of defamiliarization.

So the whole idea of goblin men gets defamiliarized. So they are half-human, half-animals. They seem to be full of love, they seem to have voice of dove, but the same time, they have cat's whiskers, they have cat's face, someone has a tail, someone walks at rat pace. Someone is crawling like snail.

So all these features, all these movements, all these attributes you know features or attributes are human in quality. And at the same time they have voice of doves, cooing on together, the sound of kind, full of love. So you know the whole idea doves and love, you know is

suggestive of peacefulness and harmony, that is very carefully combined with, you know these metaphors of menace to a certain extent.

So these metaphors of menace become very, very important in quality. And what that does together, is that it gives you a sense of deceptive domesticity and this idea of deceptive domesticity is important because that is what seduces Laura.

She thinks that she is, you know in control. She thinks she can go for these menace, you know strategies and invitations and then in the process she becomes prey to this. And she becomes harmed by this whole idea of seduction which goblin men produce with the economy of merchandise, Ok.

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11/19/2018

Goblin Market by Christina Rossetti | Poetry Foundation

In the pleasant weather.

Laura stretch'd her gleaming neck
Like a rush-imbedded swan,
Like a lily from the beck,
Like a moonlit poplar branch,
Like a vessel at the launch
When its last restraint is gone.

Backwards up the mossy glen
Turn'd and troop'd the goblin men,
With their shrill repeated cry,
"Come buy, come buy."
When they reach'd where Laura was
They stood stock still upon the moss,
Leering at each other,
Brother with queer brother;
Signalling each other



So

It all sounded nice and lovely

In the pleasant weather.

Laura stretch'd her gleaming neck

Like a rush-imbedded swan,

Like a lily from the beck,

Like a moonlit poplar branch,

Like a vessel at the launch

When its last restraint is gone.

Now if you take a look at these metaphors. Take a look at these descriptions. These are descriptions of purity, descriptions of domesticity, descriptions of idyllic life.

Laura stretch'd her gleaming neck

Like a rush-imbedded swan,

So you know the whole idea of swan is example, is normally metaphor of purity, majesty, something which is very comfortably embedded in the force of nature etc. like a lily from a beck, like a moonlit poplar branch, again lily, moonlit poplar branch again is a very idyllic natural metaphors, natural signifiers, or signifiers that are idyllic nature.

Like a vessel at the launch when it last restraint is gone.

Now, this last bit is interesting because what that is suggestive of the fact is, of the fact that you know that she is behaving, she is very quickly becoming like a vessel, like a ship once its last restraint is gone. So, it is about to sail off without any anchor, without any root. And the whole idea of losing the root, losing the anchor becomes interesting because Laura is about to step into territory which is dangerous.

So essentially deterritorialize and so the whole idea of deterritorializing of the known landscape with the arrival of the market is something is very spatially done. So the known landscape, the familiar landscape is very dramatically deterritorialized and defamiliarized with the arrival of the market.

So, the defamiliarization, deterritorialization is in very close correspondence with the production of the market, ad hoc presence of the market, right.

And this adhoc quality of the market becomes interesting quality because that is also suggestive to the fact, that is also the reason why Laura's last restraint is gone.

So the restraint in terms of having ownership on herself, having ownership of own rational self is beginning to speed up and she is quite clearly and evidently being seduced by the goblin market, with the arrival of goblin men, Ok.

And now you see how this movement,

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Like a rush-imbedded swan,
Like a lily from the beck,
Like a moonlit poplar branch,
Like a vessel at the launch
When its last restraint is gone.

Backwards up the mossy glen
Turn'd and troop'd the goblin men,
With their shrill repeated cry,
"Come buy, come buy."
When they reach'd where Laura was
They stood stock still upon the moss,
Leering at each other,
Brother with queer brother;
Signalling each other,
Brother with sly brother.
One set his basket down,
One rear'd his plate;
One began to weave a crown



how we get an insight into the workings, the mechanisms in the market.

Backwards up the mossy glen

Turn'd and troop'd the goblin men,

So again if you look at the verbs and play over here, turned and trooped it is like an army of men, troop of men coming from the outside so there is a sense of invasion about the arrival of the market, arrival of the men.

And what is being invaded is among other things, the mossy glen, the idyllic landscape which is obviously signified purity and innocence and naiveté, and you know idyllic nature that has been invaded by the arrival of the goblin men who come in as a troop, as an army of invaders.

With their shrill repeated cry,

"Come buy, come buy."

When they reach'd where Laura was

They stood stock still upon the moss,

Leering at each other,

So again leering is very dirty gaze. It is a form of gaze which is normally associated with the negative quality, negative decadent quality

Leering at each other,
Brother with queer brother;
Signaling each other,
Brother with sly brother.
One set his basket down,
One rear'd his plate;

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When its last restraint is gone.

Backwards up the mossy glen
Turn'd and troop'd the goblin men,
With their shrill repeated cry,
"Come buy, come buy."
When they reach'd where Laura was
They stood stock still upon the moss,
Leering at each other,
Brother with queer brother;
Signalling each other,
Brother with sly brother.
One set his basket down,
One rear'd his plate;
One began to weave a crown
Of tendrils, leaves, and rough nuts brown
(Men sell not such in any town);
One heav'd the golden weight
Of dish and fruit to offer her:



One began to weave a crown
Of tendrils, leaves, and rough nuts brown
(Men sell not such in any town);
One heav'd the golden weight
Of dish and fruit to offer her:

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Turn'd and troop'd the goblin men,
With their shrill repeated cry,
"Come buy, come buy."
When they reach'd where Laura was
They stood stock still upon the moss,
Leering at each other,
Brother with queer brother;
Signalling each other,
Brother with sly brother.
One set his basket down,
One rear'd his plate;
One began to weave a crown
Of tendrils, leaves, and rough nuts brown
(Men sell not such in any town);
One heav'd the golden weight
Of dish and fruit to offer her:
"Come buy, come buy," was still their cry.
Laura stared but did not stir,
Long'd but had no money:



"Come buy, come buy," was still their cry.

So if you look at the adjectives, queer, sly these are very negative adjectives. So queer we see over here means strange, that is part of the uncanny package that we talked about in the sense in the beginning in the poem, it is outside home, it is somewhere in the market, is a public space which is outside the home and the market is an example of deterritorialization, as well as defamiliarization. And that becomes partly uncanny production, the uncanny as it were.

Now brother with sly brother, brother with queer brother, signaling to each other, these are very negative, marquis of negativity, marquis of menace in a way.

And these marquis of menace, that is what market begins to create and that is what Laura enters and begins to consume this menace, begins to consume this, you know whole idea of uncanny, that the market has brought in and what they tell her obviously they ask her to come and partake the fruit, they come and ask her to consume the fruit, come by, come buy was still their cry.

And we are told before that

(Men sell not such in any town), so this is not something which you find in any town, something which comes from outside. So the merchandise they have brought in, Of tendrils, leaves, and rough nuts brown, we are told that men sell not such in any town.

So these nuts and leaves and tendrils, they also come from somewhere else. And somewhere else is interesting because somewhere else is indicative of an exotic locale, from the outside, outside the known parameter, outside the known territory of recognition and culture and respect.

So you know something which is outside and that outsided quality is part of the menace quality, part of the menace market in the poem, right.

So come buy, come buy was still their cry.

Laura stared but did not stir,

Long'd but had no money:

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They stood stock still upon the moss,
Leering at each other,
Brother with queer brother;
Signalling each other,
Brother with sly brother.
One set his basket down,
One rear'd his plate;
One began to weave a crown
Of tendrils, leaves, and rough nuts brown
(Men sell not such in any town);
One heav'd the golden weight
Of dish and fruit to offer her:
"Come buy, come buy," was still their cry.
Laura stared but did not stir,
Long'd but had no money:
The whisk-tail'd merchant bade her taste
In tones as smooth as honey,
The cat-faced purr'd,
The rat-faced spoke a word



So Laura is also getting seduced. Laura stared but did not stir. So she is fixated in that position. She is staring at the merchandize. She is staring at the men and she is also curious and seduced by the strangeness of the merchandize, the strangeness of these men

Long'd but had no money:

She was desirous of partaking the commodity, she was desirous of consuming the commodity but she had no money. And this is the beginning, the point of the poem where the whole idea,

the erotic economy and the financial economy mapped into each other and how one becomes replaceable with the other.

Long'd but had no money:

The whisk-tail'd merchant bade her taste

In tones as smooth as honey,

The cat-faced purr'd,

The rat-faced spoke a word

(Refer Slide Time: 27:58)

One set his basket down,
One rear'd his plate;
One began to weave a crown
Of tendrils, leaves, and rough nuts brown
(Men sell not such in any town);
One heav'd the golden weight
Of dish and fruit to offer her:
"Come buy, come buy," was still their cry.
Laura stared but did not stir,
Long'd but had no money:
The whisk-tail'd merchant bade her taste
In tones as smooth as honey,
The cat-faced purr'd,
The rat-faced spoke a word
Of welcome, and the snail-paced even was heard;
One parrot-voiced and jolly
Cried "Pretty Goblin" still for "Pretty Polly;"—
One whistled like a bird.



So cat-faced, rat-faced, the whisk-tailed all very animal metaphors, all very metonymically animal metaphors and that becomes part of the menace quality of the goblin men over here, the markets of menace as it were.

The rat-faced spoke a word

Of welcome, and the snail-paced even was heard;

One parrot-voiced and jolly

Cried "Pretty Goblin" still for "Pretty Polly;"—

One whistled like a bird.

So none of these movements,

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One heav'd the golden weight
Of dish and fruit to offer her:
"Come buy, come buy," was still their cry.
Laura stared but did not stir,
Long'd but had no money:
The whisk-tail'd merchant bade her taste
In tones as smooth as honey,
The cat-faced purr'd,
The rat-faced spoke a word
Of welcome, and the snail-paced even was heard;
One parrot-voiced and jolly
Cried "Pretty Goblin" still for "Pretty Polly;"—
One whistled like a bird.

But sweet-tooth Laura spoke in haste:
"Good folk, I have no coin;
To take were to purloin:
I have no copper in my purse,
I have no silver either,



none of these voices are human in quality and that non-humanness becomes, as I mentioned part, of the uncanny menace.

But sweet-tooth Laura spoke in haste:

"Good folk, I have no coin;

To take were to purloin:

I have no copper in my purse,

I have no silver either,

And all my gold

(Refer Slide Time: 28:42)

Long'd but had no money:
The whisk-tail'd merchant bade her taste
In tones as smooth as honey,
The cat-faced purr'd,
The rat-faced spoke a word
Of welcome, and the snail-paced even was heard;
One parrot-voiced and jolly
Cried "Pretty Goblin" still for "Pretty Polly;"—
One whistled like a bird.

But sweet-tooth Laura spoke in haste:
"Good folk, I have no coin;
To take were to purloin:
I have no copper in my purse,
I have no silver either,
And all my gold is on the furze
That shakes in windy weather

<https://www.poetryfoundation.org/poems/44996/goblin-market>



is on the furze

That shakes in windy weather

Now this is a bit where we know that, you know what she tells and what clearly that I have no coin and if I were to buy without a coin or buy without paying for anything, it would be purloin. It will be stealing, theft.

So the only money I have, the only wealth I have is what the furze, that shakes in the windy weather, that is alluding obviously to her golden locks of hair. And golden locks of hair obviously become markers of sexuality, markers of sexual involvement.

So she says the only wealth that I have in moment is my sexuality, the only wealth that I have in the moment is my body, my sexualized body and the lock of hair, golden lock of hair becomes a marker, becomes a signifier of that wealth of that, you know asset as it were.

So it is very interesting perhaps the perverse reading of asset and different races, not really a financial asset. But it is also an asset of you know which belongs to her, in terms of a sexualized ownership.

And obviously she offers that as you see in the poem, she offers that an exchange of the fruit. So that can also be seen as metaphor, an allegory of prostitution that she offers the sexuality in return of some kind of pleasure, certain kind of contaminated consumption.

So

But sweet-tooth Laura spoke in haste:

“Good folk, I have no coin;

To take were to purloin:

So it would be theft if I do not pay for what I purchase.

I have no copper in my purse,

I have no silver either,

And all my gold is on the furze

That shakes in windy weather

So whole idea of the female not possessing money, female possessing only her sexuality is very interesting and very crude binary which was prevalent in that point of time, that binary is critique in the poem, and with these situations, with the scenes where Laura tells them quite clearly that you know I just have my sexualized body and I do not have any penny. I am not possessing money. So that is only thing I can offer you.

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11/19/2018

Goblin Market by Christina Rossetti | Poetry Foundation

Above the rusty heather."
"You have much gold upon your head,"
They answer'd all together:
"Buy from us with a golden curl."
She clipp'd a precious golden lock,
She dropp'd a tear more rare than pearl,
Then suck'd their fruit globes fair or red:
Sweeter than honey from the rock,
Stronger than man-rejoicing wine,
Clearer than water flow'd that juice;
She never tasted such before,
How should it cloy with length of use?
She suck'd and suck'd and suck'd the more
Fruits which that unknown orchard bore;
She suck'd until her lips were sore;
Then flung the emptied rinds away
But gather'd up one kernel stone,
And bawled for us it night as day.



"You have much gold upon your head,"

And that is the response of the goblin men that you possess lot of gold upon your head. Your hair is gold and obviously as I mentioned here, hair becomes a metonymic marker of sexuality, of the sexualized, you know female identity.

They answer'd all together:

So you know some (())(30:53) chorus response, choric response to a question, they all say you have gold on your head.

"Buy from us with a golden curl."

So, you know this is exchange that is established in the poem at this point of time. So give us a golden curl, buy from us with a golden curl. And we will give you our commodity, we will give you our fruit in exchange of golden curl from your head.

She clipp'd a precious golden lock,
She dropp'd a tear more rare than pearl,
Then suck'd their fruit globes fair or red:

So you know, and she enters into that exchange, she enters into that established exchange where she clips, you know precious golden lock, the precious golden hair and in exchange for a fruit, exchange for a forbidden fruit.

So you know, that idea of consuming forbidden fruit, that brings over biblical story over here, biblical story of seduction and temptation and you know, of disobedience and the repercussions, the fallout that happened out of it, but you know obviously this is quite allegorical as well.

So we talked about how, you know, Rossetti when she was writing the poem she was working. She had worked for, you know in a Reformation, rehabilitation clinic for prostitutes, her experience with the prostitutes informs this poem quite heavily.

So the whole idea of Laura offering golden hair in exchange of a fruit becomes quite, you know interestingly, an allegory of prostitution, allegory of female disempowerment.

So she gives into the seduction of the men with her sexualized body and that golden curl becomes the metonymic marker for that kind of sexualized body. And she sucks the golden fruits. The fruit globes fair and red

Sweeter than honey from the rock,
Stronger than man-rejoicing wine,
Clearer than water flow'd that juice;
She never tasted such before,

So it is something that she never tasted before,

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"You have much gold upon your head,"
They answer'd all together:
"Buy from us with a golden curl."
She clipp'd a precious golden lock,
She dropp'd a tear more rare than pearl,
Then suck'd their fruit globes fair or red:
Sweeter than honey from the rock,
Stronger than man-rejoicing wine,
Clearer than water flow'd that juice;
She never tasted such before,
How should it cloy with length of use?
She suck'd and suck'd and suck'd the more
Fruits which that unknown orchard bore;
She suck'd until her lips were sore;
Then flung the emptied rinds away
But gather'd up one kernel stone,
And knew not was it night or day
As she turn'd home alone.



she never had them before. So again the whole idea of something which is new and exotic and forbidden and fascinatingly foreign but at the same time menacing and dangerous and contaminated in quality that comes back to the point in the poem.

How should it cloy with length of use?

She suck'd and suck'd and suck'd the more

Fruits which that unknown orchard bore;

She suck'd until her lips were sore;

So the whole idea of sucking, we find that the word sucked comes thrice over here. You know it almost gives a sense of intoxication, a sense of, you know addiction that she is completely addicted, she is completely intoxicated with the partaking of that kind of flavor, that kind of taste. And intoxication, seduction becomes part of the fallen woman narrative of the poem.

She suck'd until her lips were sore;

Then flung the emptied rinds away

But gather'd up one kernel stone,

And knew not was it night or day

As she turn'd home alone.

So last bit is very, very important because she sucked and sucked and then the whole idea of getting into, getting some kind forbidden pleasure is quite evident. By the end of it, when she turns back to go home and whole idea of going back home is important,

She knew not was it night or day

She lost the sense of spatial temporal recognition.

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So her own spatial temporal embodiment, her own mortal quality, mortal ownership of embodiment becomes problematized over here, becomes thwarted over here as she turned home alone.

So the whole idea of going back home is, again look at the way in which these spatial metaphors play on geographically as well as psychologically.

So we just talk about how the market is unhomely space outside home and she comes and becomes a prey of unhomely, uncanny space by partaking the fruit in exchange of sexualized body, in exchange of sexualized you know entity, sexualized self and in the process she consumes the fruit.

And you know by the time she ends consuming the fruit she gets completely, you know defamiliarized, deterritorialised herself, in the sense that she does not quite know it is either night or day as she turned home alone.

So when she goes back home, she turns her direction to home, she loses sense of direction, she loses the sense of day and night. And that becomes the beginning of the downfall, that becomes the beginning of the loss of embodiment, loss of agency over embodiment, loss of agency over her own sexualized self and that is the part of poem which we will explore in the next lecture.

So we will stop at this point today. We will continue with this in the lectures to come. Thank you for your attention.