

In Lois Tyson's "critical theory today" Tyson discusses the use of the queer perspective in literature. In addition to, the queer theory incorporates the perspective of gay and lesbian theory. Tyson states that lesbian criticism "addresses issues related to both sexism and heteroism... lesbian critics must deal with the psychological, social, economic, and political oppression fostered not by patriarchal male privilege, but by heterosexual privilege as well." (308) It is here Tyson discusses what Lesbian criticism is as well as what individuals face being lesbian in a heterosexual privileged world today. Tyson goes on to further states that "queer theory defines individual sexuality as fluid, fragmented, dynamic, collectivity, of possible sexualities... sexuality is a dynamic ray of desire." (320) Here, I believe Tyson challenges the view of queer vs heterosexualism seeing that heterosexualism is perceived to be straight rather than "fluid" or a collective "of possible sexualities." (320) When utilizing the queer perspective, but more specifically, the lesbian perspective to analyze Christina Rossetti's "Goblin Market" one can see how the two main character's showcase their true sexuality opposed to the normal heterosexual view which this text normally seems to portray.

The story opens with two "sisters" Lizzie and Laura at the Goblin market. During their time at the Goblin Market Lizzie and Laura experience the Goblin men trying to sell their exotic fruit to them. The text states "Oh," cried Lizzie, "Laura, Laura, You should not peep at goblin men." it is here the text portrays this scene in such a way that the reader believes that Lizzie is trying to protect her and her sister from the evils and cruelty of the Goblin men and their fruit. In reality, Lizzie and Laura may have their own personal sexual relationship going on. Thus, Lizzie may be jealous of Laura's infatuation with the Goblin men because of her own personal relationship with her "sister" who in turn may not be her blood sister but just a close friend. The text states when it became dark and time for bed the "Wind sang to them lullaby, lumbering owls forbore to fly, not a bat flapp'd to and fro, round their rest: Cheek to cheek and breast to breast lock'd together in one nest." It is here the text portrays them to be sleeping together, in a way that is more sexual rather than friendly. After Laura is in need of help from Lizzie due to her promiscuous action's of eating the fruit from the Goblin men Lizzie is there to help save the day. Lizzie herself steps up and submits/sacrifices herself to the Goblin men in order to save Lizzie. Ultimately, we see here how Lizzie is forced to submit to societal heterosexual norms in order to save her sister. Ironically, her true passion is with Laura rather than the Goblin men. The text goes on to state that Lizzie

"cried, "Laura," up the garden,
"Did you miss me?
Come and kiss me.
Never mind my bruises,
Hug me, kiss me, suck my juices
Squeez'd from goblin fruits for you,
Goblin pulp and goblin dew.

Eat me, drink me, love me;
Laura, make much of me;
For your sake I have braved the glen
And had to do with goblin merchant men.”

Through Tysons lesbian perspective one can interpret this text as a submission to heterosexual norms in order to succeed although their true sexuality is in opposition to this. The overall text reflects society today in which many individuals who do not fit into heterosexual society feel as if they have to hide who they are behind closed doors. Just as Laura and Lizzie portray in the story, although the two sisters may come off as heterosexual in the light of other perspectives their true sexuality is within each other. Essentially, Tyson's Lesbian criticism sheds light on Laura and Lizzie's true sexuality which opposes heterosexual norms.