



DOI:10.1501/sbeder\_0000000147

**Makale Bilgisi**

Gönderildiği tarih: 25 Ağustos 2017  
Kabul edildiği tarih: 15 Ekim 2017  
Yayınlanma tarihi: 30 Ocak 2018

**Article Info**

Date submitted: 25 August 2017  
Date accepted: 15 October 2017  
Date published: 30 January 2018

**Anahtar sözcükler**

Düzenbaz Arketipi, Pluto, Edgar Allan Poe, Leydi Mor, Angela Carter, Ataerkil Söylem

**Keywords**

Trickster Archetype, Pluto, Edgar Allan Poe, Lady Purple, Angela Carter, Patriarchal Discourse

## COMING OUT OF THE DARK: THE TRICKSTER ARCHETYPE IN “THE BLACK CAT” AND “THE LOVES OF LADY PURPLE”

KARANLIKTAN GELEN: “KARA KEDİ” ve “LEYDİ MOR'UN AŞKLARI” ESERLERİNDEKİ DÜZENBAZ ARKETİPİ

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**Abstract**

The trickster archetype is mostly associated with folktales and it can be thought as a controversial figure since diverse cultures have their own ones. Although a variety of tricksters in different physical shapes appeared in cultural history of the world, the most remarkable notion of the archetype is that he is physically weak, but he can reverse the situation through his wit. The black cat Pluto in Edgar Allen Poe's famous short story “The Black Cat” and the marionette Lady Purple in Angela Carter's “The Loves of Lady Purple” can be considered as trickster figures as they are physically weaker than their owners but they accomplish their goals through their shape shifting skills which they use to subvert the patriarchal discourse. This paper will discuss how these two characters can be considered within the context of the trickster archetype in terms of the way they challenge patriarchy.

**Öz**

Düzenbaz arketipi (trickster) çoğunlukla halk hikayeleriyle özdeşleştirilen bir kavramdır ve birbirinden farklı kültürlerin farklı düzenbaz arketiplerinin olması bu figürü tartışmaya açık kılar. Kültürel tarihte pek çok düzenbaz arketipi bulunmasına rağmen bu figürün en önemli ortak özelliği fiziksel olarak zayıf olması ancak aleyhine olan bir durumu zekasıyla lehine çevirmesidir. Edgar Allen Poe'nun önemli kısa öykülerinden biri olan “Kara Kedi” (“The Black Cat”) başlıklı öyküsünde kara kedi Pluto ile Angela Carter'ın “Leydi Mor'un Aşkları” (“The Loves of Lady Purple”) adlı öyküsündeki kukla Leydi Mor düzenbaz arketipine uygun karakterler olarak düşünülebilir. Her ikisi de fiziksel olarak sahiplerinden daha güçsüz görünseler de amaçlarına şekil değiştirme becerisiyle ulaşırlar. Biçim değiştirmenin her iki öyküde de ataerkil söylemi altüst etmede işlevsel oluşu öykülerin ataerkil düzene getirdiği bir eleştiri olarak okunmasını sağlar. Bu bağlamda bu çalışmada kara kedi Pluto ve Leydi Mor'un ne açılardan düzenbaz arketipini örnekleyen karakterler olduklarının ve bu özellikleri yoluyla ataerkil yapıya nasıl meydan okuduklarının tartışılması amaçlanmaktadır.

Appearing often in folktales and mythology, the trickster archetype is a complex one as he is motivated by both malicious and beneficial deeds. This figure has an interminable background since he appears in a wide range of cultural discourse from Hermes and Dionysus in Greek mythology to Coyote in Native American mythology or from Anansi in African culture to Nasreddin Hodja in Turkish folklore. Because of the fact that these figures from different cultures have discrete appearances and qualities, it can be suggested that a fixed definition of trickster is problematic. For a concise overview, the trickster figure seems weak in appearance but he achieves his goal through wit and in this respect the purpose of trickster is of prime importance. The cat, Pluto, in Edgar Allen Poe's well-known short story “The Black Cat” from 19th century American literature and the puppet, Lady Purple in notable short fiction of

Angela Carter's "The Loves of Lady Purple" from 20<sup>th</sup> century British literature can be regarded as tricksters and the analysis of these specific short stories on the same basis is considered to add up a new perspective to the existing criticism of these works because the main figures of the stories will be analysed as tricksters who subvert patriarchy. These particular works are selected for this study to show that although these stories belong to different cultures and periods, they both tend to offer a critique of oppressive masculinity through the trickster-like characters. In line with this, in this paper, Pluto and Lady Purple will be analysed within the context of the trickster archetype in order to examine the ways in which they challenge the dominant patriarchal discourse.

Due to his being a complicated figure, it is crucial to consider the theoretical background of the trickster archetype to clarify his nature as well as significance. In this respect the American anthropologist and folklorist Paul Radin offers an effective definition, stating:

Trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself. He wills nothing consciously. At all times he is constrained to behave as he does from impulses over which he has no control. He knows neither good nor evil yet he is responsible for both. He possesses no values, moral or social, is at the mercy of his passions and appetites, yet through his actions all values come into being. But not only he, so our myth tells us, possesses these traits. So, likewise, do the other figures of the plot connected with him: the animals, the various supernatural beings and monsters, and man. (1956: xi)

According to Radin, despite initially being amoral, the actions and motives of the trickster shape his morality. His whims take control of his impulses and his passion rises to prominence. He can be in the form of a supernatural being, an ogre, or even in disguise of a man by changing his shape. Most importantly, the trickster has a dualistic nature in that he contains binary oppositions within himself as he can be both good and evil. From a spiritual perspective, Roman Christian people believed that "God was both giver and taker, creator and destroyer" (Quaife, 1987: 66) and in this regard the trickster has similar traits of a Godlike attitude. He can be an

embodiment of both vices and virtues. Considering the trickster figure and God on the same basis can result in irony therefore he can be considered as a symbol of irony as well because the trickster’s mythical roots do not necessarily mean that he is a holy and worshipped figure like God.

As for further thought on what the trickster is, psychoanalyst Carl Jung in his work entitled *Four Archetypes: Mother, Rebirth, Spirit, Trickster* discusses the nature of trickster and he refers to the alchemical trickster figure Mercurius in explaining typical motifs of the trickster who becomes significant with the embodiment of traits such as “his fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and—last but not least—his approximation to the figure of a saviour” (Jung, 2004: 160). For Jung, the trickster figure is exposed to different sort of damages but his shape-shifting skills empowers him to tackle all troubles and this feature assigns him a paganistic role because he is like from older times of pagan myths and is saved due to his demonic wit. As Jung further points out, “these qualities make Mercurius seem like a daemonic being resurrected from primitive times, older even than the Greek Hermes” (Jung, 2004: 160). Not only his struggle for survival but also his mediation between dualities can be considered as old as ancient times since human beings in nature bear both good and evil within which can be thought as originating from the collective unconscious. This liminal state can be assumed as the feature that makes the trickster a universal archetype. It is also worth noting that this figure can be interpreted from a psychoanalytic perspective. According to Jung, dark desires are repressed in the shadow of human psyche and sometimes fiercely and bloodily conducted trickery of the figure may stem from the emerged manifestation of these impulses. Hence the damage he brings is associated with the release of repressed feelings and it leads the figure to be corresponded with the malignancy.

Like Radin and Jung, the American scholar Harold Scheub also refers to the paradoxical nature of the trickster, and states that the profane one “lacks the sublime connection with the gods, and this is what distinguishes the profane from the divine trickster” (2012: 6). In other words, the divine trickster possesses a sacred bond with God while the profane does not hold such a connection. Scheub goes on his argument on the corporeal

grotesqueness of the figure and states that he may have a diminutive size, a clownish manner, love of joy or maybe enormous genitals (2012: 6). All of these peculiarities enable him to establish his own world, a world of illusions evoking horror and shock with his disrupted sense of harmony and order. This especially unfolds his boundless state as an outsider. Alongside his chaotic actions, the trickster also displays a kind of heroic stance because he may reverse the social, cultural or political mainstreams. Bearing in mind the myth of Prometheus' stealing fire from Gods and granting it to human beings, Michael P. Carroll in his article titled "Levi-Strauss, Freud and The Trickster: A New Perspective Upon An Old Problem" states that as a cultural hero, trickster is a "transformer who makes the world habitable for humans by ridding it of monsters or who provides those things [...] that make human society possible (1981: 305). Therefore, the trickster may also partake in restoring order and justice and offers a more liveable environment. This role of a cultural transformer is what basically differentiates trickster from a fool figure. Fool as a stock character also blurs the line between hero and villain but he does not hold a cultural transformer role. According to Doty and Hynes,

Sometimes the term "trickster" may be applied to figures who could be described "tricksterish" at best by a strict constructionist, but related figures may be elucidated using the typologies developed to identify features. So for instance, the clown [...] may have tricksterish functions, may perform in tricksterish manners, without being explicitly "tricksters according to particular formal definitions. (1993: 24)

As well as a fool, a clown also possesses some of the characteristics of the trickster regarding his fondness for trickery but the major distinction between the trickster and a clown is that the trickster does not evoke laughter unlike clown. The first instant effect of duping is uncanny, shock and perplexity.

In the light of these critical views and theories which elaborate on the nature of trickster, Pluto in Edgar Allen Poe's "The Black Cat" can be analysed as a trickster figure. In the story, the unnamed narrator and his wife adopt a cat which is hanged by the alcoholic narrator and this cat as a trickster defeats the death and changes his form into the ensuing adopted

cat to avenge his and the wife's abuse. The trickster hints at a sense of ominousness which can be seen at the very beginning of the story: "For the wildest yet most homely narrative which I am about to pen, I neither expect nor solicit belief" (33). The narrator implies a dark event had happened and bewilderment is the pre-conceived effect in this first sentence. According to Piacentino the language narrator uses from the very beginning of the story is ideological (1998: 159) and because no other viewpoint is included in the text, he rationalizes all the cruelty blaming both the cat and the wife for his undergoing such a drastic change of attitude. In this story, the personality of the narrator and how he defines himself are particularly important factors since he has a tendency to draw a good-natured portrayal in the past. The narrator indicates that he had a docile and humane disposition and a tender heart and especially being keen on animals, he had pets and caressing them was a source of happiness (33-34). Hence he makes a clear impression of a loving and caring temperament which lacks approval of another viewpoint. The dominance of his narrative voice can be interpreted as an emphasis on the silence of the feminine which is favourable for patriarchy. Because he does not include any views of his wife even when he was a decent person, gender equality is not thought to have a place in their relationship from the beginning. He rationalizes his behavioural change with the wicked and diabolic nature of his cat who is named Pluto. In classical mythology, Pluto is the name of God presiding over underworld, hence it can be said that the writer remythologizes Pluto in the shape of a cat and he ascribes fear-provoking qualities of the Roman God to the cat. Firstly, they bear the same name and this bond to Roman God makes the cat fall into the category of divine trickster. However this divinity contains a sinister quality because Pluto the God is associated with death and underworld which again hints that a dreadful event related to death happen in the story. Although the narrator trivialises it as "a series of mere household events" (33), his inclination to consume more alcohol and to cause more violence as well as the return of the trickster evoke uncanny. Freud in his article "The Uncanny" cites Shelling and indicates that the *unheimlich* is uncanny because it "is the name for everything that ought to have remained... hidden and secret and has come to light" (1925: 224). If Freud's views on uncanny is applied to the domestic places, a home is thought to be a place where secrets of its inhabitants are covered and thus

this notion makes it to be correlated with the uncanny since it can be viewed as a space where dark impulses are repressed and concealed. Although the narrator portrays a happy domestic life at the beginning, hidden desires make home a place not as secure as it is suggested. After the narrator loses his sanity as a result of intoxication, he violates his wife and the cat - cuts one of his eyes out and hangs it to a tree (34-35). Thus, the home turns out to be a place of horror and a place for manifestation of dark suppressed feelings. This mysterious nature of home corresponds with the uncanny the trickster evokes since the cat, like the home they all live in, bears destructive desires in his psyche which can no more submerged and consequently horror makes itself evident.

In the story the manifestation of mysterious and repressed feelings of the trickster are deferred until the second cat appears. Since the trickster is a strong and powerful character, he has the ability to revive and come back for vengeance. This new cat is defamiliarized with a white hair on his chest and this uncanny resemblance is quite shocking for the narrator. Freud in his same article entitled "The Uncanny" refers to the story of E. T. A. Hoffman's "Sandman" in which the motif of lack of eyes is dealt with the fear of castration (Freud, 1925: 231). In the story the new cat is also deprived of one of his eyes and in a Freudian sense it can be said that the loss of eye reminds the narrator of his fear of castration. At this point the characteristics of the trickster become more visible because Pluto as a divine trickster dupes and plays tricks on the narrator in his new form. This fluidity can be interpreted as another key point of remythologization which can be based on the myth of Persephone\* because like the Roman God coming from underworld to deceive Persephone, Pluto comes in a different shape to deceive the narrator. Hence the myth of an older deceiver can be said to be rewritten through the trickster figure in the story. The Roman God deliberately abducts Persephone to agonise her mother Demeter and the trickster cat in the story comes out of dark for his and the wife's vengeance.

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\* Persephone is the daughter of Zeus and the harvest goddess Demeter. In the myth, Pluto decides to kidnap Persephone because her mother Demeter will not allow this marriage. One day Persephone gathers flowers with her friends and when she is further, Pluto disguises himself as a flower. Once she picks up it, a huge cleft occurs and Pluto abducts Persephone, dragging her to chthonic world to be the queen of underworld.

It is highlighted in the text that when the narrator takes the new cat home, he immediately becomes a favourite of his wife which annoys the narrator pretty much that his disgust turns into hatred. The narrator becomes extremely disturbed because the cat is always around him. When he and his wife go to the cellar for some errands, the cat follows them as well. Meanwhile the wife still deals with housework, keeps on living at the centre of horror and is silenced by the patriarchal order. Although the narrator at the beginning of the story mentions how similar his wife's loving disposition to his, later he confesses that he commits both verbal and physical violence against his wife: "I suffered myself to use intemperate language to my wife. At length, I even offer her personal violence" (34). The narrator does not mention the presence of his wife until all this horror takes place but the scene she goes to cellar for housework proves that she does not leave home and goes on conducting her submissive housewife role. In the cellar he ends up killing his wife with an axe and he neither explains the reason behind this murder nor he feels any guilt. From his patriarchal lenses, "he sees it as the most banal thing to bury an axe in her head" (Wing-Chi Ki, 2009: 581) and for this reason the narrator seems to adopt the patriarchal opinion on the inferiority and non-entity of women. He walls up the corpse so that no eye - even the single eye of the cat - cannot see the ferocity (40-41). The calmness of the narrator is important because he "cleans his bloody mess as if he were washing dishes after a dinner party" (Badenhausen, 1992: 489). Hence his calm and inhuman attitude, instead of regret or sorrow, show how insignificant the death of his wife. According to Bliss such an indifference on a crime can be explained with hypermasculinity which is made apparent in the text through negative femininity (2009: 98). In this respect the narrator can be said to be keeping his masculine public face and he humiliates the femininity through his narration about his wife focusing mostly on she is violated.

Like the wife in the story, the cat is portrayed as a weak creature contrary to a superior male and for this reason the narration can be considered as a phallogocentric one in which the dominant male tortures weaker. Although a trickster may seem feeble and helpless, he defeats his enemy through his wit and his half divine peculiarities. The trickster cat defeats the narrator through the divine voice coming from where he is buried (43). Through the narration, the trickster shows his virtuous face to

the wife and he becomes a good companion for her. Nevertheless he portrays demonic behaviours for the narrator and dupes him not only in disguise of another cat but also with his absence for three days as if he abandoned home and freed the narrator (41). Wing-Chi Ki bases her argument on the positive side of this dualistic nature and suggests that the cat is the representative of love and shares all his love with the wife (2009: 587) but the narrator envies their intimacy because this bond of love may have made him feel unloved or reminded other unloved memories. If the trickster in the story is an icon of love, then his final favour can be considered as a moral justification. A trickster can be a cultural transformer and towards the end of the story the cat restores justice: When a party of policeman comes home after the assassination, the cry of the trickster, in horror and in triumph, is heard within the walls where the corpse is hidden (43). Hence, the trickster as a fair saviour collaborates with the police in finding the corpse of the wife and in sending the narrator to jail. In this respect, the trickster in the story can be said to be an advocator of silent wife and a medium to challenge the patriarchal discourse.

Although the black cat is a male trickster and there is an inclination to associate this figure with male identity, Lady Purple in the short fiction of Angela Carter's "The Loves of Lady Purple" is a female trickster<sup>†</sup>. In the story, an Asiatic master of marionettes produces a female puppet, Lady Purple, and he exhibits her body on a stage for the pleasure of audience. He has two assistants: one is his teenage deaf nephew and the other is a dumb little girl. This story can also be viewed on a phallogocentric level since the master, unlike the assistants and the marionette, is the only character who does not have any defected or abnormal organs. As he is physically the powerful one, the reader is invited to associate the Professor with the narrator (Ryan-Sautour, 2010: 1).

It is puppet-master, who attaches Lady Purple the role of a woman. Paulina Palmer suggests that Carter "represents woman as a puppet, performing scripts assigned to her by a male-supremacist culture" (1997: 31) and in this regard due to her feminine role in patriarchy, the description of her appearance is particularly important:

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<sup>†</sup> Although Marilyn Jurich offers a new word for female trickster as "trickstar"(1999: 69), the word "trickster" for Lady Purple is preferred by the writer of this article because of the word's generally accepted use.



She was the Queen of Night. There were glass rubies in her head and her ferocious teeth, carved out of mother o' pearl, were always on show for she has a permanent smile. Her face was as white as chalk because it was covered with the skin of supplest white leather which also clothed her torso, joined limbs and complication of extremities. Her beautiful hand seemed more like weapons because her nails were so long, five inches of pointed tin enamelled scarlet, and she wore a wig of black hair arranged in a chignon more heavily elaborate than any human neck could have endured. This monumental *chevelure* was stuck through with many brilliant pins tipped with pieces of broken mirror so that, every time she moved, she cast a multitude of scintillating reflections which danced about the theatre like mice of light. Her clothes were all of deep, dark, slumbrous colours -profound pinks, crimson and the vibrating purple with which was synonymous, a purple the colour of blood in a love suicide. (27-28)

One of the most visible dynamics in her portrayal is how the puppeteer created such an ornamented marionette without skipping even a single detail for the sake of her charming appearance. Although a puppet can be considered as a primordial image, Lady Purple is an elaborated figure akin to the elaborated language of the writer. Carvalho states that the description of Lady Purple evokes a vamp image and it offers an “alternative way of representing woman sexuality” (2012: 5). The grotesque in her appearance may connote different figures and in this respect her grotesque body may be interpreted from other perspectives. Lady Purple's grotesque body can be a tool to invert the order in the sense that it enables her to transgress the boundaries of social acceptability. In this regard the trickster's abnormal and extreme limbs serve for questioning the established corporeal norms. The grotesque and the profane are intertwined in her body image yet it is the Professor who designs her body and directs her actions on the stage, the body of Lady Purple becomes a mirror reflecting his own profanity. These roles of monstrous-woman and *femme fatale* assigned by a male master can be said to bring up Freudian uncanny which can overtly be associated with his fear of female sexuality since Barbara Creed states that “the presence of the monstrous-feminine speaks to us more about male fears than about female desire or feminine subjectivity” (1993: 7).

Lady Purple is constructed by his master as an object for male desire. Her title for the drama is “*The Notorious Amours of Lady Purple, The Shameless Oriental Venus*” (30) and she acts sexual performances for male gaze. According to the British scholar Laura Mulvey, pleasure in looking leads to objectification of the other and darkness in the auditorium separates the audience from each other and empowers voyeuristic phantasy (1999: 835-836). In the story Lady Purple, an iconographic representation of female sexuality, performs on a stage where a single small oil-lamp hanging (35) provides sufficient darkness and a misty atmosphere for the male gaze to project his phantasy on to the objectified female. She is an erotic figure for the audience as the bearer of the look but from the Professor’s perspective, she represents Professor’s castration anxiety that is associated with his Oedipal face. For Mulvey, a woman forming patriarchal unconsciousness symbolizes the castration threat (1999: 833) and as the attributor of her role and the controller of the puppet in the drama, Lady Purple stages the projection of his castration anxiety.

On the one hand she is an attractive figure for the spectator, on the other hand she has grotesque abnormalities to evoke uncanny. Nevertheless, such polarized qualities fit her into a trickster model. Unlike the black cat she has no direct link with any God and so she can be perceived as an amoral profane trickster. Although her master meticulously cares her and puts her in a wooden box after stage, as a part of her *femme fatale* role and a shape-shifter witty trickster, she kills her master at the very first moment when she has the opportunity of reshaping herself as a real woman. According to Hynes, the trickster reigns supreme when he transforms himself (1993: 36) and in disguise of a real woman Lady Purple commits murder and overshadows her physically weak position. In this respect Carter demythologizes<sup>‡</sup> the myth of Pygmalion<sup>§</sup> and subverts it with a portrayal of *femme fatale* who does not respond its creator’s love. Lady Purple is the epitome of the new woman who liberates herself from the patriarchal hierarchies. Even though she reproduces the role ascribed to her

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<sup>‡</sup> Angela Carter in “Notes From the Front Line” states that she is not in the “re-mythologizing business” but in the “demythologizing business” (1997: 40) which signals the importance of myths in her writings.

<sup>§</sup> In classical mythology, Pygmalion is a sculptor who creates a woman statue out of ivory and he believes that the figure is so beautiful that he falls in love with her. After Aphrodite witnesses his sadness, she transforms the statue into a real woman and ultimately Pygmalion and the revived statue marry.

"because a trickster can break the rules of social acceptability with being a 'lewd bricoleur'" (Hynes, 1993: 42), she is the representation of subversion of a docile woman figure who submits to patriarchal discourse. In this regard, Lady Purple can be considered as a figure of breaking social taboos which is attained due to her shape-shifting skills. This notion can also be discussed in Julia Kristeva's theory of abjection. According to Kristeva, the abject "disturbs identity, system, order" (1982: 4) and Lady Purple as a grotesque and skilful trickster aims to challenge the accepted gender norms of femininity. She disturbs patriarchal order and in Lacanian sense, Lady Purple defies against the symbolic order, and in doing so resists a the norms of patriarchy. As a subverted figure Lady Purple functions as a representative of the emancipated new woman who refuses to yield to patriarchal discourse.

In her theory, Kristeva explains self and the other of the abject and she suggests that "the abject, has only one quality of the object -that of being opposed to I" (1982: 1). It can be interpreted as the abject represents the liminal space between self and the other. Likewise in the story, the fluidity of the trickster leads to a problematic threshold between a puppet and a real woman. While she was once a submissive object of desire, then she transforms into a liberate woman and her revolt against patriarchy proves that she rejects her assigned role and otherizes her former self. John Berger suggests that "men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed is female. Thus she turns herself into an object of vision: a sight" (1972: 47). Even though it was only the male gaze that marginalizes her, she later otherizes her former body and views it as a "paradox" (39), thereby becoming the surveyor of her own self. Unlike the patriarchal otherization, the trickster's undergoing this process of otherizing is functional for the subversion of patriarchy, because this new way of seeing herself helps to feel powerful and independent. She notices that she was trapped on a stage (39). Although the theatre turns into ashes at the end, she shows no regret or sorrow yet walks to the town all alone (40). For this reason the trickster's both metaphorical and literal destructive power serves for a liberating purpose. Merja Makinen states that "Carter's work has consistently

dealt with representations of the physical abuse of women in phallogentric cultures, of women alienated from themselves within the male gaze, and conversely of women who grab their sexuality and fight back, of women troubled by and even powered by their own violence” (2000: 21). Lady Purple’s body, likewise, is exploited on stage by the spectator male gaze and the moment she notices her own power of femininity and of sexuality, she, like her audience, tortures herself with the same gaze to become a self-determined woman.

In conclusion, the trickster archetype has a significant role in the inversion of patriarchal order. As a divine trickster Pluto possesses a bond with the Greek God of the underworld and as the Greek God disguises himself as a flower to dupe Persephone, Pluto likewise disguises himself as another cat to deceive the narrator. Remythologization of Pluto becomes an important factor on the subversion of patriarchy which is achieved through trickery. The trickster manifests his repressed desires through the destructive tricks he plays on the narrator. This new cat evokes uncanny and he lacks one of his eyes which reminds the narrator of his castration fear. On the other facet of the story, the portrayal of a docile wife is highlighted through her silence on no matter how much she is violated. She is also the silent one in the narratology of the text as she is not given any voice or her perspective is never submitted. At this point the trickster as cultural transformer assists the police with his cries to find the corpse of the wife, and he becomes the saviour and the representative of justice. When all these are taken into account, the trickster’s rule-breaking quality is made manifest by the way it challenges patriarchal discourse. Unlike the divine trickster, Lady Purple is a profane trickster who has grotesque peculiarities evoking a feeling of horror and uncanny. The puppet-master ascribes her the role of an object for male gaze which otherizes her femininity. However; the trickster can shift appearance and Lady Purple transforms into a real woman. Carter can be said to demythologizes the myth of Pygmalion, yet Lady Purple is not affectionate to his creator, in contrast she dupes and kills him to be a liberate woman who is free from patriarchal norms. In this respect the trickster’s liminal state between being puppet and being a real woman leads to a crisis of self and other. She goes through an experience of otherizing her puppet self and notices that she was trapped on a patriarchal stage. This viewpoint strengthens her new liberate and

powerful profile. For this reason she does not feel regret or sorrow for the destruction she caused and therefore her trickery becomes a functional medium for breaking taboos of social acceptability and for the subversion of male-dominated order. Therefore, both short stories from different periods can be read with a critical eye on the patriarchal system in which the trickster figures pave the way for social and gender justice through their skills and power. In this regard, the divine and the profane tricksters offer a critical reading on the subversion of patriarchy.

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