



Freudian and Jungian Approach to Christina Rossetti's "Goblin Market" in the Context of Personality Structure

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Abstract – Christina Rossetti's "Goblin Market" displays the debate between two Victorian sisters and the goblins. The obstacles these two sisters face and their reaction to them evokes the theories of Sigmund Freud and Carl Jung. The concept of libido plays a fundamental role in the psyche of an individual. The psychoanalytical theory, developed by Sigmund Freud, organizes around sexual energy which is called libido. On the other hand, Carl Jung's analytical psychology deconstructs Freud's theory in terms of sexual energy. Even though both scholars explored the unconscious mind and its processes they differentiated while analysing the psyche. Freud's theory contains aggressive instincts and sexual drive, whereas the scope of Jung is broader, and it involves the collective unconscious. As a Victorian poet, Rossetti illustrates the characteristics of her age in her poem "Goblin Market"; in addition, the poem depicts Victorian gender norms. The sexual pressure on Victorian women is noticeably present in the poem to be read through a Freudian lens; but on the other hand, it is essential to represent the individuality of the characters; therefore, Jung's archetypes, as a part of the collective unconscious, are suitable to discover these characters. Jung's archetypes give significant clues about an individual's complexes and characteristics; each character in the poem illustrates different archetypes, and they give details about the psyche. "Goblin Market" offers a look over two Victorian sisters' repressed desires and the ego ideals that lead to a clash between sex drive and chastity. These Victorian siblings struggle to find a balance between their ideals and desires by portraying different characteristics along with the goblin merchants. This article, in this regard, aims to perform an analysis of Victorian femininity within the framework of Freud's psychoanalytic theory and show their individuality as a separate entity with Jungian archetypes.

Keywords *Goblin Market, Victorian woman, archetypes, id, super-ego*

Christina Rossetti'nin Goblin Pazarı'na Kişilik Yapısı Bağlamında Freudyen ve Jungçu Yaklaşım

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Öz – Christina Rossetti'nin "Goblin Pazarı" iki Viktoryen kız kardeş ve goblinler arasındaki çekişmeye odaklanmaktadır. Bu iki kız kardeşin karşılaştığı zorluklar ve onlara tepkileri Freud ve Jung'un teorilerini anımsatmaktadır. Libido bireyin psişesinde önemli rol oynayan bir kavramdır. Sigmund Freud tarafından geliştirilen psikanalitik teori, libido denen seksüel enerji etrafında şekillenir. Öte yandan, analitik psikolojinin kurucusu olan Carl Jung, Freud'un teorisini seksüel enerji bağlamında tekrar yorumlamıştır. İki bilgin de bilinç dışı ve onun süreçlerini çalışmış olsalar bile psişeyi analiz ederken görüş ayrılığı yaşamışlardır. Freud'un teorisi agresif dürtüleri ve seksüel itkiyi içerirken, Jung'un faaliyet alanı daha kapsamlıdır ve kolektif bilinç dışına da kapsar. Viktoryen bir şair olarak, Rossetti şiiri Goblin Pazarı'nda döneminin özelliklerini yansıtmaktadır; buna ek olarak şiir Viktoryen cinsiyet normlarını anlatır. Viktoryen kadının üstündeki cinsel baskı şiirde Freudyen bir bakış açısıyla görülebilir, ama bir diğer yandan karakterlerin bireyselliğini yansıtmak önemlidir bu yüzden kolektif bilinç dışının birer parçası olarak Jung'un arketipleri bu karakterleri keşfetmeye uygundur. Jung'un arketipleri bir bireyin kompleksleri ve karakter özellikleriyle ilgili önemli bilgiler verir ve şiirdeki her bir karakter farklı arketipleri yansıtır ve psişe hakkında detay verir. "Goblin Pazarı" iki Viktoryen kız kardeşin bastırılmış arzuları ve seksüel itki ile iffet arasında kalmış ego idealine bir bakış sunar. Bu iki Viktoryen kardeş idealleri ve arzuları arasında denge bulma konusunda zorlanır. Bunu yaparken de goblin tüccarlarla birlikte birbirinden farklı kişilik özelliklerini resmederler. Bu makalenin amacı Freud'un psikanalitik teorisi ve Viktoryen kadınlığı arasında bir bağlantı kurmak aynı zamanda Jung'un arketipleri aracılığıyla bu kavramların bireyselliğini göstermektedir.

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1. Introduction

Christina Rossetti's "Goblin Market" is an impactful narrative poem written in 1862. The poem illustrates the characteristics of the Victorian period and its social norms within the context of gender. It was difficult and almost impossible for middle-class Victorian women to live an emotionally satisfied life outside of the family (Wohl, 2016, p. 16). It may be said that Victorian women were convicted of their free will, and they were expected to show obedience to the so-called "rules" of the Victorian period. "Goblin Market" delves into Victorian gender norms by illustrating the troubles that two Victorian women face. Laura and Lizzie are two aloof siblings who have trouble with the goblin merchants. In the poem, Rossetti depicts goblins as tempting, dangerous beastly men and whose goal is to sell their fruit to the sisters; however, the fruits of the goblin merchants are not nutritious foods; they are like addictive drugs.

Rossetti represents the description of the fruits and the selling process as tempting sexual images and feelings. When talking about sexual sense and temptation, especially in the context of Victorian women, it is essential to refer to Freud's personality structure: the id, the ego, and the super-ego. Since the super-ego is rigid and strict it may be said that Victorian women's super-ego takes dominance over the id, the impulsive part. Unsurprisingly, this leads to some troubles that may be seen in Rossetti's "Goblin Market" through Laura and Lizzie. On the other hand, the goblins, as tempting beasts, illustrate the id. The ego's struggle to find a balance between the super-ego and the id is depicted in the poem. The plot shortly centres around Laura's journey as a "fallen woman" and her sister Lizzie's battle to save her from the influence of the fruit sold by the goblin merchants.

All characters in the poem are portrayed with different personalities and each of them represents a different archetype. Archetypes are the tools that play a significant role in the development of an individual's personality according to Jung. It is highly possible that an individual may possess more than one archetype and they may be manifested in both positive and negative ways. "Goblin Market" introduces various Jungian archetypes in different characters with their different aspects. The hero archetype stands for a brave soul who challenges hardships, and the mother archetype stands for a warm, compassionate caregiver. The innocent child archetype represents the innocence, purity, and the journey to individuation process. Lizzie as a sacrificing sister possesses the hero and the mother archetype, whereas her sister Laura possesses an innocent child archetype. Lastly, the goblins can be seen as the representation of the trickster archetype.

"Goblin Market" incorporates the ego-ideal of Victorian women and possible archetypes they may possess. Both Freudian and Jungian approaches to the text are noteworthy since they contribute to each other in terms of discovering human nature. What this paper tries to offer is to show that "Goblin Market" carries the possibility of being the right text to be interpreted from the perspective of both forms of analysis. To clarify, we might add that the poem illustrates the expectations of Victorian women and their sexual repression. However, sexuality and repression are not the only psychological notions that the poem offers since all characters have their unique personalities. Jung's archetypes delve into features, complexes, and desires of the psyche therefore it is the point an individual's soul merges into universality. Archetypes play a significant role in the development of an individual's identity. "Goblin Market" illustrates which archetypes a Victorian woman can possess, and this contributes to both universality and individuality since all individuals possess archetypes and manifest them differently. Jung's collective unconscious contributes to the understanding of human nature and one's individuality. The purpose of this paper is to establish a connection between psychoanalysis, analytical psychology, and literature through the characters in "Goblin Market" by using the id, ego-ideal and some of the archetypes like hero, mother, and trickster.

2. Theoretical Framework

Sigmund Freud, as the founder of psychoanalysis, established a new perspective that illustrates the existence of the personal unconscious and its influences on the lives of individuals. Making the unconscious conscious

is an essential aim of psychoanalysis. In *The Ego and the Id* according to Freud (1923), individuals have three fractures in their personalities: ego, id, and super-ego. These three display an essential role in the development of an individual in terms of consciousness and the unconscious. The unconscious stands for a reservoir of memories, desires, wishes, thoughts, and experiences that are not recognized consciously by the individual. Freud (1923) emphasized that the id is the primitive side of a human that is not accepted in society. Since the id contains primitive instincts and it is impulsive it may be said that it revolves around the pleasure principle. The id is mostly unconscious; however, it expresses its existence through some problems in an individual's psyche. On the contrary, the super-ego reveals itself around the morality principles that fall foul with the id. Partly conscious, partly unconscious super-ego's (alias ego-ideal) existence is essential for the development of civilization and gaining acceptance from society. If the super-ego of an individual is too rigid or strict it may lead to psychological problems like those caused by the id.

Victorian morality manifests itself in rigidity in behaviour. Women were considered as an entity but not as separate individuals, the control against the individuality of womanhood was expressed with the notion of the ideal (Burstyn, 1980, p. 11). The ideal of womanhood and ego-ideal (the super-ego) reinforce each other in the Victorian society. In "Goblin Market" Rossetti remarks on the expectations of a Victorian woman and highlights the concept of "angels in the house". In every sphere of life, women were expected to be passive, submissive, productive, and hardworking in the household. There was little space left for women to act of their free will and decide on their own, this means a woman's life is under the control of social gender norms in the sphere of the Victorian era. In the poem, the two sisters' ideal is to portray a character who values chastity and their wish is to marry. This rigidity in Victorian society led characters to develop a strict super-ego and further repression. Freud believed that repression appears in the uglier form when it returns. This concept may be seen through the lines of "Goblin Market" in terms of the clash between the id and the super-ego. In *The Ego and the Id*:

As a child grows up, the role of father is carried on by teachers and others in authority; their injunctions and prohibitions remain powerful in the ego ideal and continue, in the form of conscience, to exercise the moral censorship. The tension between the demands of conscience and the actual performances of the ego is experienced as a sense of guilt. Social feelings rest on identifications with other people, on the basis of having the same ego ideal. (Freud, 1923, p. 37)

As clearly expressed by Freud, the super-ego displays a highly significant role in society and the figures of authority take a critical place in this. Though Laura and Lizzie put a huge effort into behaving morally correct they are not conscious of the reason behind their actions which highlights the nature of the super-ego.

While Victorian women in the poem illustrate a symbolization of the super-ego, the goblins signalize the id: "One had a cat's face, / One whisk'd a tail" (Rossetti, 1862, lines 71-72). Rossetti's description of the goblins is animal-like, and the id is the animalistic part of the human psyche. Impulsive and instinctual behaviours like eating and sexual intercourse are part of an individual's mind. The id is primitive and its primitivity highlights the survival sense and permanence of the generations. When the id is too dominant it makes an individual uncivilized, and this has the possibility of making him/her an outcast. The id is significant essentially for survival; however, when the conditions are normal or if there is no threatening incident, it puts individuals in a distressed position. That's why the id should be under control yet when it is fully ignored and the super-ego is too rigid, an individual may become overly anxious and use repression as a defence mechanism. The repression is merely considered as a part of the id and it can interact with the ego by using the id (Freud, 1923). Since the ego is based on the reality principle, it tries to find a balance between pleasure-based id and morality-based super-ego. This struggle and repression may be explored in the text through Laura and Lizzie's clash with the goblins.

Carl Gustav Jung's analytical psychology has both common and opposite aspects to that of Freud. Jung believed an individual's personality has three aspects: ego, personal unconscious, and collective unconscious. The main difference between Jung and Freud is their views on the notion of sexuality. Freud emphasized the

psychosexual development process and believed sexuality is the main point of the human psyche. His arguments were highly associated with stages of psychosexual development, and he believed sexual energy derives from an erotogenic organ like the mouth. However, Jung found his arguments reductionist and he believed every individual has a unique process, which cannot be degraded to sexuality only. The collective unconscious has a critical place in Jung's theory.

Jung's collective unconscious comprises various concepts like archetypes. Archetypes may be, briefly described as universal figures, images symbols, etc. Jung believed that culture and archetypes go hand in hand and archetypes are the ones that shape myths, tales, or folklore and then these notions appear in the dreams of individuals in archetypal form or as a symbol related to them. In *Man and His Symbols*, he delves into the notion of archetype:

...I must clarify the relation between instincts and archetypes: What we properly call instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes. They are without known origin; and they reproduce themselves in any time or in any part of the world... (Jung, 1964, p. 69)

An individual may have more than one archetype and this archetype's manifestation may be both positive and negative or constructive and destructive. In "Goblin Market" Rossetti illustrates potential archetypes a Victorian woman may possess. To exemplify, Lizzie as a nurturing and caring sister is a representation of the mother archetype. The manifestation of the mother archetype and the hero archetype in Lizzie affects the narration in the poem. In addition to that Laura has the innocent child archetype and this highlights the Victorian gender roles. As mentioned above, myths and archetypes go hand in hand and the trickster archetype is one of the Jungian archetypes that resembles a figure from mythology. Loki, in Norse mythology, is an infamous, tricky, shapeshifting, mischievous god. He is known for trouble-making and prominent manipulative behaviour among the gods. Loki's presentation in Norse mythology may be associated with the goblin merchants and the trickster archetype. To clarify, mythic concepts like the trickster appear in the collective unconscious of the individuals. The goblins represent this ancient trickster archetype in terms of their appearance (animal-like) and manipulative character.

Exploring and discovering the human psyche may be considered as a function of literature, it is sure to happen that psychology and literature interact with each other since their roots are from the same part that is connected to the human psyche (Franz, 1980). Therefore, we can argue that "Goblin Market" is a representation of Victorian morality and Victorian ideal women. The characters, when criticized through the lens of a psychoanalytical approach, demonstrate the ego-ideal, the id, and the collective unconscious.

2.1. The Ego Ideal, the Id and the Repressed in "Goblin Market"

Victorian mentality was truly concerned with the social image of individuals, especially women. The illustration of an ideal Victorian woman includes chastity, submissive behaviour, domestic work, etc. which are represented by Laura and Lizzie at the beginning of the "Goblin Market". Supposing that a woman disobeys these notions, it is possible that either she will feel uncomfortable, or the society will make her feel this way. The sense of disturbance keeps its significance, and the suppressed feelings try out to proceed their way to the conscious mind and they manifest themselves as discomfort in the psyche (Freud, 2010, p. 78). Starting from this point of view, the suppressed always bothers the psyche whether it gets fulfilled or not because of human nature in terms of being both an animal and a civilized being. The readers see this struggle in "Goblin Market" when Laura and Lizzie try to contend with the goblin merchants. In Victorian mentality, one does not need to directly commit to sexual intercourse to be recognized as corrupt and immoral. It was enough for a Victorian woman to communicate with men and how the shopping process depicted in the poem highlights this struggle and the era's mentality.

The goblin merchants, on the other hand, are seductive and to sell their fruits they present their stuff in a sexual way. Their strategy is a call to action like the id's urge to wish fulfilment. The opening of the poem illustrates the id's connection with the goblin merchants, "Maids heard the goblins cry: / Come buy our orchard fruits, / Come buy, come buy" (Rossetti, 1862, lines 2-4). Rossetti chooses the word "cry" instead of say, speak, yell, etc. Crying in this sentence creates a more striking meaning and it highlights the impact of the id's existence and repression on the reader. According to Freud, if the cathexis manifested by the pre-conscious ends up, the sense of danger occurs as a result of repression, and this creates an overwhelming feeling of anxiety or pain in the psyche (Freud, 2010, p. 181). As mentioned above Victorian women like Laura and Lizzie had the defence mechanism of repression: and when they hear the "cries" of the goblin men they feel anxious. The goblins trying to seduce them, describe their fruits with vivid, lively, and tempting imagery. The fruits create a sexual connection between the siblings and the goblin merchants. The goblins offer their cranberries as wild and "free born" (Rossetti, 1862, line 11) and Rossetti's word choice contributes to the nature of the id. On the other hand, pomegranates are represented as "full and fine" (Rossetti, 1862, line 21). As a symbol of fertility and femininity, the pomegranate's description refers to sexual maturity, since the two siblings are full and fine, in the prime time of their sexuality. Rossetti also refers to the symbols of masculinity: "figs to fill your mouth" (Rossetti, 1862, line 28). Fig is a symbol for all men (Freccero, 1975). Freud claimed some parts of the body like the mouth considered and regarded as genital organs and practice themselves as genitals (Freud, 1905). Understanding this, the mouth is a part of the erotogenic zone in the body of a human and as mentioned above fig is a masculine symbol. This sentence from the goblin merchants may be considered as an impulsive language as a part of the id.

When Laura and Lizzie hear the cries of the goblin merchants their bodies react to it as if their repressed feelings go up to the surface. As mentioned above, they feel anxious with the appearance of the goblin men and the display of the fruits enhances this feeling. They feel an urge to look at the goblin men; however, they are aware that this would be a part of communication with them, and it would make them unchaste women. Despite their sexual arousal, the thought of having a disreputable personality is unbearable for them since it does not fit the rules of their ego-ideal.

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?" (Rossetti, 1862, lines 38-44)

The body image of the two siblings signalizes their psychological state and Laura is suspicious of the goblin merchants. When she implies that they should not look at the goblin men she refers to Victorian gender norms and chastity. In addition to that, the hungry, thirsty roots of the goblin men refer to their id which is impulsive and seeks satiation at all costs. Throughout the poem, Rossetti describes the goblin men as animalistic and inhumane, mostly with the images of predator animals. This animalistic demonstration points out the differences between civilization and primitive spirit. Even though humans have developed moral codes and reason which lead them a step away from their animalistic and primitive side throughout history, it is still there. There is no censorship in the id, but the ego develops this censorship during an individual's lifetime. The goblins are a presentation of the id with their primitive animalistic age. They refer to uncivilized, impulsive, and instinctive parts of the human.

Laura, not being able to resist anymore, looks at the goblin men and they immediately catch her gaze against them. The tricky and manipulative goblin men offer fruit to Laura, yet she is not able to accept it, not because of her moral concerns, but because she has no money the goblins ask for a lock of her golden hair “She clipp’d a precious golden lock, / She dropp’d a tear more rare than pearl” (Rossetti, 1862, lines 126-127). The Victorian women’s virtue was not only associated with virginity but also the way it was presented. Since the hair is a part of a woman’s body it refers to chastity. Hair has a complex meaning in Victorian literature and golden hair is related to female sexuality (Gitter, 1984). Even though there is no direct sexual intercourse between Laura and the goblin merchants, Laura shares a part of her body with them. The goblins’ will is not to gain wealth but to gain a victory over her chastity and over the moral codes of society. They represent the enticing misleads leading women’s transgression. As she accepts this offer, she starts eating the fruit impulsively until her lips become sore, which highlights the return of the repressed and the impulsive side of the id. This part is illustrated as a mutual intimate intercourse between Laura and the goblin merchants. By means of Victorian moral codes, this event will cause a disturbance and melancholy in the psyche of young women as a result of losing an object. The issue of repression and gender norms are stated in *The Madwoman in the Attic*:

Wicked men offer Laura forbidden fruits, a garden of sensual delights, in exchange for the golden treasure that, like any young girl, she keeps in her “purse,” or for permission to “rape” a lock of her hair. Once she has lost her virginity, however, she is literally valueless and therefore not worth even further seduction (Gilbert and Gubar, 1979, p. 279)

The hair of a Victorian woman points out a significance in the context of self-presentation and virtue. To present Victorian virtue, Rossetti identifies Laura’s hair with a treasure that will be discovered by the goblin merchants. There is a symbolism of virtue in the poem through Laura’s golden hair. Since it is a part of the body, it is connected to chastity, and the scene in the “Goblin Market” is the id’s triumph over the super-ego. This incident and Laura’s ego-ideal oppose each other therefore it starts a struggling process for Laura. As Galia Ofek (2016) claims women’s hair in the Victorian period is reinforced as a representation of their sexuality and it categorizes women. This highlights the significance and impact of Laura’s golden hairlock in the poem (p. 10).

Laura, tempted by the fruit of the goblins, and Lizzie return to their house where they perform the daily chores of Victorian women. The effect of the fruit bitterly manifests itself in the psyche of Laura and also in her body. Her beautiful golden hair turns grey, and she can no longer hear the cries of the goblins. As an “immoral” woman, she loses her value in the Victorian society; however, from that moment on all Laura thinks about is the cries of the goblin men and their fruit. Not being able to reach her wish, she dreams of a melon that resembles the vulva with its shape and juicy appearance. Being both mentally and physically depressed, she portrays an image of melancholy. Melancholia is different from mourning even though both have the same conditions and characteristics. While mourning is a part of life, melancholia is a condition. Freud asserts that, (1917) the chosen object is not actually dead but lost as a symbol of love and he gives the example of a betrothed or rejected girl. This condition resembles the condition of Laura since she is not able to reach the goblin men. Her condition captures the attention of Lizzie, and she again warns Laura to behave like a proper lady, which highlights the power and rigidity of Lizzie’s super-ego in the context of Victorian gender norms and expectations.

2.2. The Child in Laura

Archetypes are a necessary part of Jungian psychology, and they manifest themselves in various forms. In “Goblin Market” Laura embodies the child archetype both in positive and negative ways. In *The Archetypes and the Collective Unconscious* Jung argued that the child motif is futurity, and it is about transformation that underlines the individuation process that means exploring oneself and reaching one’s unique identity (1969, p. 164). Laura faces a transformation that includes her ideals and wishes. At first, it gives her trouble and creates some changes in her appearance and mentality; however, at the end of the poem, Laura becomes a happily

married woman. Transformation as a characteristic of the child archetype highlights Laura's individuation process in terms of overcoming hardships and reaching her ideal life.

A child resembles innocence and purity, and these qualities are marks of the angels in the house concept that is connected to Victorian women. "The Angel in the House" published in 1854 is a narrative poem written by Coventry Patmore in which he illustrates his views on ideal Victorian woman. His views on femininity, understanding from his poem, underlines the mindset of Victorian society on femininity. A submissive woman who is keen to her children and husband is the embodiment of the ideal femininity therefore she becomes an "angel in the house" with her purity. In the end of the poem, the readers see Laura and Lizzie finally embody the characteristics of an angel, this contributes to the individuation process but in the beginning, Lizzie is the one who performs closer to the ideal Victorian womanhood, on the other hand Laura experiences some obstacles with that. The duality is illustrated through these two opposing characters in the context of duty and eroticism, and it is claimed that such duality is a result of Rossetti's own conflicts (Dombrowski, 1976). Rossetti in "Goblin Market" portrays a scene in which Laura and Lizzie sleep together, head-to-head like two pigeons. This underlines the purity and innocence of two Victorian women. Furthermore, a child likes to explore the world even though she knows that it may give her trouble. This discovery is experienced by Laura throughout the poem and her interaction with the goblin merchants and eating the fruit does the groundwork for her individuation process. Laura's eagerness to explore leads her to lose her purity and she acts against the principles of an angel or an ideal woman. Franz in *Man and His Symbols* stated that the individuation process includes wounds and suffering in the soul (1964). As mentioned above, Jung identified the child archetype with the individuation process which may be seen through the transformation of Laura both mentally and physically with its torturing and satisfactory aspects.

A child also resembles an irresponsible, dependent personality. Since Laura is not able to reach the goblins, she feels down, and this affects her daily life:

She no more swept the house,
Tended the fowls or cows,
Fetch'd honey, kneaded cakes of wheat,
Brought water from the brook:
But sat down listless in the chimney-nook
And would not eat. (Rossetti, 1862, lines 295-300)

Understanding from these lines Laura is struggling to continue her life and becomes dependent on Lizzie who becomes like a mother figure for her since she possesses the mother archetype (as we shall see in the next section). The child archetype's main point is to transform the psyche and contribute to the process of individuation, in this part, Laura experiences the harshness of the individuation process and embodies the negative side of the child archetype. Throughout the poem, Laura depicts the results of being manipulated by the goblin merchants, the trickster archetype; however, at the end of the poem she realizes herself and completes her individuation process with the help of her sister Lizzie.

2.3. The Hero and the Mother in Lizzie

Lizzie has a critical status in "Goblin Market" since she possesses two archetypes, one masculine (hero) and one feminine (mother). The manifestation of these two archetypes in Lizzie contributes to each other. Lizzie's journey against the goblin merchants resembles a hero's journey, "At twilight, halted by the brook:/And for the first time in her life/Began to listen and look" (Rossetti, 1862, lines 327-329). In this part, Lizzie takes the first step towards becoming a hero by showing courage. It is stated that the goblins are inhumane and beastly creatures and Laura is ready to face them for her sister. Jung in *Man and His Symbols* stated there is a universal hero with the image of a powerful man, and he faces some challenges to save his people from destruction or

death (1964, p. 76). Jung believed anima is the reflection of the feminine side of a man and animus is the masculine side of a woman. He thought both genders could possess feminine and masculine archetypes. Hero archetype and Lizzie's animus demonstrate themselves in "Goblin Market".

The reason behind Laura's journey of heroism is to save her sister Laura. Unable to continue her life and fading away day by day, Laura portrays a dying flower. Finally, Lizzie decides to face the goblins and buy their fruit and bring it to Laura wishing to make her return to her previous life, but the goblins try to seduce her. When she does not accept the offer of the goblins, she faces violence:

Their looks were evil.

Lashing their tails

They trod and hustled her,

Elbow'd and jostled her,

Claw'd with their nails,

Barking, mewing, hissing, mocking,

Tore her gown and soil'd her stocking,

Twitch'd her hair out by the roots (Rossetti, 1862, lines 399 – 406)

These are some of the hardships that Lizzie fights against, but she shows an extremely brave and determined attitude against the violence and manipulation of the goblin men. Her determination and the way she stands bravely against the goblin men makes them yield and she gains the victory. These are the positive aspects of the hero archetype that may be seen in Lizzie. When the goblins harass and torture her, they also squeeze the juices of their fruits all over her face and body, she leaves their market with fruit juices and leads Laura to suck them so she could achieve her old situation back.

"Goblin Market" also illustrates the manifestation of the mother archetype in Lizzie in terms of nurturing and self-sacrifice, "For your sake, I have braved the glen /And had to do with goblin merchant men" (Rossetti, 1862, lines 377,378). Even though self-sacrifice may be a positive aspect of the journey of the hero, it was considered a negative aspect under the influence of the mother archetype. While a hero's journey ends up with victory, a mother's self-sacrifice may end up in losing herself. No wonder characteristics of the mother archetype are not limited to self-sacrifice. Jung in *The Archetypes and the Collective Unconscious* stated: "The qualities associated with it are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility" (1969, p. 82). Lizzie also illustrates the representation of a caregiver in "Goblin Market".

When Laura becomes unable to move and feed herself, Lizzie takes care of her. She makes Laura feel safe and sound by adapting the qualities of a confiding caregiver:

Life out of death.

That night long Lizzie watch'd by her,

Counted her pulse's flagging stir,

Felt for her breath,

Held water to her lips, and cool'd her face (Rossetti, 19862, lines 429-433)

Life out of death depicts the depth and power of the mother archetype, it has such an intense nature that may bring life out of death. The mother archetype manifested in Lizzie saves the life of Laura when she faints after drinking the juice from Lizzie. The mother archetype is considered as larger than life due to her nourishing

and protecting nature that keeps her child safe (Jacobson, 1993). Mother being larger than life itself highlights the life out of death. Lizzie spends the night watching her sister and taking care of her, checking her well-being carefully. In the end, Lizzie's journey as a hero and a caregiver saves Laura's life.

2.4. Trickster in Goblin Merchants

Loki from Norse mythology and Hermes from Greek mythology are two main representations of the trickster archetype. Jung in his *The Archetypes and the Collective Unconscious* indicated that the trickster as a figure is fond of sly jokes and malicious pranks; it is shapeshifting, devilish, and half animal (1969, p. 76). The goblin merchants illustrate all these negative qualities, one having a cat's face and the other having a rat's face. The voices they make are not like the speech of humans, but they sound more like hissing further, symbols are the representation of archetypes, and the riverbed is regarded as a trickster figure in many cultures (Jung, 1969, p. 262). Since the goblins sell fruit and emphasize the juiciness of their fruits, they may be a symbol for, from this perspective, the trickster archetype as well. From the perspective of the Freudian approach, the melon in Laura's dream represents the repressed sexuality and vulva, but when it is interpreted in a Jungian way a melon by appearance resembles a river as well. As mentioned above river may be a symbol of the trickster archetype that manifested in the goblin merchants also the juices of tempting fruits. Throughout the poem, the goblins show their qualities as trickster figures. At the beginning of the poem, they use manipulative words to sell their fruits:

They answer'd grinning:

"Our feast is but beginning.

Night yet is early,

Warm and dew-pearly,

Wakeful and starry:

Such fruits as these (Rossetti, 1862, line 372)

The word choice by Rossetti contributes to the manifestation of the trickster archetype in the poem. She chooses to use "grinning" instead of smiling or laughing. This word evokes an image of a shifty figure. Also, the way she describes the night to a maiden who does not want to stay outside in the night is manipulative. The aggressiveness they show to Lizzie is their devilish side in terms of the trickster archetype.

3. Conclusion

Freud's theory on the unconscious, the super-ego, the id, and repression helps us analyse the norms of the Victorian period, especially for women. The repression is seen in both Laura and Lizzie, but the development of it and its coming to the surface is different. Laura struggles more with this while Lizzie achieves her ego-ideal more easily. On the other hand, the id as a primitive side is seen in the goblin merchants. The similarity between the id and the goblins is that they both appear without censorship.

Jung's theory on the collective unconscious underlines the process of individuation, one's understanding of the self and the other. Archetypes are the manifestations of one's inner world and they appear unconsciously; exploring them contributes to self-discovery. These archetypes may appear in many forms and manifest themselves in the psyche of an individual. They can be either harmful or useful and be part of the individuation process or self-discovery. Laura, as an innocent child, shows the characteristics of this archetype. She goes through a challenging process then achieves her wish and gets married. This challenging process is connected to her individuation process and the child archetype is a part of this process.

On the other hand, Lizzie displays an important role in the illustration of the mother archetype and the hero archetype. Her journey is like the journey of a hero thanks to her determined personality and bravery. She wins victory against the goblin merchant which foregrounds the positive aspect of the hero archetype and her value of chastity (ego-ideal). She contributes to Laura's individuation process by nurturing her and acting as the caregiver. She displays a self-sacrificing behaviour, yet she overcomes it with the hero inside of her.

The goblins as the trickster figures cause lots of trouble to Laura and Lizzie, their manipulative behaviour and tricks affect Laura but not Lizzie. As a result, they show their devilish side. Their illustration is animalistic and goes hand in hand with the appearance of the trickster. To conclude, the theories of Freud and Jung contribute to the understanding of human nature through literary works, and "Goblin Market" shows both the universality and individuality of Victorian femininity.

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