

## A Stylistic Analysis of Linguistic Patterns in Christina Rossetti's "Goblin Market"

**Samira Hammoodi**

Ph.D. Student

Department of English Language and Literature

Istanbul Aydin University, Turkey

E-mail: ramash7711@gmail.com

### Abstract

*The critical studies of literary texts habitually fail to judge how writers of literary works form a linguistic development of a sense of character inside of their texts. Despite this, via studying the way characters along with their deeds are semantically, semantically, and phonetically portrayed, a stylistic analysis of language patterns helps in establishing to a fuller and better conception of a literary text. To cite but an example, one can asks him/herself how a text is functioning relying on the individual expressions comprising it, why a writer decides to include some certain expressions not others, or even if the construction of a statement comprises mimetic quality of relation to its meaning or not. Such and similar enquiries could be predominantly pertinent within the scope of poetry, where a poetic text's economy often encumbers full character portrayal and where, generally, language plays a far way vital and intricate role. Thorough scrutinizing Christina Rossetti's "Goblin Market," I will labor to exemplify how a stylistic analysis of linguistic patterns bridges the gap between the delineated language and the total interpretation of a poetic text conducted by the reader. In "Goblin Market," characters and thematic developments are achieved chiefly in terms of how characters speak to each other and in how the poetess dug deep into the minds of her presupposed readers to mirror her thematic concerns. In essence, the poem's activity of centers around a succession of directives, as statements of each single character signifies his/her individual place in the struggle for power. Moreover, despite the disparity in the portrayal of characters and development of themes along the course of the poem, the poetess has cleverly manipulated linguistic elements and patterns to effectively deliver her literary, social and even linguistic concerns to her readers and to stylistically attain a sense of theme and character by supporting meaning with word choice and sound patterns.*

**Keywords:** stylistics, Christina Rossetti, Goblin Market.

### A Stylistic Analysis of Linguistic Patterns in Christina Rossetti's Goblin Market

Stylistic studies show us manners to grasp and shape many ways of creating meaning in texts. By using this kind of analysis, it enables us to read texts in a specific method so that we can detect various perspectives and unlock a text to a new version. Linguistically, stylistics depends on linguistics because this style has the linguistic characteristics that are utilized in interpreting literary texts (Mode, 2015). We are going to argue the interpretations of literary texts in various linguistic patterns in Rossetti's Goblin Market although literal authors go wrong to evaluate how they linguistically enhance the perception of their characters, investigating how their works phonetically, syntactically, semantically, and stylistically converted. Rossetti's poem has a propensity to arrange expression and meaning in manifestations of contradictory and pair. However, this produces a complete grasp of literary texts. How writers use the language in different meanings in their works and why they utilize particular utterances over others. Therefore, this brief paper endeavors to connect the study of literary texts with the linguistic analysis so that it can support the reader's interpretation of these literary texts through the diversity in the linguistic aspects, showing Rossetti's interesting in the language game. Consequently, it constructs a belief that language and literature studies are linked to each other stylistically so as to generate a particular impact in a text. When we interpret these text's linguistic features, we can reach to ample various language levels and these interpretations explain how the meaning is performed. Therefore, we have chosen the "Goblin Market" to analyze this poem according to linguistic features in language so as to shed light on texts and display readers various ways of understanding literature.

This poem shows how capitalism exploits the market economy and how the women were considered as fallen women in the Victorian era and how they were used (marginalization) by the dominant patriarchal society. More typically, Rossetti projects the boundaries of the capitalistic world in this poem. In "Goblin Market", Laura and Lizzie, the protagonists of the poem, symbolize the shapes of fallen women that analyze the behavior of women in the Victorian era. Actually, in "Goblin Market", it is her introduction into sexuality through heterosexuality which similar to prostitution.

Laura cannot articulate her sexuality to express her desire or need and she is displeased with the merchants because of her inadmissible longing that she cannot explain in society. Laura and Lizzie are propelled into the struggle with the worth of the dominant society. Laura may have wasted herself for a moment by setting out into the market, but the venture she got permitted both of the sisters to distinguish the value of the women in the dominant society.

There were lots of problems of the Victorian women in the nineteenth century; the Victorian women did not have the right to ask for taking custody of her kids or to ask for a divorce. The Victorian woman must stay an old maid for the rest of her life. Further, the Victorian women were fully dependent upon their husbands and submissive for them. Intellectually, the Victorian society supposed that the Victorian women's brain was smaller than that of men. That means, the Victorian women were less intelligent than men and could not go to complete their education and they should stay at home to live in domestic life. Additionally, there was another big problem in the Victorian age which was harlotry and the sex trade. In this Victorian period, Victorian women lived under hard working circumstances that push them to practice prostitution (Pionke, 2012; Donley, 2019).

This poem does not characterize women conversation but it describes their actions. It directly connects female bodily obedience with domestic action or life that enhances modesty.

Neat like bees, as sweet and busy, Laura rose with Lizzie:  
 Fetched in honey, milked the cows,  
 Aired and set to rights the house,  
 Kneaded cakes of whitest wheat,  
 Cakes for dainty mouths to eat,  
 Next churned butter, whipped up cream, Fed their poultry, sat and sewed:  
 Talked as modest maidens should: (Rossetti, 8)

Laura consumes eating from the goblin men opposite Lizzie rejects to let her body be polluted as in 'like a rock of blue-veined stone' stands firm, 'like a royal virgin town | Topped with gilded dome and spire' (Rossetti, 15). Therefore, Lizzie represents as the symbol of modesty and the heroine of the "Goblin Market".

For repetition, there are lots of frequent words in this poem so as to emphasize the major characters and actions in the "Goblin Market" such as goblin (18), Lizzie (24), Laura (27), come (25), and buy (26). The two women face the goblin men in the marketplace, involving the buying and coming activities. These repeated words emphasize the strength of the goblins' seduction. Take for instance; Laura iterates the statement "I have no" (Rossetti, 5) so as to give apology to the goblin men and to focus her hurry in savoring the fruits of the goblin men. Therefore, this iteration focuses the quandary in detecting words so as to characterize the impact or fragility of the similes in this poem.

Structurally, most of the core textual sounds are substantially repetition. By the goblins' sound, Laura is tempted and she does not realize the merchants' risky when she heard a sound as doves 'sound because doves are considered as a piece sample "She heard a voice like voice of doves" (Rossetti, 3). It should be apprehended without stress and it must reproduce its repetition, in the shape of mystical repeating "iterated jingle / of sugar baited words" (Rossetti, 9) where it is not seduced laevulose of language, but baited words of sugar. According to Laura, she does not be able to recognize the goblins' sound after eating the fruit "Laura turned cold as stone" (Rossetti, 10) and she conceives that as her insurgency results. Structurally, Rossetti's poem includes ample aphoristic lines to expand the reading speed and to generate dazzled sensation and overmaster hearers with nature depiction. Thus, the poet uses couplets to identify the velocity and connect particular words simultaneously "brother with queer brother; signaling each other" (Rossetti, 4).

Moreover, this poem based on 19<sup>th</sup> century rhyming slang that linked to money which has the capability of generating a splendid narrative about the risk of trickery. Most of the authors took part in Victorian fraud slang in their writing utilizing dictionaries of slang as a basic matter that links the language issues with the economy (Lobdell, 2018). However, Rossetti's *Goblin Market* points to hostile action because it involves many words which indicate to deception since conventionally these words symbolize dishonesty and counterfeit such as "sly", "queer", "goblin", and "brown" (Rossetti, 4). In the patriarchal society, goblins are a strength that occupies a rustic house and exhaust resources of family through unlimited greed. They have the power to correct the price and to make the rules. They have real desire and longing. Rossetti focuses that the merchants are the goblins who seduce the young women with fruit and she considers them as a major center in the "Goblin Market". Thus, this poem has been taken into a discourse of the patriarchal community, rape, lesbianism, and sexuality. Rossetti shows the most sexual eating scene in this poem that emerges from the ambiguity between the food and bodies of the women. Lizzie sounds resist the merchants' fruit "Like a fruit-crowned orange tree"

(Rossetti,15). The poet presents Lizzie or her sister as food or source of nutrition “Hug me, kiss me, suck my juices” (Rossetti, 17).

This poem blows up with plenty of fruits observing from “among the brook side rushes” (Rossetti, 2). Lizzie and Laura hark to the seductive cry of the goblins “Come buy our orchard fruits, / Come buy, come buy” (Rossetti, 1). But Laura tells Lizzie “We must not buy their fruits; / who knows upon what soil they fed / their hungry thirsty roots?” (Rossetti,2). The vagueness of the language blind the real sources of fruits since at the beginning Laura encounters the goblin men and their behavior contradict fraud and that means this poem combines both marketing and seduction or the logic of desire through buying.

When they reached where Laura was, they stood stock still upon the moss,  
Leering at each other,  
Brother with queer brother;  
Signaling each other,  
Brother with sly brother.  
One set his basket down, one reared his plate; one began to weave a crown  
Of tendrils, leaves and rough nuts brown  
(Rossetti, 4).

By means of “signaling” and “leering” (Rossetti, 4), the goblin men convey their deceitful target, but their deceptions as “sly” and “queer” (Rossetti, 4) clarify the profundity of their fraud. Thus, the meaning of the first word means smart or deception and the second word means odd, however in this poem, the first word means illegitimate that exposes the goblin men deception and the second word means fraud money (Lobdell, 2018).

We also find words which have the same pronunciation but the completely different meaning in language (homonymy) in Rossetti’s poem. Linguistically, we utilize homonymy in semantics or the meaning of language for lexical words that are conformable in pronunciation and spelling but have various meanings (Hurford, Heasley& Smith, 2007). Rossetti uses the word “by” with “buy” to explain the time of the sale of the fruit “Morns that pass by, / Fair eves that y; / Come buy, come buy” (Rossetti, 1).

Rossetti opens her poem with the diversified rhythms of sound and repeated meter that obstacle with general readers. These opening lines have a significant memorability in “Goblin Market”. The tempting association with oral speaking is integral by the timing when the merchants finish their sales trick “Sweet to tongue and sound to eye” (Rossetti, 2) makes this phrase pretty fully to eat is the repetition syntactically as nouns of adjectives in the first phrase, prepositional phrases or infinitives in the second phrase.

Swallowing them is sweetened, as they are tasteful for the tongue, they sound healthy to the eye. This poem shows prolific language in Rossetti’s poetry that salutes metaphorically the construction of these mutual phrases in “Goblin Market”. From her diction, Rossetti sounds obviously scared and attracted by the useless and thoughtless nature of unhindered style.

To present a model of power in Rossetti’s poem, we have other signals of goblin men deception such as “One reared his plate; One began to weave a crown” (Rossetti, 4). The goblin men use a large flat dish to hold their fruit, but it was an argentic covering applied to lid the rigged coin. We have a couple of interpretations in this issue. The goblin men utilize these words so as to generate the sigh of authority because the goblin men are themselves forgery supremacy. The goblin men show their greedy “You have much gold upon your head” (Rossetti, 5) and Laura is astonished about their answer. This situation presents a prostitution scene when Laura exchanges a part of her body to gain fruit “Laura’s trading a lock of her own hair for the chance to suck the goblin fruit suggests a similar implication of her body in the exchange” (Stauffer, 2018). Laura unintentionally puts down her value as something that has no worth within the deceptive economy of the goblin men.

To show the poetic maturity of Rossetti, she uses series of similes in “Goblin Market” and makes her poem open-ended “The lists of similes that characterize Rossetti’s mature verse are homologous to those that constitute both the popular verse genre of the enigma and the enigmas that she wrote in her youth” (Mazel, 2016). She utilizes links of what can be understood to guide the awareness of her readers to what cannot be grasped and they must have a belief about the unearthly world. In “Goblin Market”, flowers and characters elicit at different times metaphorically. Probably, most of these expressions are metaphorical languages relate the verse when Laura listens to the cry of the goblin men “And whispered like the restless brook” (Rossetti, 3), as well as

Laura stretched 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 (Rossetti, 4)

All of those phrases become metaphorically a signal of Laura's slipping toward the merchant. Rossetti compares Laura to a swan or a lily and Laura is extended with yearning by the goblins' commodity. The repetition of likes in this poem focuses on the meaning of similarity between the sisters and their single identity since they represent intelligent women in the Victorian configuration, showing the portrait of purity. Rossetti makes comparison in her poem: Laura and Lizzie are "Like a lily in a flood" (Rossetti, 15); "Like two blossoms on one stem" (Rossetti, 7); Lizzie's offensive with the evils "Like a fruit-crowned orange-tree / White with blossoms honey-sweet / Sore beset by wasp and bee" (Rossetti, 15). Rossetti points out the rhyme so as to get back the period when Laura starts to forfeit her awareness "Sense failed in the mortal strife" (Rossetti, 19). The connection between the words "life" and "strife" indicates a fantastic neutralization and according to Rossetti life means a struggle against the merchants' seduction that they create. This struggle is prompted by the distinction "cold as stone" (Rossetti, 10) of the goblins' risky. Otherwise, notwithstanding that the similes may output an identity of impact; they do not supply themselves easily to fictional representation. Their sisterhood witnesses to the power of their unity, which permits them to object the unfair standard of the patriarchal community and offer themselves as persons as in Laura's return home after tasting the goblins' fruit for the first time:

They lay down in their curtained bed:

Like two blossoms on one stem

Like two flakes of new-fall'n snow,

Like two wands of ivory (Rossetti, 7).

This poem shows the relationship between tangible things and humans in the Victorian era. Rossetti talks about two women or sisters their family life is disordered by the vagrant of vague goblin men. Both of Laura and Lizzie sound to personify the possible risks encountered by them "CHRISTINA Rossetti's poetry has proven to be a rich vantage point" (Miller, 143). Therefore, this poem explains the significance of sisterhood and the unity of the two sisters, their self-integration or sisterly redemption between Lizzie and her sister Laura, existing in a ranch away from the men in the "Goblin Market" and it also shows the dominance of the patriarchal society in the Victorian age that has connected female literary production to female expressions in the patriarchal place where women fight to find their voice. Laura and Lizzie confirm themselves once again to be kind women by retelling their story to their children. In the "Goblin Market", the men in the marketplace endeavor to pull the two sisters so as to engorge their various fruit.

In the Victorian age, women were prostituting themselves without any warranty that the men will achieve their deal, and the superiority between prostitute and wife does not make an important distinction. They were greedy in Laura's golden hair and they asked for her hair in return for buying the fruit. Consequently, she becomes intoxicated, rejecting to swallow anything just from the fruit of the goblins. But her sister Lizzie undergoes herself to the goblin's attacking of their fruit and gets back home in order to ask Laura to kiss and hug her as in the poem's lines.

Come and kiss me.

Never mind my bruises,

Hug me, kiss me, suck my juices [...]

Eat me, drink me, love me;

Laura, make much of me. (Rossetti, 17).

Further, this poem also shows the metaphor of the fruit when Laura prefers the fruit of the goblins and she considers it sweeter than the honey and she rejects women food, tasting only the goblin juice. In this poem, the female bodies and the fruit are actually metaphors. After eating the goblin's fruit Laura becomes so different in her communication than her previous speech "Laura and Lizzie's figurative nursing dyad serves as a sophisticated metaphor for the kind of communication" (MacDonald, 2015).

She has incorporated her linguistic feminine expression and the male liquid, repeating Jeanie's story "Fell sick and died" (Rossetti, 12). As a matter of fact, binary use, the truth that things can be suggested to various employs and has diverse paradoxical impacts, is the most theme in jinn or fairy tale. However, the connection of rhythm and rhyme in Rossetti's poem do sound fundamental to mark "Goblin Market" out like kids' fare: One had a cat's face,

One whisked a tail,  
One tramped at a rat's pace,  
One crawled like a snail,  
One like a wombat prowled obtuse and furry,  
One like a ratel tumbled hurry-skurry (Rossetti, 3).

The manifest sensation of this poem is increased of the stylishness of its linguistic construction. For sensual or sexual abandon, the seduction of the goblins is like abundant of giving notice in language when Laura says she is incapable of bearing the "iterated jingle" (Rossetti, 9) that sounds to create straightforward verification and when her sister Lizzie tolerates the goblins' violation and remains steadfast keeping her mouth locked. Therefore, to remain one's mouth closed means refrain from the speech "Lizzie uttered not a word; / would not open lip from lip" (Rossetti, 16). Oppositely, the evils are depicted by their powerful conversation as far as their forms:

The whisk-tailed merchant bade her taste  
In tones as smooth as honey,  
The cat-faced purr'd,  
The rat-paced 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 (Rossetti, 4-5).

According to Laura, she does not be able to recognize the goblins' sound after eating the fruit "Laura turned cold as stone" (Rossetti, 10) and she conceives that as her insurgency results. By the goblins' sound, Laura is tempted and she does not realize the merchants' risky when she heard a sound as doves 'sound since doves are considered as a safety sample "She heard a voice like voice of doves" (Rossetti, 3).

Additionally, particular types of fruit in the set such as lemon, quinces, apples, and others focus on the aspect of more common fruit, because the fruit is the hyponyms of all these kinds. Rossetti uses hyponyms in her poem which means "the meaning of one predicate (or phrase) is included in the meaning of the other" (Hurford, Heasley & Smith, 109). These types of fruit elevate the attraction of the fruit go between the limited and unlimited concepts of fruit like a notion and the gentleness of the merchants who attempt to seduce the sisters into buying. Linguistically, a synonym is created when two words have the same meaning (Hurford, Heasley & Smith, 2007), however, Rossetti uses the synonym in her poem as in "taste them and try" (Rossetti, 2).

Further, she uses "and" in the same line which has distinct function from the previous lines, where it shows separately between headings in the roster of the fruit. The poet wants to puzzle the readers by connecting two words which have synonyms, using the conjunction between different components.

Phonetically, the poet uses phrases which have strengthened meaning where the models of sound imitate the substance of the speech. In "Figs to fill your mouth" (Rossetti, 2), the sound /f/ in the first word is a fricative and the sound /m/ in the last word is a nasal and both of these sounds share in the meaning of filled mouth with fruit "There are a total of nine fricative consonants in English: /f, θ, s, ʃ, v, ð, z, ʒ, h/, and eight of them (all except for/h/) are produced by partially obstructing the airflow through the oral cavity" (Kong, Mullangi, & Kokkinakis, 1). In the same previous phrase, the verb is an infinitive verb transferring fruit. Further, alveolar happens when the air goes between the alveolar ridge and the tip of the tongue and Rossetti uses the alveolar sound /s/ in her poem as in the following words: apples, quinces, Lemons and oranges.

We find clear homonym in Rossetti's poem and homonym appears when we have one word with different meanings (Hurford, Heasley & Smith, 2007) as in "sound to eye" (Rossetti, 2). So, the word sound gives different meanings in this phrase. In the first case, it means the seduction when the goblins try to pull the sisters and in the second case, it describes the time of the appearance of the goblins. In the phrase "Sweet to tongue and sound to eye" (Rossetti, 2), the poet uses lexical ambiguity which means "a sentence is ambiguous if it has two (or more) paraphrases" (Hurford, Heasley & Smith, 128).

Therefore, the word sound in this phrase means alluring; however, since the word eye belongs to sight and the word tongue belongs to taste overlaps in meaning. Linguistically, Rossetti shows the inherent link between the fruit and the goblin men so as to show the strengthened confusion in the poem. Thus, she shows entailment in her poem other linguistic meaning as in "We must not look at goblin men, We must not buy their fruits" (Rossetti, 2). These two phrases are connected to each other since the truth of the second phrase relies on the truth of the first one.

Stylistically, the meanings of characters and features are template into the objective shapes of the poem. In this paper, the linguistic analysis assists the reader form the dramatic activity away from the chains of the sisterhood towards the risky goblins' world. However, this poem offers the productivity of its metaphor immediately matches to a diversity of meanings appearing from its reading. This poem constitutes a glaringly dual reading that includes awareness and innocence in the context.

Therefore, "Goblin Market" presents the relations of Victorian women with food were lived, as a lived metaphorical use and metaphors, for an ideological capacity of women. Rossetti fits in "Goblin Market" a narrative shape described by the output of diversified meanings. However, the fulfillment of this poem finds in the truth that we can link the ability of awareness and experience with its unlimited style to help the reader to interpret it from different angles.

### References

- Donley, A., (2019).** "Goblin Market" and the Madonna-Whore complex. *The Kabod*. Retrieved from <https://digitalcommons.liberty.edu/kabod/vol5/iss2/5>
- Hurford, J., R., Heasley, B., & Smith, M., B., (2007).** *Semantics*. Cambridge University Press, New York.
- Kong Y., Y., Mullangi, A., Kokkinakis, K., (2014).** Classification of Fricative Consonants for Speech Enhancement in Hearing Devices. *PLoS ONE* 9(4): e95001. <https://doi.org/10.1371/journal.pone.0095001>.
- Lobdell, N., (2018).** Coining counterfeit culture: Christina Rossetti's *Goblin Market* Victorian Network Volume 8. DePauw University, USA
- Miller, A., (2018).** CHRISTINA ROSSETTI'S RADICAL OBJECTIVITY. *Victorian Literature and Culture*. Cambridge University Press doi:10.1017/S1060150317000365.
- MacDonald, E., A., (2015).** Edible women and milk markets: The linguistic and lactational exchanges of "Goblin Market". *Nineteenth-Century Gender Studies*. University of Ottawa.
- Mazel, A., (2016).** "YOU, GUESS": THE ENIGMAS OF CHRISTINA ROSSETTI. *Victorian Literature and Culture* Cambridge University Press 2016. doi:10.1017/S1060150316000073.
- Mode, M., A., (2015).** The ABC of stylistics: A preliminary investigation. *International Journal of Humanities and Social Science Invention*. Vol,4, pp.13-17.
- Pionke, A., D., (2012).** The spiritual economy of "Goblin Market". *SEL Studies in English Literature 1500-1900*, Volume 52, Number 4, pp. 897-915. Hopkins University Press. Retrieved from <https://doi.org/10.1353/sel.2012.0037>.
- Rossetti, C., (1890).** *Poems*. Retrieved from [https://archive.org/stream/poemsrossetti\\_chr00rossrich?ref=ol#page/n8/mode/2up](https://archive.org/stream/poemsrossetti_chr00rossrich?ref=ol#page/n8/mode/2up). Reprinted University of California, (2008).
- Stauffer, A., M., (2018).** The goblin men and the flower girl: new sources for "Goblin Market". *Victorian Poetry*, Vol, 56, No, 1, pp. 47-58. West Virginia University Press. <https://doi.org/10.1353/vp.2018.0002>.