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Courtship and Marriage in Anthony Trollope's Shorter Fiction: The Liberated Heroines of "Miss Ophelia Gledd," "The Courtship of Susan Bell" and "Mrs General Talboys"

Anthony Trollope'un Öykülerinde Kur Yapma ve Evlilik: "Miss Ophelia Gledd," "The Courtship of Susan Bell" ile "Mrs General Talboys" Öykülerinin Özgürleştirilmiş Kahramanları

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ÖZ

İngiliz romancı Anthony Trollope eserlerinde pek çok sorunu ele alır. Trollope'un ilgi alanı geniş olmakla birlikte, bu çalışma daha fazla inceleme gerektiren ve seçilmiş öykülerdeki betimlendiği haliyle, kur yapma ve evlilik konularına odaklanır. Bu çalışmadaki üç öykünün ortak noktası kadın kahramanların özgürleştirilmiş bir halde sunulmasıdır. Şöyle ki, bu kadın kahramanlar toplumsal alandaki davranışları son derece kesin bir şekilde belirleyen sosyal görgü kuralları karşısında belirgin düzeyde özgür kalır, çünkü hepsi yaşamını İngiltere dışında sürdürmektedir. Trollope'un seçilmiş eserlerdeki kadın kahramanlarının özgürleştirilmesi, kadımlar üzerindeki Viktorya toplumu kısıtlamalarının hafifletilebileceği fikrini akla getirir. Amerikalı genç kızlar olan Ophelia Gledd ve Susan Bell kur yaparken özgür olma ayrıcalığını deneyimler. Benzer şekilde, evli bir kadın olan Bayan Talboys evliliğe dair yükümlülüklerinden uzakta yaşama keyfinin tadını İtalya'ya yaptığı tek kişilik gezi ile çıkarır. Bu makale Viktorya dönemi kur yapma ve evlilik anlayışına kısaca değindikten sonra bu üç kadın kahramanın boyun eğmeyen tasvirlerini analiz eder. Dolayısıyla, bu çalışma Anthony Trollope'un "Miss Ophelia Gledd," "The Courtship of Susan Bell" ve "Mrs General Talboys" öykülerini özgürleştirilmiş kadın kahramanlar açısından incelemeyi amaçlamaktadır. Ayrıca bu çalışma, Viktorya dönemi görgü kurallarının değişikliğe uğrayabildiğini ve yeniden tanımlanabildiğini ortaya koymaktadır. Bunun koşulu da kadın başkahramanların kendilerini gizli güçlerini ortaya çıkarmalarına imkân veren uygun bir ortamda bulmalarıdır.

ABSTRACT

The Victorian novelist Anthony Trollope handles many social issues in his works. While Trollope's scope of subjects covers an extensive area, this study focuses on the matters of courtship and marriage as they are represented in the three selected short stories that require further critical acclaim. The common point between these three short stories in this study is the portrayal of their protagonists in a liberated manner. Namely, these heroines experience a sense of freedom from social rules of etiquette that very precisely determine manners in public sphere, because they have a lifestyle out of England. The liberation of Trollope's heroines in the selected works suggests that Victorian restrictions for women can be alleviated. Ophelia Gledd and Susan Bell experience the privilege of liberty in courtship as American young girls. Similarly, Mrs General Talboys, a married woman, is on a single trip to Italy cherishing her isolation from matrimonial duties. After this article briefly touches upon Victorian understanding of courtship and marriage, it analyses the challenging representations of these three heroines. Therefore, this study aims at a critical study of Anthony Trollope's "Miss Ophelia Gledd," "The Courtship of Susan Bell" and "Mrs General Talboys" as the embodiment of liberated heroines. It further argues that Victorian rules of etiquette are prone to alterations and redefinitions when the heroines find themselves in a relatively appropriate environment that enables them to realise their potential.

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GENİŞLETİLMİŞ ÖZET

Anthony Trollope Viktorya döneminin üretken ve başarılı yazarlarından biridir. Uzun kariyerinde sayısız esere imza atan bu romancı farklı yazın türlerinde eserler vermiş ve dönemin İngiliz toplumunu eleştirel bir yaklaşım ışığında gerçekçi bir bakış açısıyla yansıtmıştır. Genelde romancı olarak bilinmesine karşın, Trollope'un öyküleri de çok yönlülük ve derinlik açısından incelemeye değerdir. Trollope'ü çağdaşlarından ayıran önemli özelliklerden biri sosyal gerçekçilik akımını katı bir biçimde kullanması ve yeri geldiğinde bunun can acıtan yönlerini kurgusal yapıtlarında öne çıkarmasıdır. Bu çalışma için yazarın "Miss Ophelia Gledd," "The Courtship of Susan Bell" ve "Mrs General Talboys" isimli öyküleri seçilmiştir. Çalışmaya esas oluşturan yaklaşım, Viktorya toplumunda gözlenen kur yapma ve evlilik süreçlerinin toplumsal boyutu ile bu ilişkilerin seçilmiş öykülerdeki yansımalarının incelenmesi üzerine kuruludur.

Bu çalışmada incelenen kadın kahramanların ortak özelliği özgürleştirilmiş olmalarıdır ve yaşadıkları özgürlüğün İngiltere dışında gerçekleşmesidir. İlk incelenen "Miss Ophelia Gledd" öyküsündeki kahraman olan Ophelia, Amerikalı bir genç kızdır. Yüzyılın ortalarında Boston'da yaşayan Ophelia, yaşam biçimi, insanlarla etkileşimi ve özgüveni ile dikkat çekmektedir. Öykünün İngiliz anlatıcısı, hanımefendi kavramı üzerinden bir soruyla başladığı anlatıda Amerikalı Ophelia'nın bu sıfatı hak edip etmediği üzerine uzun uzun tartışır. Bu süreçte, evlilik çağına çoktan gelmiş olup evlenmek gibi bir niyeti olmayan Ophelia'nın etrafını saran ve düzeyi belirsiz bir samimiyet içindeki genç erkeklerle olan ilişkisi anlatıcıya tuhaf görünür. Hemen her fırsatta İngiliz kızlarına ve görgü kurallarına vurgu yapılır. Bunlara pek de uyum sağlamayan ve kafasına estiği gibi hareket eden Ophelia hanımefendi kavramına ters düşmekle itham edilir. Üstelik içinde yaşadığı toplumda "Boston dilberi" olarak tanınmasına karşın fiziksel özellikleri bakımından da güzel bulunmadığı ima edilir. İşin daha da kötüsü, başarılı bir kur yapma dönemi ve sonucunda evlilik gerçekleştirmek için beklenen ekonomik destek de Ophelia'nın ailesinde mevcut değildir. Zaten kendi işlerine dalmış yorgun bir tüccar olan babası ile umursamaz annesi de örnek aile yapısından hayli uzaktır. Kurguda bu şartlar özellikle bir araya getirilirken aslında verilmek istenen mesaj gayet nettir. Ophelia'dan beklenen eylem, karşısına ilk çıkan uygun hayranı ile evlenmesidir. Anlatıcının açık beklentisine rağmen, Ophelia şaşkınlık verici biçimde kendi halinde, keyif yapan, gününü gün eden ve toplumsal baskılardan olabildiğince uzak bir karakterdir. Eserin sonunda verdiği evlilik kararı da kendi dilediğince, ancak toplumsal beklentilerin uzağında yer alır.

Çalışmada incelenen ikinci öykü "The Courtship of Susan Bell" benzer şekilde hikâyenin kahramanı Susan'ın evliliğe giden süreçte yaşadıkları üzerine kuruludur. İlk hikâye ile aynı dönemde ve New York'a yakın, ancak kalabalık şehirden uzakta bir hayat süren Susan, babasını küçük yaşta kaybetmiş, annesi ve ablasıyla zorluklar içinde hayatta kalmaya çalışan bir genç kızdır. Tek geçim kaynağı babası hayattayken inşa ettiği kır evinde New York'tan doğaya kaçan turistleri ağırlamak olan anne ve kızları için yeterince zorlu olan hayat, genç kızların evlilik çağına ulaşmasıyla daha da karmaşık bir hale gelir. Öncelikle Susan'ın babası hayattayken ebeveynlerinin kurduğu örnek aile yapısı ile yüceltilen evlilik kavramı, yıllar sonra annesinin kızları için benzer nitelikte ve saygı gören birliktelikler oluşturma endişesi ile harmanlanır. Susan'ın annesi kızlarına sonsuz derecede güvenmektedir, ancak onlara uygun eşler bulmak da toplumsal ve ekonomik nedenlerle bir o kadar zordur. Anne ve kızları yaşamını gözlerden uzakta bu şekilde sürdürürken, şans eseri bir gece Aaron Dunn isimli genç bir mühendisin çıkagelmesi işleri değiştirir. En az Susan kadar utangaç ve toy bir karakter olan Aaron ile kahraman arasında başlayan ilişki dönemin kur yapma ve evlilik ile ilgili pek çok toplumsal kuralını gözlemlediğimiz bir sınava dönüşür. Öykünün başında deneyimsiz ve kendi halinde bir kahraman olarak tasvir edilen Susan, bu sürecin sonunda hayattan ne istediğini bilen ve isteklerinin peşinde koşmasını öğrenen özgür bir genç kıza dönüşür. Bu iki öyküde anlatılan Amerikalı genç kızlar, İngiliz toplumu dışına çıkıldığında genç kızların özgür hareket edebilen ve isteklerinin peşinde koşan bağımsız karakterlere dönüşebileceğinin açık birer kanıtıdır.

Çalışmada incelenen son öykü "Mrs General Talboys" ise ilk iki hikâyeden farklı olarak orta yaşlı ve evli bir kadın kahramana sahiptir. Fakat bu İngiliz kadın kahraman eşini ve çocuklarını İngiltere'de bırakarak İtalya'da bir geziye çıkmıştır. Bu gezideki arkadaşları ise çoğunlukla sanatçılardan oluşan karışık bir gruptur. Bayan Talboys farklı konularda entelektüel tartışmalara katılırken geleneksel kadın-erkek rollerine önem vermeyen bir kadın olarak sunulur. Resim sanatına olan özel ilgisi dışında herhangi bir yeteneği olmayan kahraman siyaset, din, toplumsal ilişkiler ve evlilik üzerine sıra dışı fikirlere sahiptir. Bu kahramanı dikkate değer kılan özelliği ise toplumsal beklentilerin dışına taşmış evlilik yaşantısı ve bu durumu olağan hale getiren yaklaşımıdır. Öyle ki, Bayan Talboys grupta yer alan ve evliliğinde sorunlu dönemler geçiren erkek karakterlere özgürlük temalı tavsiyeler vermektedir. Her ne kadar bu erkeklerden biri olan O'Brien kahramanın özgürlük temalı konuşmalarını kur yapma olarak algılayıp birlikte kaçma teklifi ile büyük bir skandala imza atsa da Bayan Talboys dönemin koşulları içinde özgür bir kadındır. Bu hali ile İngiltere dışına çıkıldığında kadınların özgürleşebileceğinin kanıtı haline gelir. Sonuç olarak, bu çalışmada incelenen kadın karakterler, değişen koşullarla birlikte kadınların özgürleştirilebileceğinin birer kanıtıdır. İngiltere'de yaşayan geleneksel özelliklere sahip karakterler için sorgulanmaz düzeydeki katı görgü kuralları aslında pek de görüldüğü gibi değişmez değildir.

Introduction

Anthony Trollope was an eminent author of the Victorian era famous for his series of novels. Trollope's Barsetshire chronicles and Palliser series that dwelled upon imaginary settings handling social issues of the nineteenth-century England made him a memorable figure. During his long career, Trollope touched upon religious, political, social and gender issues in his numerous works. Trollope was such a prolific and hardworking writer that his works contain series of novels, single novels, articles, plays, letters and nonfictional works especially on travel adventures. In addition to these genres, Trollope wrote many short stories published in series and periodicals. As Donald Stone acknowledges,

Trollope regarded his short stories, even more so than his novels, only as so many marketable wares: he recorded their rise in price ... and he showed a willingness to produce them to order whenever the publisher, any publisher, met his terms (1976, p. 27).

One can claim that Trollope achieved literary fame mainly because of his success with Barsetshire chronicles. Still, before and after the publication of this series, he published his works awakening public interest with his topical issues and sense of realism conveyed via different genres. Although we know him mainly as a novelist, Trollope is definitely more than that as the scope of his selected short stories and heroines reveal in this study.

In a similar vein, Trollope's thematic interest was not limited to religious circles, a favourite subject for Victorian authors, in Barsetshire chronicles. As Lauren Goodlad states,

the Trollopian 'foreign policy' ... is especially complex because of the author's unique penchant for dialectics *between* genres. As he pivoted from quotidian provincial novels to far-flung travel writings, Trollope's mid-Victorian *oeuvre* staged productive play between perceptions of England's sovereign rootedness and its colonial cosmopolitanism (2015, p. 66).

This study asserts that Trollope's interest in such subjects as courtship, marriage and gender roles, among many others, deserve great attention due to his sense of realism and his surprising portrayal of heroines out of England. As Amanda Anderson affirms, "Trollope is simply more interested in characters than plots, [and] the narrative focus is therefore predominantly psychological and ethical. The great attention [is] paid in his novels to subjective thought processes and interpersonal interactions" (2007, p. 509). Regardless of the simple plot structure in a short story, Trollope creates heroines who are truly experiencing psychological and emotional conflicts. Such concerns as morality, social response, familial status and personal happiness determine the behaviours of Trollope's heroines in courtship and flirtation. Indeed, this study takes into account social, emotional and psychological realism in the actions of heroines as they find themselves in conflict with society. Among Trollope's shorter fiction, this study intends a closer analysis of three short stories, namely "Miss Ophelia Gledd," "The Courtship of Susan Bell" and "Mrs General Talboys" in an attempt to juxtapose Trollope's heroines as they find themselves in various forms of conflict. These short stories were particularly selected in order to illustrate the condition of heroines in different social settings like the United States, Italy and England. Accordingly, this study aims to examine Trollope's heroines in the selected works and the impact of Victorian understanding of courtship and marriage as the social setting changes between different social backgrounds. Ultimately, the study concludes that Trollope's heroines are liberated and rebellious once they are out of England, whereas they submit themselves to social rules in England.

Courtship and Marriage in the Victorian Era

The long-lasting reign of Queen Victoria marked the beginning of a new epoch in English social rules and cultural values. The Victorians were somehow obsessed with their values so much so that even a century later we still talk about how they behaved in domestic

sphere and acted in public space. Even these concepts of domestic and public spheres are inventions by the Victorians and there is quite a lot to discuss about them. Within the extended topic of social values and gender roles at the time, courtship leading to marriage, both of which are essential aspects of Victorian daily life and strictly regulated, and how these topics are represented in Trollope's shorter fiction will be examined. For this reason, drawing a framework for the social setting will be useful in this study.

The Victorian mind-set was preoccupied with women, their conditions, social duties and responsibilities at home and on the street. How a woman should manage her household, how she should treat her husband, how she should raise her children and how she should talk in public were only a few questions addressed by conduct books (Ellis, 1839, pp. 23-25). Namely, a Victorian woman was a subject to be scrutinised by the whole society, leading to a complete control on her behaviour and leaving no space to act independently. According to Ellis, a woman had to occupy her mind with such questions:

How shall I endeavour through this day to turn the time, the health, and the means permitted to me to enjoy to the best account? Is anyone sick, I must visit their chamber without delay and try to give their apartment an air of comfort, by arranging such things as the wearied nurse may not have thought of. Is anyone about to set off on a journey, I must see that the early meal is spread, or prepare it with my own hands, in order that the servant who was working late last night, may profit by unbroken rest (1839, pp. 23-24).

Such a troublesome thinking creates a female mind-set that is mostly absorbed in its own worries and produces an utterly submissive female identity. Under these circumstances, a woman could only wait for a successful marriage and a blissful family life that will mainly satisfy her husband. The Victorians imagined their women as helpless creatures in the form of fragile flowers or ornaments that needed strong, wilful, responsible and caretaking husbands for their protection. Marriage as a central figure in the lives of Victorian women depended upon courtship. According to Mary Shanley,

as the image of the family seated around the dinner table suggests, everyone in the Victorian family was thought to have his or her special place in the family circle as well as in the larger society. Husband and wife occupied separate spheres, and each had distinct, but complementary, functions to perform (1989, p. 5).

A number of strict rules dictated by society, therefore, designed the progress of the courtship period in a highly strict manner following social expectations and left the couple almost without any personal space (Flegel, 2015, pp. 13-14). For instance, a young girl could not be alone with a man. A relative or a friend had to watch over the couple at all times: The couple could never leave aside the sense of formality and had to recognise each other's social status (Flegel, 2015, p. 13). Apparently, it was quite hard to meet new people and to know each other for an intimate relationship. As early as this stage, a sense of propriety designated behaviour in public and personal spaces to have respectability in the eyes of society.

According to the Victorians, social roles for a wife and a husband contained an antithetical relationship. A married woman existed in relation to her husband and family that brought a sense of propriety and acceptability to her social condition. The wife could not act on her own in social, legal and familial matters because of her absolute subjection to her husband. She was assigned a domestic duty by the Victorian society. According to Banks, "[i]t was fundamentally the woman's task to create a home – and such a home that would provide an environment of emotional stability for her husband and children" (Banks, 1993, p. 58). The emphasis on domestic responsibility creates a subordinated role for the woman whose survival depends on her ability to maintain a socially acceptable domestic sphere. Therefore, it was a wife's duty to keep a house that is tidy, in an order to satisfy all members of family, a source of peace, bringing happiness to everyone living in it, showing elegance of the family to visitors,

an example of integrity and maintenance, comfortable and protective against the difficulties of outside world and a place of confidence, mutual trust and familial bliss (Ellis, 1839, p. 26). On the contrary, it was a husband's duty to go into the struggle of daily life, facing "the failure, the offence, the inevitable error" (Ruskin, 1894, p. 68). The man had to wage the war in the public space to protect his wife and children at the cost of being "wounded," "subdued," "mised" and "always hardened" (Ruskin, 1894, p. 68). Acting as a shield for his family, the man also made sure that he protected his home and provided a safe and secure environment far away from the dangers of the outside world. For the Victorians, the home is the symbol of shelter for the heroic man who dedicated himself to his family. According to Banks, "it is this contrast between the harsh competitiveness of the outside world of industry and commerce, and the seclusion of the home which most appealed to the Victorians, and explains their emphasis on the feminine virtues of gentleness and sympathy" (1993, p. 59). Marriage is not simply an act of a union for a couple; on the contrary, it is a serious matter that should rely on the precautions set by society for establishing social harmony. Courtship is obviously a vital issue in Victorian England before ascending the steps to a successful marriage, creating a supportive environment for couples and ultimately for a social order that brings prosperity to the land and happiness to all members of society. The Victorians take the representation of courtship and marriage in literature as a very serious matter as Trollope's selected short stories exemplify. In relation to Trollope's fictional love affairs, Louis Weinberg claims, "Trollope tells love stories, ... but his people are under a lot of pressure. And Trollope is a realist" (1993, p. 449). Accordingly, the issues of courtship, marriage and heroines under pressure are analysed in the selected works in line with the realistic representation and crude ruthlessness of Trollope's characters, particularly heroines.

Courtship in "Miss Ophelia Gledd"

The subjects of courtship and marriage will be examined firstly in Trollope's short story "Miss Ophelia Gledd," published in *Lotta Schmidt and Other Stories* in 1867 along with other stories. Trollope visited many countries in his lifetime as a traveller and made use of these observations in his fiction. Additionally, many of his travel adventures served as a source of inspiration for fictional works. This short story can be defined as an example to the last category, because Trollope's visits to the US acquainted him with local people. In fact, the Trollope family had a very close relationship with America starting with the adventures of Frances Trollope in the 1820s (Claybaugh, 2011, p. 210). Contrary to his mother's awful legacy and disappointment in the US, Anthony Trollope developed his own legacy quite successfully via many successful novels and shorter fiction that brought American people and their culture into a favourable position, albeit different from the English (Claybaugh, 2011, p. 210). According to Amanda Claybaugh,

the Trollopes were far from alone in writing about America. ... For the most part, these authors presented America and Britain as different from – and as opposed to – one another, and their writings established the terms in which this difference would be described. American openness and British reserve, American energy and British leisure, American merchants and British gentlemen: these oppositions are familiar even in our own day (2011, pp. 210-211).

Trollope is quite perceptive in his narrative as we can deduce from his writings as well as "Miss Ophelia Gledd" and his representation of American culture fits into this category. As he emphasises national difference, Trollope seems to have adopted the viewpoint of a social critic and thus his fiction quite easily turns into social criticism. The fact that he moved away from his own land, culture and people affected Trollope largely in developing this perspective. This brief explanation shows Trollope's knowledge of American society and justifies his critical stance as regards courtship and marriage, which is represented in "Miss Ophelia Gledd."

Mr Green narrates the story of Ophelia Gledd in mid-nineteenth-century Boston in a first-person point of view. We meet her as a young girl "the female feeling with regard to

[whom] was ... that the time had arrived in which she should choose her husband, and settle down, so as to leave room for others less attractive than herself" (Trollope, 2012, p. 21935). Ophelia Gledd is the heroine of this short story and has many suitors that approach her with the sole purpose of marrying her. Although the heroine is "as pure and perfect a specimen of a Yankee girl as ever it was [Mr Green's] fortune to know," the narrator cannot escape the habit of evaluating his observations from a purely British perspective (Trollope, 2012, p. 21933). Ophelia's two prime lovers, one American and one Englishman, make every effort to have her heart. Yet Ophelia hesitates to decide among her suitors because she has her worries resulting from her unconventional manners that will not be acceptable for her English suitor's social environment. Therefore, Trollope's heroine illustrates a judgemental attitude in picking a spouse during the courtship and the story shows the impact of social concerns in making the decision to get married in the Victorian era. The fact that the setting is located in America, rather than England, affects the portrayal of a female character appropriate for marriage in the eyes of English men, a suitor and a narrator. To be more clear, the liberated heroine in the United States stands against social rules. As Rachel Ablow argues, "what Trollope ultimately produces, therefore, [is a] [model] of identity, ... that [has] at least the potential for gender-neutrality, however compromised that neutrality may ultimately become in practice" (2007, p. 120). Starting with the question on courtship, Ophelia turns into a symbol of female freedom and comparison between English and American girls. Marilyn Button comments on Trollope's interest in American women in his fictional representations as follows:

Usually, Trollope's American females are clearly defined by their cultural identity, especially when they are used to develop a theme related to the issue of women's rights or to an action, which involves a direct confrontation between English and American culture. They possess distinctive traits of nationality including self-confidence, independence and a certain resilience of spirit (1985, p. 138).

Ophelia is an intricate character due to her comfortable manners with men, personal understanding of courtship with many suitors, popularity among society and her treatment by other people as well as her comparison between American and English ways.

Trollope's "Miss Ophelia Gledd" starts with a question relevant to the discussion in this study: "Who can say what is a lady?" (Trollope, 2012, p. 21933). The narrator answers the question with his absolute confidence in the readers who are well aware of the requirements for this description: "My intelligent and well-bred reader of either sex will at once declare that he and she knows very well who is a lady" (Trollope, 2012, p. 21933). Mr Green, the narrator, cannot produce a description for a true lady, but knows that readers will recognise her immediately. For Trollope's narrators, Anderson argues, "often derided as intrusive and frame-breaking, the Trollopian narrator actually could be seen in a compensatory light: he transmutes with a kind of free-floating insouciance into an embodied first person, while the characters barometrically exhibit the pressure of the conditions" (2007, p. 512). The allusion to indifference in Trollope's narrators changes very quickly in this story, because the narrator assumes the responsibility of determining the ladyship of the heroine. The position of the narrator happens to be pivotal in the rest of this study too.

The defiance of above mentioned courtship rules and criteria for marriage comes to the fore in especially Ophelia's manners and social circumstances that include both familial and economic issues. In addition to her lack of physical beauty and the incomprehensible appreciation of American society, Ophelia is an easy-going young girl who does not have much care for social response. First, her relationship with her parents is beyond the narrator's imagination. On the one hand, Ophelia's mother is a non-existent character in her life, "the nearest thing to a nonentity" who holds no authority and control on her daughter (Trollope, 2012, p. 21935). In her parental home, Ophelia is "paramount" free from parental control (Trollope, 2012, p. 21935). On the other hand, her merchant father, who used to enjoy better

economic conditions but has been suffering for some time due to deteriorating business, does not exert any control on his daughter leaving her alone in making her decisions. As regards the economic conditions that determine status in the marriage market, the narrator comments,

that Miss Gledd felt the disadvantage of this no one can, I suppose, doubt. But she never showed that she felt it. She spoke openly of her father's poverty as of a thing that was known and of her own. ... In her gloves, her laces, her little belongings, there was all the difference which money makes or the want of money; but in her manner there was none (Trollope, 2012, p. 21936).

Due to these economic conditions, Ophelia could be expected to show signs of humility and meekness, yet she cares for none of them in her actions. Additionally, the manners of Ophelia's father are presented to support the identity of a nonconformist young girl since her father is also an absentee in her life because of his occupation with business. As she was unrestricted by her father's figure of authority, Ophelia "frequented all balls, dinners and assemblies, which she chose to honour. To all these she went alone and had done since she was eighteen years of age. She went also to lectures, to meetings of wise men, for which the Western Athens is much noted, to political debates, and wherever her enterprising heart and inquiring head chose to carry her" (Trollope, 2012, p. 21936). Moreover, she told young men when to call upon her, if she liked them; and in seeking or in avoiding their society, did very much as she pleased. Mr Green observes, "in the proper sense of the word she certainly never flirted. Interesting conversations with interesting young men at which none but themselves were present she had by the dozen" (Trollope, 2012, p. 21935). There is a whole list of gentlemen who accompany her in the famous Beacon Street of Boston, most probably, to woo her. Nevertheless, these are all peculiar to Ophelia and nobody judges her due to such behaviours. Accordingly, Ophelia has her free will that gives her a sense of freedom in both line of thought and action.

In the light of these points, this study argues that there is a sense of freedom in Ophelia's flirtation and courtship as her behaviours suggest. Some additional descriptions in the short story also contribute to this remark. For instance, Ophelia participates in the favourable winter activity of sleighing with a gentleman alone (Trollope, 2012, pp. 21936, 21938, 21943). For her, it is quite appropriate to spend time along on a sleigh in the wilderness of the countryside. Similarly, she sends one of the fancy boys to call for Mr Green at a tea party: "I was at a tea party that same evening at which Miss Gledd was present ... when a young Yankee dandy informed me that Miss Gledd wanted to speak to me" (Trollope, 2012, p. 21938). She does not feel herself attached to anyone at all. According to the narrator, "Miss Gledd had twenty hangers-on of the same description, with any one of them she might be seen sleighing, walking or dancing" (Trollope, 2012, p. 21937). While she has many male companions, she cannot make up her mind between two prominent followers. Ophelia is independent in her own right and rejects male domination in all forms. She goes wherever she likes, talks to whomever she desires, meets anyone any time and expresses her ideas without constraint. The narrator's comment about his not being in love with Ophelia and justification of his position (Trollope, 2012, p. 21938) builds on the apparent tension between them. Indeed, his stance invites a much more inquisitive approach into their relationship. As Rachel Ablow observes, there is a "a model of identity premised on a split between the self that labours and the self that loves, and a model of reading in which the distance between those two aspects of the self can be bridged only fleetingly" in terms of the reading experience in a work of Trollope (2007, p. 143). Mr Green is cautious towards Ophelia and this is a foreshadowing of her later anxiety upon social response in England.

This young girl of American origins finally makes a decision for her marriage and her choice is Mr John Pryor, an English friend of our narrator. In the courtship between Ophelia and John, there is a constant problem about her condition in English society. Rather than her

own decision, Ophelia is concerned about the reaction towards her once she goes to England as an American girl with her easy manners. The following questions unquestionably reflect her anxiety:

What will England say of us? What will England think of us? What will England do in this or that matter as it concerns us? That is our first thought as to every matter that is of importance to us. We [The Americans] abuse you and admire you [the English]. You abuse us and despise us. That is the difference (Trollope, 2012, p. 21941).

The narrator identically shares her concern on social differences between American and English societies:

Would [Mr Pryor] do well in taking Ophelia Gledd home to England with him as his wife? Would she be accepted there, as she herself had phrased it, - accepted in such fashion as to make him contented? ... but would she be accepted in London? There was freedom and easiness about her, a readiness to say anything that came to her, mind, an absence of all reticence, which would go very hard with her in London. ... Perhaps, after all, we have got out prejudices in England (Trollope, 2012, p. 21941).

This study claims that, in his portrayal of Ophelia in a manner of freedom, Trollope intends to create a heroine exempt from Victorian rules of etiquette on courtship and marriage. Ophelia's nervousness resulting from the possibility of joining London society, being exposed to judgements of English manners and her status in the eyes of London women leads to a depressive mood for this lively girl. She occupies her mind in the following thoughts; "their manners are too good," "they will speak of their fathers" and "what would the baronet's wife say to me with all my sharp Boston notion?" (Trollope, 2012, p. 21945). Especially, her comments on encountering a baronet, a slight possibility, prove that the social reaction reflected through the changing conditions of courtship and marriage is a source of humiliation for Ophelia.

When she finally decides to get married to John Pryor, the grandeur of "coldness" (Trollope, 2012, p. 21950) emotionally affects Ophelia and encourages her in choosing John over other suitors, especially her favourite American. It is certain that Trollope portrays a completely different social environment in America, where he amuses himself with contradictory social practices about courtship. Stone argues,

Ophelia Gledd [was] created a decade in advance of Henry James's discovery of the literary potential of the American girl's conquest of England; but Trollope's complex heroines, self-reliant at home but unsure of their standing in the Old World, are more than pastel preparations for James's more finished portraits. Trollope's American girls are sisters to his headstrong English heroines (1976, p. 37).

When Ophelia mentions coldness and impropriety of demeanour, she actually means that Victorian etiquette is characterised by strict rules and they will not tolerate her frivolity. In line with social environment, the heroine Ophelia Gledd will have to transform her behaviours unless she wants to be excluded from London community because of her impropriety. Therefore, Trollope's final question, whether Ophelia will be received in London as a lady or not (Trollope, 2012, p. 21951), is dependent on Ophelia whose attitude will determine English social reaction for her. While the author does not clearly answer the question, Ophelia's freedom is in danger in the Old World. Despite Ophelia's future concerns for a new life in England, she is liberated from social rules and etiquette in America.

Courtship in "The Courtship of Susan Bell"

In this part, the subjects of courtship and marriage will be surveyed in Trollope's "The Courtship of Susan Bell," a short story published in *Tales of All Countries, Series I* in 1861 among some other examples to the author's shorter fiction. Similar to "Miss Ophelia Gledd," Trollope chooses the United States as the setting to his short story and, as a difference, we only encounter American characters in this tale of courtship leading to the marriage of two young

characters. The heroine of Trollope's work is the eponymous Susan Bell, who is living with her widowed mother and elder daughter in Saratoga Springs, New York, and courted by a young man. Susan's suitor is an engineer, Aaron Dunn, who is very naïve and inexperienced in manners of courtship. The story starts with an account of Susan's social and especially familiar circumstances. We learn about Susan's parents in line with the third person narrator's comment: "Early in life [Mr. Bell] had married a timid, anxious, pretty, good little wife, whose whole heart and mind had been given up to do his bidding and deserve his love" (Trollope, 2012, p. 21481). The exemplary marriage of Susan's parents was a perfect union in accordance with social conditions. At the beginning of this story, there is a very clear message about Susan's social environment: A very strict domestic sphere surrounds her. This familial structure affects Susan's actions later on when it is her turn to make a decision about her marriage. For this study, Susan Bell's courtship leading to her marriage is analysed to explain Trollope's American characters in their struggle with social rules of etiquette in American social context.

Trollope's keen sense of observation and his previous experiences of visiting the US turn out to be helpful for the author once again in creating a representation of an American setting with characters living in poverty. Initially, the condition of Mrs Bell as a widow and mother of two daughters in mid-nineteenth-century American society will be analysed. The greatest fear and concern of Mrs Bell in this account is the marriage of her daughters that will enable them to go on their lives as ordinary people. While Mrs Bell has been making the best of her little income procured by the boarders made up of tourists in summer, she needs to find appropriate husbands for her daughters. In Saratoga, "a gay place in July, August and September," other girls enjoy themselves with their father's money; yet Bell girls stay away from such social events (Trollope, 2012, p. 21481). Mrs Bell knows quite well, "dancing and flirtations come as a matter of course and matrimony follows after with only too great rapidity" (Trollope, 2012, p. 21481). Mrs Bell's dilemma is depicted as follows:

And then she feared flirtations; flirtations that should be that and nothing more, flirtations that are so destructive of the heart's sweetest essence. She feared love also, though she longed for that as well as feared it; ... and then, like a timid creature as she was, she had other indefinite fears, and among them a great fear that those girls of hers would be left husbandless (Trollope, 2012, p. 21481).

Mrs Bell obviously shows consideration for social rules of etiquette as she expects her daughters to be married appropriately. Since social duties assigned to a married woman were simply being a wife and a mother, Victorian mothers raised and instructed their girls to be perfect in their social roles from the beginning. "Women's proper functions were assigned by nature, and it was folly and hubris to try to alter them" (Shanley, 1989, p. 6). Mrs Bell's attitude is a determiner for Susan, because Susan is a young girl without her own voice at the beginning. Susan's mother raised her in such a manner that she cannot express her feelings, nor opinions. The utterly submissive and yielding character of Susan illustrates her obedient attitude in the case of her courtship and flirtation and she learns to stand up for her desires.

The background of the heroine presents contradictory attitudes to courtship within the same household. The arrival of Aaron Dunn, the suitor to the story's heroine, to stay at the usually summer abiding place of Mrs Bell's cottage triggers action. Aaron is timid, shy, naïve and inexperienced in love affairs as much as Susan due to his "bashful" and "timid" nature (Trollope, 2012, pp. 21485-6). Because of that, the element of luck and the intervention of Susan's mother and sister shape the progress of their flirtation. Indeed, Mrs Bell's initial reaction to this young man speaks for itself: "Could she let this young wolf in among her lamb-folk? He might be a wolf; - who could tell?" (Trollope, 2012, p. 21483). In the rest of "The Courtship of Susan Bell," the word wolf emerges twelve times, all of which allude to Aaron Dunn and come to Mrs Bell's mind every time. At the same time, Susan's mother is preoccupied with the possibility of having found the right husband for her little one:

What if he be a stalwart man, honest-mind, with clever eye, cunning hand, ready brain, broad back and warm heart; in want of a wife mayhap; a man that can earn his own bread and another's; - half a dozen others' when the half dozen come? Would not that be a good sort of lodger? Such a question as that too did flit, just flit, across the widow's sleepless mind (Trollope, 2012, p. 21483).

These male features passing through Mrs Bell's mind are simply a summary of what to expect in a proper husband respected by society. Indeed, the questions listed in the above-quotation contains the criteria for the socially acceptable flirtation in the Victorian era. Trollope kindly procures the complete list of specifications to look for in a husband in Mrs Bell's mind. Under these circumstances, it takes Susan and Aaron about a month to talk to each other intimately (Trollope, 2012, p. 21485). Their courtship only begins with an apparently irrelevant question: "Are you a judge of bridges, ma'am?" (Trollope, 2012, p. 21486). Aaron draws a colourful bridge to attract Susan's attention to himself and she eagerly inspects the product of his work. Aaron can start flirting with Susan only in the presence of her mother and sister who at the same time define the terms of courtship in the same household. Until Aaron's arrival at Saratoga, the poor heroine sadly has had nobody to talk to except for her mother, sister and the housemaid.

Following this meek attempt for intimacy, Aaron plans to give Susan a present, his drawing of a coloured bridge more beautiful than the previous one and specially created for her, a few weeks later. During his stay, Hetta does not appreciate his growing influence in the house even though he has been staying there for two months, which is ironic due to the length of this period (Trollope, 2012, p. 21488). The question Aaron asks himself is the following: "Should he offer the drawing to Susan in the presence of her mother and sister, or on some occasion when they might be alone together?" (Trollope, 2012, p. 21488). In the catastrophic ending of this episode, Aaron burns down Susan's gift in the fire, a remarkable sign of disconnection among the characters. This part of the story shows that Susan has no control in her decisions at this stage. Her mother and especially elder sister dominate her due to the excuse of maintaining propriety in the same household. All this while, the image of a wolf keeps appearing in Mrs Bell's mind while Hetta stays alert due to the dodge around her sister. According to John Tosh,

Victorian culture gave a distinctive twist to the duty of the wife to provide her husband with loving support. What today we treat as an emotional need was seen then as a moral need. The emphasis laid by the Victorians on moral tone was, if not entirely new, unparalleled in its intensity. ... In keeping with the current elevated notions of womanhood, the custodians of this moral flame were the women of the home – perhaps a mother or a sister (2007, p. 55).

While we observe Aaron in need and expectation of a relationship that will fulfil his emotional, albeit moral, needs in later stages of marriage, female guardians around Susan assume a protective position around her in order to avoid any act of immorality inside their home. After all, this household still belongs to the late Mr Bell and his personal honour is at stake along with the reputation of his wife and daughters. Because of this justification for social etiquette, the courtship of this young couple actually starts when Aaron confronts Susan alone, just before he leaves Saratoga. The encounter significantly points out to mutual desire, encumbered on Susan's side. Aaron confesses, "[t]he truth is just this. I – I love you dearly, with all my heart. I never say any one I ever thought so beautiful, so nice, and so good; - and what's more I never shall" (Trollope, 2012, p. 21494). In response to his confession of love, Susan's feelings are as follows:

She had never had a lover before; nor had she ever thought of Aaron absolutely as a lover, though something very like love for him had been crossing her spirit. Now, at this moment, she felt that he was the beau-ideal of manhood. ... Love him! Of course she loved him. ... But what was she to say? Why should [her mother and sister] disapprove of Aaron as a lover she had never asked herself. There are many nice things that seem to be wrong only because they are so nice (Trollope, 2012, p. 21494).

It is clear that Susan is distant from professing her feelings and expressing her opinions in this courtship. As Tosh states, “for the most part husbands looked primarily to their wives for sexual fulfilment. The conventions of courtship strongly encouraged them in this direction. The association of marriage with romantic love was well established by the Victorian period. It is true that bourgeois men tended to choose women who were of their own class, or slightly better” (2007, p. 57). Contrary to Aaron whose needs have already been specified as such by social rules, Susan finds herself at a loss on the point of professing her love and desire for him. The aftermath of this dialogue results in Mrs Bell’s same doubtful approach in the statement, “will you be good to her? Oh, Aaron Dunn, if you deceive my child!” (Trollope, 2012, p. 21497), Aaron’s brief triumph in gaining their trust (Trollope, 2012, p. 21498), the intervention of Hetta and her fiancé (Trollope, 2012, p. 21500), the meeting of the family council (Trollope, 2012, p. 21501) and ultimately the discussion narrowing down upon Aaron’s financial status and employment as the criteria for marrying Susan (Trollope, 2012, p. 21501). Thus, the courtship of Susan abruptly ends in line with family decision: “There was to be no engagement. ... If he should succeed in getting a permanent appointment, and if he and Susan still held the same mind, why then ...” (Trollope, 2012, p. 21501). As regards the financial worries in making the decision, Judith Flanders claims,

home was the private space of families. ... Home was created by family life, but the house itself was inextricably linked with worldly success. ... His family’s mode of private living was yet a further reflection of a man’s public success in the world (2006, p. 10).

For Susan’s family, uncertainty in Aaron’s future, in terms of professional and public associations, underlies the lack of trust for his ability to support his wife and family financially. The Bells look at this crisis from a reasonable viewpoint and ask young lovers to follow social rules. Susan’s reaction to this decision regarding her courtship, marriage and future is to weep silently and not to complain even a little bit. As such, she willingly waits for Aaron’s return to claim her from her family in an appropriate proposal (Trollope, 2012, p. 21505). Nevertheless, Susan’s insistence on Aaron despite her family’s objection and social concerns uncovers a heroine who is actually capable of standing for herself and supporting her husband emotionally as well as morally.

At the end of this story, Susan and Aaron come together to live happily ever after, revealing a happy ending for all characters. However, the portrayal of their characters in American society is important for this study in that both of them are initially submissive and compliant against social rules. On the one hand, Aaron willingly accepts the decision of the family council on the matter of his courtship with Susan and goes away to find a permanent job keeping his promise of not to get in touch with her until he does do. On the other hand, Susan does not seem to protest the family decision in the least while she silently waits to hear from Aaron who eventually claims her as a grown-up man standing on his own feet. The heroine that is aware of what she wants to have and diligently tries to achieve her desire quickly replaces the alleged image of Susan Bell as an obedient young girl. For the harmony between Aaron and Susan, we must assert, “marriage is about companionship as well as authority” (Tosh, 2007, p. 26). Even though Susan initially follows social rules of courtship and etiquette in her flirtation leading to her marriage, she learns to stand against them quite eagerly because of her love for Aaron. The second heroine analysed in this study illustrates that courtship is dependent on social context as the American setting requires in Trollope’s fictional account. As we can observe in her rejection of implementing family decision, Susan Bell, an American girl, does not fit into Victorian expectations of a submissive and fragile girl in need of protection by a man. In other words, Susan liberates herself from social expectations and acts on her free will as she waits for her desired lover.

Courtship in “Mrs General Talboys”

This study continues with the analysis of courtship in another short story by Trollope, “Mrs General Talboys,” published in *Tales of All Countries, Series II* in 1863. Different from the two previous short stories, the setting of “Mrs General Talboys” changes over to Italy with a group of mainly English characters who have come to the mainland Europe in order to have a glimpse of artistic taste associated with the continent. The heroine of the story is the eponymous Mrs General Talboys, an ordinary middle-aged English woman whose association with the group depends on her personal charm rather than an intellectual insight. Mrs General Talboys is a marvellous character for this study, since she partakes in a scandal of courtship despite being a married woman and a mother. The first person narrator, who is himself a character in the story, explains her arrival as follows: “Why Mrs. General Talboys first made up her mind to pass the winter of 1859 at Rome I never clearly understood. ... She was inspired by a burning desire to drink fresh at the still living foundations of classical poetry and sentiment” (Trollope, 2012, p. 21598). This story is chosen in order to support the argument of this study that Trollope’s heroines adopt a code of liberation from female roles attributed by society during courtship and marriage when they are out of England.

Mrs Tallboys’ interest in classical works seems awkward in view of the fact that she has almost nothing in common with the group of people she spends her time in Italy. The narrator depicts the small community in search of intellectual depth as follows:

We had at that time a small set at Rome, consisting chiefly of English and Americans, who habitually met at each other’s room, and spent many of our evening hours discussing Italian politics. We were, most of us, painters, poets, novelists, or sculptors; - perhaps I should say would be painters, poets, novelists and sculptors, - aspirants hoping to become some day recognised (Trollope, 2012, p. 21599).

Mrs Talboys’ attraction for painting is the only reason for her to participate in this intellectual community. However, there is an even more interesting reason for her – a married woman – to leave her family behind and to come to Italy with her daughter. The narrator tells us “she would not have emigrated for the winter, had there not been some slight domestic misunderstanding. Let this, however, be fully made clear, - that such misunderstanding, if it existed, must have been simply an affair of temper” (Trollope, 2012, p. 21598). In a fit of rage, Mrs Talboys seems to have left her home behind, which is actually unacceptable in view of social rules of etiquette. Despite dominant social tendencies, Shanley argues,

companionate marriage – characterised by affective individualism, romantic love, and a conscious ideological egalitarianism was the norm in both England and the United States by the mid-nineteenth century. While acknowledging the existence of many happy families in England, ... such happiness was fragile and vulnerable, existing as it did *despite* the legal rules that gave any husband who cared to invoke them virtually despotic powers over his wife. ... Marriage law was based on the premise that a wife owed obedience to her husband, and where she did not voluntarily follow his will the law would give her no other option (1989, p. 8).

As it has already been pointed out, the Victorian society defines the duties of a wife unmistakably; hence, the violation of undisputed social rules for a Victorian woman is only the product of female liberation. While Trollope does not signify any kind of moral impropriety in Mrs Talboys, the reader reads that a woman can have liberal thoughts on marital and religious issues. These thoughts prove to be contradictory in Victorian point of view, nonetheless.

It would be better to inspect Mrs Talboys’ contradictory views during her intimate affair with Charles O’Brien, an Irish sculptor in a problematic marriage, wandering around like a single man in Rome and flirting with other women. At this point, it should be underlined that the development of Mrs Talboys’ characterisation prepares us for the incident she has with O’Brien. Initially, we learn that “she has no repugnance to impropriety in other women, - to

what the world generally calls impropriety” (Trollope, 2012, p. 21599). She does not question the matter of propriety in her social roles:

She was very eager in denouncing the prejudices of the English world, declaring that she had found existence among them to be no longer possible. She was not against the stern unforgiveness of British matrons, and equally eager in reprobating the stiff conventionalities of a religion in which she said that none of votaries had faith, though they all allowed themselves to be enslaved (Trollope, 2012, p. 21599).

Then, we discover her views on religion and politics in her discussion with other members of the group. Mrs Talboys claims that she has “thrown down all the barriers of religion” to attain a purer form of religious belief and unstained form of Christianity true to its original form (Trollope, 2012, p. 21603). Politically speaking, she believes that Rome will return to its glorious days in consequence of her proposal for a better political union reminiscent of the ancient times hinting at a political revolution (Trollope, 2012, p. 21605). Despite the fact that Stone depicts her “a married woman who repeatedly speaks out against the trammels of convention amid foreign artist circles of Rome and turns out to be the soul of propriety,” Mrs Talboys is an exceptional figure due to her artistic and intellectual interests as well as religious views and unconfined manners (1976, p. 34). These subjects portray her as an eager woman for intellectual discussion in order to produce reasonable arguments for a reasonable solution in her point of view. Mrs Talboys’ ability to discuss these matters definitely disagreed with Victorian perception of a submissive woman. Her intelligence leads to a sense of liberation in her mental capacity. Furthermore, her liberation reveals itself in her social relationships with men – in particular O’Brien – in this community.

Actually, the catastrophic ending of their affair shows that O’Brien assumes himself in courtship with Mrs Talboys, a woman married to a general in England. Her sense of liberty from social restraints emerges in the matter of O’Brien’s marriage and she quite easily counsels him to divorce his wife: “Divorce is not the privilege of the dissolute rich. Spirits which were incompatible need no longer be compelled to fret beneath the same cobbles” (Trollope, 2012, p. 21609). The narrator comments, “her aspirations for freedom ignored all bounds and, in theory, there were no barriers which she was not willing to demolish” (Trollope, 2012, p. 21609). In his loneliness and emotional pity, O’Brien finds solace in Mrs Talboys’ views and mistakes her aspirations for an act of flirtation. Towards the final scenes of “Mrs General Talboys,” O’Brien offers Mrs Talboys to get on a train that night and go to Naples for the weekend for a romantic love affair (Trollope, 2012, p. 21615). This is definitely unacceptable for a married woman who shares all details of their dialogue with the community and all other people support Mrs Talboys in her miserable condition. As Anderson states,

the tense imbrication of morality and psychology, the irreducible mediation of morality by psychology, thus becomes a fundamental narrative interest and, problem, for Trollope. Any account of ethics in Trollope that does not appreciate this fact ... fails to acknowledge the prominent issues of recalcitrant psychologies even, or especially among morally favoured characters (2007, p. 511).

Despite the temporary breaking off in her bliss and her eagerness to help a young man in search of freedom from English manners and trivialities, Mrs Talboys may send the wrong message to young O’Brien when she says “matrimonial bonds [are] for fools and slaves. ... I am free” (Trollope, 2012, p. 21618). O’Brien’s declaration of love results in public shame for both of them since Mrs Talboys immediately leaves him behind after knocking him in the ribs and gives a full account of the incident to other people (Trollope, 2012, p. 21616). Although O’Brien later sends an apology to Mrs Talboys for his wrongdoing against a married woman, a mother, a wife of a general, their relationship turns into a remote acquaintance after this scandalous event.

The third heroine in this study brings us the portrayal of an Englishwoman in Italy, searching for a sense of freedom. This personal quest sets into a story of courtship, although the apparent courtship is not leading to a marriage. Mrs Talboys' views on social etiquette are meaningful in that she stands against social rules while her environment makes fun of her. Her discussion of religious and matrimonial subjects predates Victorian acceptability for such cases in the public sphere. Mrs Talboys obviously rejects the limits of domestic space in every manner, both literally and mentally. Beginning with her single journey to Italy and her desire to be involved in intellectual circles, she appears as a candidate for female freedom in Victorian times. Although O'Brien mistakes her, Mrs Talboys does not allow social rules of etiquette to define and limit her capacity as the heroine. The analysis of the third heroine in this study shows that Trollope creates another female protagonist who is independent from social restrictions and enjoys a great amount of freedom on her own will.

Conclusion

In conclusion, this study compares the social condition of three heroines in the selected works and argues that Trollope's heroines are liberated from social rules when they are out of English social context. The American protagonists in the first two short stories are beautiful young girls with a great prospect for marriage. Ophelia's sense of freedom, self-confidence and authority from the beginning turns her into a remarkable character. She is standing against social expectations while the possibility of coming to England appears as a source of nuisance in her joyful manners. Likewise, Susan acts like a submissive girl for a very long time despite her changing attitude towards her marriage. Her manners are almost transformed as we see in her desirous and outspoken waiting for Aaron. While Ophelia does not listen to any figure of authority at all, Susan develops her voice and acquires the ability of making decisions in line with her courtship.

Similarly, Mrs Talboys manifests herself as an English lady travelling abroad in "Mrs General Talboys." Just like the heroines in two previous works, the third heroine in this study enjoys her freedom from social restrictions although she is a married woman. Neither her marriage, nor her fellow companions in Italy are capable of suppressing Mrs Talboys' self-governing behaviours. She is a truly self-sufficient lady detached from social concerns. The impact of writing about these heroines out of English social context culminates in these self-reliant women who are acting separate from social etiquette. In other words, in these selected works, the heroines liberate themselves from the domestic sphere and come out to the public world to share it with men. Although Trollope enjoys his freedom of writing and creates liberated heroines out of England, his return to the homeland requires his humble subservience to social rules. This study asserts that Anthony Trollope is capable of liberating his fictional heroines and the reading public enjoys their adventures. Yet, both Trollope and his readers are concerned with social reaction to such characters. It is obvious that women are capable of enjoying freedom from Victorian norms in the selected works.

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