A STUDY ON CHARACTERIZATION AND THEME RELATED TO THE TITLE IN OLIVER GOLDSMITH'S SHE STOOPS TO CONQUER

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

ASWIN RIZAL HARAHAP

Student Number : 984214113
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ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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Defended before the Board of Examiners
On 2, December 2004
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Faculty of Letters,
Gadjah Mada University
Reun,

Dr. Fr. B. Alip, M.Pd., M.A.
Free your body and soul
Unfold your powerful wings
Climb up the highest mountains
Kick your feet up in the air
You may now live forever
Or return to this earth
Unless you feel good where you are!

(Thomas Harris)
This undergraduate thesis is dedicated to

my beloved Mother & Sisters

my partner ‘Rina’

all my friends
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ABSTRACT


*She Stoops to Conquer* is one of Oliver Goldsmith's works that describes the process of two main characters, Kate Hardcastle and Tony Lumpkin in gaining what they wish for. Kate wants to get married to the man she loves, Marlow. On the other hand, Tony wants to get his freedom from his mother. Both of them finally get their aims with a happy ending.

In this thesis, three questions are formulated to guide the analysis. The first question is to describe the characters that are presented in the play. The second question is to observe how the main characters' attitude reflects the title in the process of gaining their aims. The third question is to observe the theme revealed from the reflection of the main characters' attitude towards the title.

In order to accomplish the analysis, the writer uses formalistic approach. The library research is used since many data and theories are collected from books. Theories of character and characterization are used to analyze the characters in the play. Theories of plot and theme are also used to analyze the reflection of the main characters' attitude in achieving their aims towards the title and the theme.

The analysis explains the description of characters in the play. Then it also explains the reflection of the main characters' attitude towards the title. As the main characters, Kate Hardcastle and Tony Lumpkin are trying to achieve their aims. Kate pretends herself as a barmaid in order to get Marlow as her husband. While Tony plays some tricks against his mother in order to get his freedom. From the reflection of the main characters' attitude towards the title, the writer can conclude the theme of the play that someone has right to lead his own lives.

*She Stoops to Conquer* adalah salah satu karya dari Oliver Goldsmith yang menggambarkan proses dua tokoh utama yaitu Kate Hardcastle dan Tony Lumpkin dalam meraih apa yang mereka inginkan. Kate ingin menikah dengan pria yang dicintainya, Marlow. Sedangkan Tony ingin mendapatkan kebebasannya dari sang ibu. Mereka akhirnya meraih apa yang mereka inginkan dengan bahagia.


Dalam rangka menyelesaikan analisis, penulis menggunakan pendekatan formalistik. Penelitian studi pustaka dilakukan mengingat banyaknya data dan teori yang dikumpulkan dari beberapa buku. Beberapa teori karakter dan karakterisasi digunakan untuk menganalisis paras tokoh yang ada dalam drama ini. Beberapa teori alur cerita dan tema juga digunakan untuk menganalisis refleksi perilaku tokoh utama dalam meraih tujuan mereka terhadap judul dan tema.

Analisis tersebut menjelaskan deskripsi seluruh karakter yang ada dalam drama ini. Kemudian dalam analisis juga dijelaskan refleksi perilaku tokoh utama terhadap judul. Sebagai tokoh utama, Kate Hardcastle dan Tony Lumpkin berusaha meraih tujuan mereka. Kate bermpla-pura menjadi seorang pelayan dengan tujuan untuk mendapatkan Marlow sebagai suaminya. Sedangkan Tony melakukan beberapa trik terhadap ibunya dengan tujuan mendapatkan kebebasannya. Dari refleksi perilaku tokoh utama terhadap judul, penulis dapat menyimpulkan tema dari drama ini yaitu seseorang memiliki bak untuk menentukan hidupnya sendiri.
CHAPTER I

INTRODUCTION

A. Background of the Study

Drama is one of literary works. It is different from any other literary works. It has a unique form of writing and is potential for being performed in the theatre. In contrast to novels and poetry, a play is often the most difficult type of prose or poetry to read because it is written not only to be read, but also to be performed by actors before audiences (Barranger, 1990: 4). There are two major types of dramatic writing: they are tragedy and comedy. Drama is commonly called as having two masks: one with the corner of its mouth turned down and one with the corner of its mouth turned up. Tragedy is usually about tragic matter or sadness and it usually has a sad ending. The tragic is usually caused by the character’s own fault. Comedy, although there is sometimes sadness inside, is presented in a humorous way. Comedy is full of humor and usually has a happy ending. Its aim is to amuse and interest readers rather than present great disaster action. To distinguish the difference between tragedy and comedy, an English poet Lord Byron said, “All tragedies are finished by death, and all comedies are ended by marriage” (Barranger, 1994: 90).

Seeing from the content of comedy, it is stated in Shaw’s A Handbook of Literacy Terms that “True comedy is marked by the belief to life and an attempt to deal with its problems.” Comedy is a ludicrous, farcical, or amusing event or series of events designed to provide enjoyment and to produce smiles or laughter. More
specifically, comedy refers to any literary selection written in a light, familiar, bantering, or satirical style. Even more specifically, the term applies to a play of light and amusing character that has a happy ending (1976: 59). The judgment of comedy is that almost all comedies are always critical. As usual comedy is used to criticize the social problems in the real life humorously (Nicoll, 1952: 109).

Holman's *A Handbook to Literature* states that one of the type of comedy is comedy of situation. It is a comedy which depends for its interest chiefly upon ingenuity of plot rather than upon character interest. Background, too, is relatively unimportant. There is much reliance upon ridiculous and incongruous situations, a heaping up of mistakes, plots within plots, disguises, mistaken identity, unexpected meetings, etc. A capital example is Goldsmith's *She Stoops to Conquer*, a play in which the possibilities for confusion are multiplied by the use of mistaken identity in the main characters, Kate Hardcastle.

The writer is interested in this comedy since the writer finds that the main characters' attitude in achieving their aims deals with the title, *She Stoops to Conquer*. Aware that Marlow, the man who she falls in love with, is often improper with ordinary working girls, she disguises herself as a servant. On the other hand, Tony Lumpkin uses some tricks to get his freedom from his mother. In *She Stoops to Conquer*, the emphasis is not on the outcome but on 'how' the outcome will arrive. The characters which are not cruel to one another conclude a happy ending without anyone suffering. Unlike so many authors of comedies of situations, Goldsmith has no interest in punishing his characters.
The reason for choosing the main characters' attitude to be analyzed is because the writer believes that is dealing with the title of the comedy. By analyzing this element, the writer hopes that it will find the theme of the play.

B. Problem Formulation

Based on the data, the problem formulation for the topic of this thesis may be best described in a form of questions as follows:

1. How are the characters in Oliver Goldsmith’s She Stoops to Conquer described?
2. How does the main characters' attitude reflect the title?
3. What is the theme of the play?

C. Objectives of the Study

The objectives of the study are to find out the answer of the problems formulated above. This study is aimed to discuss further about the description of the characters in the play so their characters can be interpreted and understand easily. Then, the writer wants to show how the main characters' attitude reflects the title. After describing the characters and showing the reflection of the main characters' attitude towards the title, finally the writer also wants to show the theme of the play revealed from the reflection of the main characters' attitude towards the title.
D. Definition of Terms

There are some terms in this thesis that are necessary to be clarified in order to make the readers understand better the content of the thesis. Although some of the terms are general, some misunderstanding may occur, thus broadening the scope of the thesis. Therefore, it is best to define the terms to avoid the misunderstanding.

1. Character

According to *Oxford Advanced Learner's Dictionary*, the term character is “the mental or moral qualities that make a person, group, nation, etc different from others. The term states that each person has different character or attitude from others.” (1989: 188). Abrams' *A Glossary of Literary Terms* stated the definition of characters. “Characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say through the dialogue and by what they do through the action.” (1981: 20). While *A Handbook to Literature* by Holman and Harmon defines characters as “A complicated term that includes the idea of the moral constitution of the human personality, the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seem to be human beings of one sort or another.” (1986: 81)

2. Characterization

According to Baldiek’s *The Concise Oxford Dictionary of Literary Terms*, characterization is the representation of persons in narrative and dramatic works. This may include direct methods like the attribution of qualities in description or
commentary, and indirect methods inviting readers to infer qualities from characters' actions. In *A Handbook to Literature* (1986: 81-83) Holman & Harmon define the meaning of characterization. Characterization is the creation of the characters of imaginary persons so that they exist for the reader as lifelike.

3. Plot

According to Baldick's *The Concise Oxford Dictionary of Literary Terms*, plot is the pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasize relationships which are usually cause and effect between incidents and to elicit a particular kind of interest in the reader or audience, such as surprise or suspense.

4. Theme

According to Baldick's *The Concise Oxford Dictionary of Literary Terms*, theme is a salient abstract idea that emerges from a literary work's treatment of its subject-matter, or a topic recurring in a number of literary works. While the subject of a work is described concretely in terms of its action, its theme or themes will be described in more abstract terms. The term of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of motifs. (1990: 225). Guth and Rico in *Discovering Literature* said, "When you try to put the human meaning of a story into your own words, you formulate its theme, that is an idea or ideas that the story as a whole seems to act out." (1997: 231)

Combining all of the definitions above, the writer concludes that each of the term has relation one to another. The term title needs to indicate the general contain
of the literary work. Then it will lead the writer to formulate the theme by putting the human meaning into my own words through the specific statement. Since the term characters include the idea of human attitude in the art of human beings, it needs when the writer wants to find the human meaning of the story before stating a theme.
CHAPTER II
THEORETICAL REVIEW

This chapter is divided into two parts. The first part is review on related studies. This part discusses the criticism of Oliver Goldsmith and the play analyzed. The second part there is the review on related theories. This part presents the theories used by the writer to analyze the play. These theories are the basic guidance in answering the problems. Then, the result of the study will be applied to the variables which are discussed in the fourth chapter.

A. Review of Related Studies

When a piece of literary work is published and read by the public, it might invite many different kinds of comment from its critics or readers. Oliver Goldsmith's *She Stoops to Conquer* is one of those literary works that invites people to give comments, suggestions or even criticisms on it.

In his book *Chambers's Cyclopaedia of English Literature*, David Patrick (1902: 480) wrote that *She Stoops to Conquer* was produced at Covent Garden in March 1773. It is very skillful in construction, happy in its contrast of character, and bubbling over with kindly humor, it was a brilliant success.

In the book entitled *Selections from Goldsmith*, it is stated that Oliver Goldsmith was a poverty-haunted, irritable, and envious man with a great wit and generosity and an essentially lovable nature; all of these contradictory characteristics
are reflected in his writings. His most famous works include an essay *The Citizen of the World*, a novel *The Vicar of Wakefield*, comedies *The Good-Natur'd Man* and *She Stoops to Conquer*. Of all of Goldsmith’s varied writings, *She Stoops to Conquer* stands supreme, one of the most beloved comedies of all time. Goldsmith had always been against sentimental comedy. Both by theory and temperament he associated comedy with low life, with inns and country houses, and his plays, it will be noticed, border closely on farce.

The eighteenth century was often crude and coarse and cruel; Goldsmith offered a more humane vision of human folly. There is no viciousness in Goldsmith’s comedy, as might be found in the plays of Sheridan, Congreve, or Moliere. In his book *First Approach to English Literature*, A.J. Glover (1954: 48) made an interested statement about Goldsmith’s character in this play:

‘The characters are not cruel to one another; even Tony Lumpkin is essentially a goodhearted rogue. The conclusion is a happy one without anyone suffering or being left out in the cold. Unlike so many authors of comedies of manners, Goldsmith has no interest in punishing his characters.’

Goldsmith wrote two plays, *The Good Natur’d Man* and *She Stoops to Conquer*, both of them are comedies and still very successful on the stage today, particularly the later which is delightful, farcical comedy, based on similar experience in Goldsmith’s own life. A young man is deliberately misdirected to a private house instead of to an inn. When he is there, he gives orders to the owner because he thinks that he is the landlord of the inn. He makes love to his daughter who he thinks that she is a barmaid of the inn. This story gives plenty of opportunity
for comic situation and Goldsmith, with a rich and fertile sense of humor and love of
mith, makes excellent use of it. The whole story ends happily, a thoroughly ‘good-
natured’ play—just as Goldsmith was a good-natured man, a play intended to amuse
and succeeding admirably. (1954: 48)

Because of his failure of his previous play, The Good Natur’d Man, Goldsmith had difficulty getting She Stoops to Conquer produced. It was believed that only plays in the sentimental manner were wanted by audiences. After many
difficulties, the comedy finally opened at Covent Garden, and Dr Johnson, a friend of
Goldsmith, led a party to see his friend’s play through its hour of judgment. “I know
of no comedy for many years that has answered so much the great end of comedy—
making an audience merry”, Johnson said after he saw She Stoops to Conquer. As
usual, he was right, for, while one or two comedies of the time might be considered
superior, none of them is merrier. There is, in She Stoops to Conquer, something of
the quality of the great Elizabethan comedies, a humanity and humor that might have
revolutionized the Eighteenth Century Theater.

The writer agrees that Goldsmith’s She Stoops to Conquer is a simple
comedy of situation about humanity. The humor and humanity of the main characters
Kate Hardcastle and Tony Lumpkin guarantee the play’s immortality. The process of
the main characters in gaining their aims to get happiness is one of the factors why
the writer interests with the play. In this play, Goldsmith tries to show us that the
process to gain the happiness can be anything. He shows it by Kate’s pretense and
Tony’s trick which are reflected from the title, She Stoops to Conquer.
The writer concludes that Goldsmith’s *She Stoops to Conquer* has given a message. The right of individuals to lead their own lives becomes the message that he wants to say to the reader. It appears from Kate at last wins her right to love and Tony wins his freedom from his mother as the whole story ends happily.

**B. Review of Related Theories**

To support this study, the writer uses some theories to be the basic guidance in answering the problems clearly. Those are the theories of character and characterization, plot, and theme.

**1. Theories on Character and Characterization**

According to Abrams (1981: 20) **Characters** are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say—the *dialogue*—and by what they do—the *action*. He also stated that the grounds in a character’s temperament and moral nature for his speech and actions constitute his *motivation*. A character may remain essentially ‘stable,’ or unchanged in his outlook and dispositions, from beginning to end of a work, or he may undergo a radical change, either through a gradual development or as the result of an extreme crisis.
a. Types of Character

E.M. Forster, the English novelist, in his *Aspects of the Novel* (1927), introduced popular new terms for an old distinction in discriminating between flat and round characters. A Flat Character (also called 'type', or 'two-dimensional'), according Forster, is built around 'a single idea or quality' and is presented in outline and without much individualizing detail, and so can be fairly adequately described in a single phase or sentence. A flat character is characterized by one or two traits.

A Round Character is complex in temperament and motivation and is represented with subtle particularity; thus he is difficult to describe with any adequacy as a person in real life, and, like most people, he is capable of surprising us. He may require an essay for full analysis. Almost all dramas and narratives, properly enough, have some characters that serve as mere functionaries and are not characterized at all, as well as other characters that are quite flat. The degree to which a character needs to be three-dimensional depends on his function in the plot, and in many types of plot, such as in the detective novel or adventure story or farce comedy, even the protagonist usually possesses only two dimensions. From the above explanation we know that the basis for Forster's distinction of characters is the proportion to the fulness of their development.

While Koesnosochbroto in his *The Anatomy of Prose Fiction* (1988, 67) stated that on the basis of importance, we can distinguish two types of character,
main or major character, and minor character. Major character is the most important character in a story. Basically, a story is about this character, but he cannot stand on his own; he needs other characters to make the story more convincing and lifelike (needless to say that we need other elements of a story such as setting). Minor characters are characters of less important than those of the main.

The chief character in fiction or in a play is called protagonist (literally, from the Greek, a competitor at games). In many stories, an important opponent pitted against him, and he is called the antagonist, who provides opposition. In traditional fiction the protagonist is also the hero or heroine, an admirable character who embodies widely accepted strengths and virtues, who is morally good. The antagonist in such fiction represents contrasting weakness and vices, and if the antagonist is unsavory enough the word villain or villainy is used. (1988: 67-68)

Janet Burroway (1987: 119 ff) writes a comprehensive discussion of type’s character, some have been discussed above, but viewed with new insights. She called the characters ‘book people’, and recognizes them as individual, typical, and universal; round and flat characters, and the Aristotelian hero. She writes, that truism about characters which should be individual, typical, and universal is not very helpful to a practicing writer, because, in reality, these types cannot be viewed separated one from the other. If we are to create a ‘typical’ character, we are likely to produce a caricature, because people are typical only
in the generalized qualities that lump together. Typical is the most provincial adjective in a writer's vocabulary, signaling that we are writing only for those who share our assumptions. Every person is typical of many things successively or simultaneously. He may be a typical shopkeeper, husband, father, village leader.

b. Characterization

The theories of characterization also become my basic guidance since the writer like to analyze a study on characterization and theme related to the title. I use some theories from some writers considering that they may be very helpful to go deeper and broader in analyzing how Goldsmith conveys his characters and personalities to the reader.

In *A Handbook to Literature* (1986: 81-83) Holman & Harmon define the meaning of characterization. Characterization is the creation of the characters of imaginary persons so that they exist for the reader as lifelike. There are three fundamental methods of *characterization* in fiction:

(i) The explicit presentation by the author of the character through direct *exposition*, either in an introductory block or more often piecemeal throughout the work, illustrated by action;

(ii) The presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader will be able to deduce the attributes of the actor from the actions;
3. The representation from within a character, without comment on the character by the author, of the impact of actions and emotions on the character's inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character.

Furthermore, a character may be either static or dynamic. A Static Character is one who changes little if at all. Things happen to such a character without things happening within. The pattern of action reveals the character rather than showing the character changing in response to the actions. Sometimes a static character gives the appearance of changing simply because our picture of the character is revealed bit by bit. A Dynamic Character, on the other hand, is one who is modified by actions and experiences, and one objective of the work in which the character appears is to reveal the consequences of these actions. Most great dramas and novels have dynamic characters as protagonist. (1986: 81-83)

M. J. Murphy's Theory of Characterization

There are nine ways of how an author attempts to make his characters understandable and alive according to M. J. Murphy's UNDERSTANDING UNSEEN: An Introduction to English Poetry and the English Novel for Overseas Students (1972: 161-173). Here, the writer presents them along with his examples:

(i) Personal description

The author describes his characters through their appearance and clothes, e.g. from Treasure Island, the author describes the old sea-captain:
‘I remember him as if it were yesterday, as he came plodding to the inn
door, his sea-chest following behind him in a hand-barrow; a tall,
strong, heavy, nut-brown man; his tawny pigtail falling over the
shoulders of his soiled blue coat; his hands ragged and scarred, with
black broken nails; and the sabre-cut across one cheek, a dirty, livid
white.’ (p. 161)

From such a description the old sailor springs immediately into focus in
our mind’s eye. The author’s skillful choice of adjectives paints him with a
few quick strokes. It is telling details we are given: his build, his skin-colour,
his hair, his outer coat, his hands and the scar on his face.

(ii) Character as seen by another

Instead of describing a character directly the author can describe him
through the eyes and opinions of another. The reader gets, as it were, a
reflected image. Here Joseph Conrad in his novel The Rover, tells the reader
how Real saw Arlette, the dark, mysterious girl who had suffered in the
revolution but lived through it:

‘Of course Real had remarked at once Arlette’s black, profound and
unequal eyes and the persistent dim smile on her lips, her mysterious
silences and the rare sound of her voice which made a caress of every
word. He heard something of her story from the reluctant Peyrol who
did not care to talk about it. It awakened in Real mere bitter indignation
than pity. But it stimulated his imagination, confirmed him in that scorn
and angry loathing for the revolution he had felt as a boy and had
nursed secretly ever since. She attracted him by her unapproachable
aspect. Later he tried not to notice that, in common speech, she was
inclined to hang about him. He used to catch her gazing at him
stealthily. But he was free from masculine vanity. It was one day in
Toulon that it suddenly dawned on him what her mute interest in his
person might mean...’ (p. 162-163)
The author succeeds in conveying to us through his choice of words and phrases the sense of strangeness and mystery that, for Real, surrounded the girl Arlette. Notice some of these phrases: unquiet eyes; dim smile; rare sound of her voice; unapproachable aspect; gazing at him stealthily. Thus we see, through Real, a beautiful, strange girl whose behavior he has not quite understood until one day a flash of understanding strikes him suddenly.

(iii) Speech

The author can give us an insight into the character of one of the persons in the book through what the person says. Whenever a person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving us some clue to his character. In this small conversation from Dickens’s *Dombey and Son* a young lad has just thanked his rich employer. Note how his employer replies and the clue it gives us to his character:

"Oh! Thank you Sir," said Walter. "You are very kind. I'm sure I was not thinking of any reward, Sir."

"You are a boy," said Dombey suddenly and almost fiercely; "and what you think of, or affect to think of, is of little consequence..." (p.164)

We can see immediately that Dombey had little regard for anyone else’s opinions, least of all for those of a mere boy.

(iv) Past Life

By letting the reader learn something about a person’s past life, the author can give us a clue to events that have helped to shape a person’s
character. This can be done by direct comment by the author, though the person's thoughts, through his conversation or through the medium of another person. Here Charles Dickens tells us directly about Mr Dombey's past life with his first wife:

'Towards his first wife, Mr Dombey, in his cold and lofty arrogance, had borne himself like the removed being he almost conceived himself to be. He had been 'Mr Dombey' with her when she first saw him, and he was 'Mr Dombey' when she died. He had asserted his greatness during their whole married life, and she had meekly recognized it. He had kept his distant seat of state one the top of his throne, and she her humble station on its lowest step.' (p.166)

If Mr. Dombey had behaved like this towards his first wife and she had accepted it, it seems obvious that he would behave in the same way towards another wife-and this exactly what he did.

(v) Conversation of Others

The author can also give us clues to a person's character through the conversations of other people and the things they say about him. People do talk about other people and the things they say often give us a clue to the character of the person spoken about. In the following extract from Graham Greene's The Heart of the Matter, a wife in the company of a younger man is watching her husband, a police-officer, leave for an urgent official journey up country:

'Side by side they watch Scobie cross the road to the police van. He had taken more whisky than he was accustomed to, and perhaps that was what made him stumble. "They should have sent a younger man," Wilson said.
"They never do. He's the only one the Commissioner trusts." They watched him climb laboriously in, and she went sadly on. "Isn't he the typical second man? The man who always does the work." (p. 167)

From the remarks of Scobie's wife we can gather that he is hard working, trustworthy man. However, he is the sort of man who will never get to the top of his profession—he is a 'second man' who does the work for those already at the top, and we also feel that he is content to be no more than that.

(vi) Reactions

The author can also give us a clue to a person's character by letting us know how that person reacts to various situations and events. In the following incident from A Passage to India, an Indian doctor, Aziz, is arguing with a servant at the door of a European official's house when some people came out:

"While they argued, the people came out. Both were ladies. Aziz lifted his hat. The first, who was in evening dress, glanced at the Indian and turned instinctively away." (p. 168)

We can see that the doctor, Aziz, was polite. He lifted his hat to the ladies. The lady in evening dress, however, glanced at him, saw he was an Indian, and 'turned instinctively away'. From the word 'instinctively' we learn that she was used to considering Indians, no matter who they were, as unimportant and was prejudiced against them.
(vii) Direct Comment

The author can describe or comment on a person’s character directly. In the following extract from *Dombey and Son*, Dickens describes the character of Mr Dombey. We are left in no doubt as to what sort of person he is:

‘He had imagined that the proud character of his second wife would have been added to his own—would have merged into it, and exalted his greatness. He had pictured himself haughtier than ever, with Edith’s haughtiness subservient to his. He had never entertained the possibility of its arraying itself against him. And now, when he found it rising in his path at every step and turn of his daily life, fixing its cold, defiant and contemptuous face upon him, this pride of his, instead of wathering, or hanging down its head beneath the shock, put forth new shoots, became more concentrated and intense, more gloomy, sullen, irksome, and unyielding, than it had ever been before.’ (p.170-171)

Mr Dombey is proud, haughty, unyielding, and sullen. His nature is clearly drawn for us.

(viii) Thoughts

The author can give us direct knowledge of what a person thinking about. In this respect he is able to do what we cannot do in real life. He can tell us what different people are thinking. In the novel we accept this. The reader then is in a privileged position; he has, as it were, a secret listening device plugged into the inmost thoughts of a person in a novel. Again from *The Heart of the Matter*, we listen into Scobie’s thoughts when he learns from his superior, who is about to retire, that he is not going to be promoted. His superior asks:

“Do you want to resign, retire, transfer, Scobie?”
“I want to stay,” Scobie said.
“Your wife won’t like it.”

“I’ve been here too long to go.” He thought to himself, poor Louise, if I had left it to her, where should we be now? And he admitted straight away that they wouldn’t be here-somewhere far better, better climate, better pay, better position. She would have taken every opening for improvement; she would have steered agilely up the ladders and left the snakes alone. I’ve landed her here he thought, with the odd premonitory sense of guilt he always felt as though he were responsible for something in the future he couldn’t even foresee.” (p.172)

We know that in his thoughts Scobie was sorry for his wife. He understood her desire to get on in the world and could appreciate the disappointment she felt at his undistinguished career in a small, unimportant colony on the coast of Africa.

(ix) Mannerisms

The author can describe a person’s mannerisms, habits or idiosyncrasies which may also tell us something about his character. Dickens was very good at this. In *Dombey and Son*, for instance, Mr Carker, the scheming manager of Mr Dombey’s business, is always smiling and revealing his fine set of teeth. Even when he was at his most treacherous he still smiled. Mr. Dombey, himself, had the habit of standing upright when talking to people with his hands under his coat tails, as if to say, ‘Look at me; I am Mr. Dombey the rich and proud man of business known by everyone in the city.’ (p.173)

These then are some of the ways in which an author makes his reader aware of the personalities and the characters of the people that he writes about in his books.
2. Theories on Plot

Plot is essential in a fiction since it is composed of a series of incidents or episodes in which every incident presented has a close relationship to one another. According to Walley, plot is the structural device used to give unified form, coherence, and meaning to a dramatic action (The Book of The Play: An Introduction to Drama, 1950: 19).

Holman and Harmon also quote the definition of plot that is stated by Aristotle into their book. Here, plot is defined as the imitation of an action, and the arrangement of the incident (1986: 377). He argues that action imitated should be ‘a whole’, it should contain beginning, a middle and ending. A beginning is that which does not itself follow anything by casual necessity, but after which something naturally is or comes to be. A middle is that which follows something as some other thing follows it. An end is that which itself follows some other thing, either by necessity or as a rule, but has nothing following it.

Aristotle maintains that a plot should have unity: it should imitate an action that creates a whole, the structural union of parts being such that, if anyone of them is displaced or removed, the whole will be disjoined and disturbed. Aristotle, as quoted by Yelland, classifies the plot into two parts (1950: 148): Dramatic plot is the conventionalized framework followed more or less closely by most plays and many novels and short stories. It is an artificial arrangement of the incident, the main purpose of which is to capture and hold the interest and provide an artistically satisfying conclusion. Traditionally it falls into the following divisions:
EXPOSITION (the characters are introduced, the background sketch and the problem stated), REVEALING or COMPLICATION (the interest is quickened and SUSPENSE created by the introduction of difficulties, which seem to stand in the way of a satisfactory conclusion), CLIMAX (the point of greatest expectancy, the cumulative effect of preceding incidents), and DENOUEMENT or UNREVEALING (the conclusion is finally worked out). This pattern alternatively stated as EXPOSITION, RISING ACTION, AND FALLING ACTION. And plot is a series of incidents or adventures given more-or-less by a central idea in the nature of quest/cause or struggle in which the main characters or characters are constantly engaged.

Abrams says that a plot contains a 'unity of action', the sequence of the lot can be defined as: EXPOSITION (it becomes the initial situation to let the readers/audiences know, perhaps the name of the characters and the problem that will be faced. The author may introduce some events that will lead the whole story), RISING ACTION (In this section the conflict is begun and it starts to be a big conflict as we call as a climax), CLIMAX (This part is very tense for the readers/audiences because it becomes the most critical of the conflict), FALLING ACTION (The conflict of this part starts to be calm down/even tempered. It is not very tense like the climax of the story. The conflict can be resolved gradually but it is not completely finished yet), DENOUEMENT (It is called as a resolution because the conflict can be solved. The result of the conflict can be seen from this part and
the readers/audiences will notice whether the action of the characters end success or failure.

A plot is a chain of events that happen in the story. One event will influence the others events and they have a causality to be presented by some actions. The case that happens in the story can be caused from the character say and also from their attitudes/behaviors. As Stanton states in his book, An Introduction to Fiction

"We usually limit the term, however, to include only casually liked events, that is events that directly cause or result from other events, and can not be omitted without breaking the line of action. These events may include not only physical occurrences, or actions, but also character’s change of attitude, a flash of insight, and a decision-anything that alters the course of affair (1965: p14)"

The narrative structure or plot usually contains expositions in which the author gives the necessary information for the readers. Then the author proceeds to introduce the complication or conflict. This section of the narrative is often called the rising action. The climax is the turning point of falling action (Rohrberger and woods, 1971: 21). Stanton (1965: 14-16) gives a clearer description about what the plot is. He points out that:

1. Plot is the whole sequences of events formed by causal relationship.

2. The main plot has subplot which are commonly known as frame narrative. These subplots illuminate each other and serve to reinforce the main theme.
3. The proceeding plot arises on the part of the readers. The most effective queries are the one that are likely impossible to answer, the more unpredictable the solution provided by the writer, the more challenging the story for the readers.

4. The main elements of plot are conflicts and external conflicts. Inner conflict concern the opposite thought, ideas, or will of a character, while, external conflicts among characters or between a character and his or her environment. These specific conflicts eventually reinforce the main conflict.

The most important aspect of plot is its relationship to characters. Everything in the plot that is every incident, is introduced because of the particular feeling, of a particular character at a particular time. There is nothing in the play which is not a product of character motivation (Reaske, 1966: 56). Plot informs us as to what the characters are like. While we talk about the structure of a play in terms of artistic development and relationship parts, we also need to refer specially to the plot, to the action, which in effect delineate the characters.

Hills in Koesnosoebroto says that

“There is a relationship between character and his action, movement and types. Character and action are like the subject and the verb and a sentence. They are in a story to express a complete thought. In a story both character (subject) and plot (verb) have a significant relationship (The Anatomy of Prose Fiction, 1988: 72)”

From the quotation above, we can see that character and its action are inseparable. The combination of characters and every action that is taken by the characters creates a plot of a story; they fill in each other.
3 Characters and Plot

Character and plot cannot be separated. A plot is nothing without a character; the characters are nothing without a story or a plot. Character and Plot cannot be separated because they are a unity. Plot is what happens to the characters. In the story, chronological events are arranged in the shape of a plot. In this plot, it is seen that the characters do their actions and activities related to the arrangement of the plot. The characters cannot stand up by themselves but they depend on the movement of the plot so they depend on the movement of the plot so they support each other.

In the plot we find the action of the characters. In the beginning of the story, we begin to know about the characters, usually we find them in the exposition. Then, the character brings the problems it is included the rising problem of the plot. In the climax we see that the characters have the highest conflict. After that we get resolution of the problems. From this explanation, we recognize that the movement of the plot is the same as the movement of the characters because they have relation to each other. The plot shows movement of the events in the stories that are done by the characters. In these cases, the plot is often not a highly organized whole, but simply everything that happens to or with the hero (Van De Laar and Scoonderwood, 1969: 164-167)

We know that the plot and movement of the characters are walking together because the plot is arranging the events that are passed by the characters. What happens in the characters is always happen in the plot. There is no separation
between them. What the characters do in the play is found in the plot as arrangement of the events in the story.

"Plot was considered apart from the character, as if the two were separable. Actually, like the ends of a see saw, the two are one substance: there can be no movement of the one end without movement at the other" (Perrine, 1974: 67).

4. Theories on Theme

According to Baidick's *The Concise Oxford Dictionary of Literary Terms* (1990: 225) theme is a salient abstract idea that emerges from a literary work's treatment of its subject-matter, or a topic recurring in a number of literary works. While the subject of a work is described concretely in terms of its action, its theme or themes will be described in more abstract terms. The theme of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of motifs.

Guth and Rico in their *Discovering Literature* (1997: 231-233) stated that Imaginative literature has the power to make you think. A story that has a strong impact is likely to raise questions to which the story as a whole suggests answers. It is likely to make you reexamine or rethink some facet of human life. When you try to put the human meaning of a story into your own words, you formulate its theme. You try to state the idea or ideas that the story as a whole seems to act out. They are ideas organically embedded in image, action, and emotion. When reading for theme, we have to remember cautions like in the following:

A. We have to *beware of large abstractions*. Abstractions draw us away from the nitty gritty of unsorted detail to the larger labels and categories
that we need to find our way in a multilayered world. But abstract terms
cover much and easily become foggy or misleading.

B. We have to beware of oversimplification. Often the meaning of a story
takes shape in the interplay of conflicting human commitments and
emotions. However, the questions each story raises and the possible
answers it leads us to explore are more complex than that.

C. We have to beware of clichés. ‘All You Need Is Love’ makes a
marvelous Beatles song. But it is too sweeping and inspirational (and too
obviously untrue) to serve as an insight that we carry away from a
gripping story. If you bring a ready-made phrase to a story from outside,
it may not carry the authentic stamp of honest feeling, of lived
experience. Be wary of greeting-card phrases—phrases we take down
ready-made from the rack when we find it hard to put our own honest
feeling and thinking into words.

writes that theme is the total meaning discovered by writer in the process of writing
and by the reader in the process of reading. Moreover he says that in discovering
the themes, the readers should pay attention to the other elements in the story such
as character, plot, tone, point of view etc. He suggests that by understanding those
elements more deeply we can find the themes that lie in the story.

Perrine in Literature: Structure, Sound and Sense (1974: 102-108) says that
the theme of a fiction is its controlling idea or its central insight. Further more he
says that the readers need a skill in discovering and stating a theme. The ability to state a theme is a test of our understanding of a story. There is no prescribed method for discovering a theme but we should keep in mind the following principles. Theme must be expressible in the form of a statement with a subject and a predicate; the theme must be started as a generalization about life. In stating theme, we do not use the names of the characters in the story, for to do so is to make a specific rather than a general statement; we must be careful not to make the generalization larger that is justified by the terms of the story. The terms like every, all, always should be used very cautiously, terms like some, sometimes are often more accurate; Theme is the central and unifying concept of the story. It must account for all the major details of the story and must not be contradicted by any detail of the story. The theme must not rely upon supposed facts—facts not actually stated or clearly implied by the story. The theme must exist inside, not outside, the story.

C. Theoretical Framework

The issue that the writer would like to expose is the reflection of the title towards the main characters' attitude in Oliver Goldsmith's She Stoops to Conquer. There are some theories used and related to this analysis. They are theories of character and characterization, theories of title, and theories of theme. By using and developing those theories above, the writer tries to answer the problem that has been formulated in the previous chapter. Theory of character and characterization
are used to describe the characters in the play clearly. They are significant elements used to find out about character and characterization. Theories of character stated by Abrams (1981) in his book *A Glossary of Literary Terms* supported by E.M Forster (1927) in *Aspects of the Novel*, Koesnosoebroto (1988) in his book *The Anatomy of Prose Fiction*, and the theory of characterization introduced by M.J Murphy (1972) in his book *Understanding Unseen* supported by Holman & Harmon (1985) in *A Handbook to Literature* will be used to answer question number one in the problem formulation.

The use of the theories of characterization is needed in order to get the clear insight about the main characters and how they are characterized. To answer the second question in the problem formulation the writer used the theory of title explained by Klarer (1999) in his book *An Introduction to Literary Studies*. The purpose of using these theories is to find out the significance of the title towards the main characters’ attitude. It is important for the writer to know what is the relationship between the title and the main characters’ attitude.

After analyzing the relationship above, the writer tries to elaborate the theme of the play. To analyze it, it is important to know the definition of theme by using its theories. The writer uses the theory of theme stated by Baldick (1990) in his book *The Concise Oxford Dictionary of Literary Terms* supported by Guth and Rico (1997) in their book *Discovering Literature*, William Kenneys (1988) in his book *How to Analyze Fiction*, and the methods to find the theme stated by Perrine
(1974) in his book *Literature: Structure, Sound and Sense*. These theories will be used to answer the question number three in the problem formulation.

All of the theories above are very useful for the writer to make the analysis of this study. By analyzing the elements of literary works, the writer believes that the reader can explore their imagination to get the meaning of the story. In other words, the literary works can give both pleasure and a message at once.
CHAPTER III
METHODODOLOGY

A. Object of the Study

This research uses a literary work, namely a play as the object of study. The play that is going to be analyzed in this thesis is Oliver Goldsmith's *She Stoops to Conquer*, and which was first produced in 1773 by Dr. Johnson at Covent Garden Theatre. In analyzing this play, the writer will use a book entitled *She Stoops to Conquer* and *Selections from Goldsmith* by Oliver Goldsmith and edited by John Hampden which was published in 1945 by J.M Dent & Sons, Ltd.

This thesis has chosen as the topic a study on characterization and theme related to the title. In this play, the title has important role since it is reflected by the main characters' attitude in the process of achieving their aims. *She Stoops to Conquer* describes an attitude of unpretentious in order to get something in purpose. For instance, Mr. Hardcastle rules that Kate, his daughter, and her mother must dress plainly, whereas in fact they are a wealthy family. By showing the reflection of the main characters' attitude towards the title, the writer can also state the theme of the play. Thus it will be interesting to examine the study on characterization and theme related to the title.
B. Approach of the Study

In analyzing the works of literature, some writers have their own ways and approaches. They may be different from one to another even though they may work on the same work of literature. They may have different views in learning and understanding the literary works. In this thesis, the formalistic approach is applied and used. Hopefully, this approach will help the writer in analyzing the work and the result will be easy to be understood by the readers.

In the book Reading and Writing About Literature, written by Marry Roheberger and Samuel H. Woods, Jr. (1971: 7), it is said that Formalist critics examines the literary pieces without reference to the fact of the author life, without reference to the genre of the piece or to the place in the development of the genre or in literary, and without reference to its social milieu.

According to Guerin, formalistic approach, therefore, has its sole object the discovery and the explanation of form in the literary work. This approach assumes the autonomy of the work itself and thus the relative unimportance of extra literary consideration of author's life; his time, sociological, political, economic, or psychological implication. (1979: 70)

Wilbur S. Scott in his book entitled Five Approaches of Literary Criticism, noted T.S. Elliot's statement that the high place of art as art, rather than as an expression of social, religious, ethical, or political ideas and advocated the close study of the text of the works themselves (1962: 179).
Through formalistic approach, and supported by other theories, such as theories on characters and characterization, theories on title and theories on theme, this thesis is hoped to be able to answer all the questions in the problem formulation. Therefore, this thesis is able to present an interesting and well-arranged analysis.

C. Method of the Study

This thesis applies a library research as the method of the study so that the materials take from the library. The different sources use for evidence to support this thesis; they are primary source and the secondary source. The primary source of the study is the play itself that is *She Stoops to Conquer* written by Oliver Goldsmith, meaning that all data for supporting the analysis collect from the play itself. While the secondary sources are including books, essays, and selected criticism on the play, and also several references on Elizabethan Drama, dictionary of terms, biography of the author as additional information, and many other sources related to the study. In other words, those secondary sources are the observations of authorities in the literary field. The secondary sources support this thesis.

There were several steps that are taken in the research. The first was reading the play carefully in order to understand the idea and messages throughout the story. It was interesting when the writer tried to find the reflection of the main characters' attitude towards the title and theme of the play. The second was trying to find out some references related to the theory of literature
that was very helpful when it came to analyze the two elements of the novel, characters and theme, which were dealing with the title of the play. The next step is analyzed the main characters' attitude towards the title which are reveals the theme of the play. Finally, after wrote the analysis, the writer brought the study to a conclusion.
CHAPTER IV

ANALYSIS

In this chapter, the writer will answer the questions formulated in the problem formulation. Based on the structure of the problem formulation, it is better to describe first the characters presents in the play. After that, the writer tries to show how the main characters' attitude reflects the title as the process in gaining their aims. Finally, the writer also tries to analyze the theme of the play revealed from the reflection of the main characters' attitude towards the title.

The analysis deals with the character of Kate Hardcastle and Tony Lumpkin as the major characters. Their conflicts, relationships and their conversations are the main points of the play. In other words, the play of *She Stoops to Conquer* has been built through the main characters which are supported by the minor characters.

Since the analysis deals with the characters in the play, the writer will describe of those characters one by one to find out exactly who they are. All of it can be understood and seen through the description and discussion as the explanation in the previous chapter about characterization.
A. The Description of the Major and Minor Characters in Goldsmith’s *She Stoops to Conquer*

1. Major Characters

a. Kate Hardcastle

Kate is Hardcastle’s lovely young daughter. Because she comes from a wealthy family, she wants to look glamour by wearing fine clothes. Like her stepmother, she also has social pretensions. Because of her stubbornness and desire to be a woman of fashion, her father makes her agree to wear fine clothes part of the day and ordinary clothes the rest of the time, as seen in the quotation below.

Hard : Blessings on my pretty innocence! Dressed out as usual, my Kate! Goodness!...
Kate : You know our agreement, sir. You allow me the morning to receive and pay visits and to dress in my own manner; and in the evening, I put on my housewife’s dress, to please you. (18)

From this dialogue above we can see that there is an agreement between her and her father. She ignores her desire with devotion when she decides to obey it. It is shown that she loves her father and wants to please him.

Kate : Sure, sir, you rally! I never saw anyone so modest.
Hard : And can you be serious! I never saw such a bouncing swaggering puppy since I was born...
Kate : Surprising! He met me with a respectful bow, a stammering voice, and a look fixed on the ground.
Hard : He met me with a loud voice, a lordly air, and a familiarity that made my blood freeze again.
Kate : He treated me with different and respect; censured the manners of the age; admired the prudence of girls that never laughed... (64-65)

From the quotation above we can see that Kate is an honest person. She describes Marlow exactly the same with the way he treats her even though her father
describes him in opposite way. She also tries to be an objective person. It appears that she does not want to influence her father in order to accept Marlow by describing his goodness. In the other hand she also does not want to be influenced by her father’s.

Beside she is an honest person, she is also fair. “Hard: If he be what he has shown himself, I’m determined he shall never have my consent. Kate: And if he be the sullen thing I take him, he shall never have mine.” (65) It seems that she will accept the consequences that she will not marry Marlow if her father’s perception towards him is right.

b. Tony Lumpkin

Actually Tony does not have a good relationship with his step father. It appears that both of them are dubbing each other by giving a nickname. It also seems that he plans to do something in order to revenge upon his step-father who always under estimates him for a half year.

Tony : Father-in-law has been calling me whelp, and hound, this half-year. Now, if I pleased, I could be so revenged upon the old gumbletonian. But then I’m afraid—afraid of what? I shall soon be worth fifteen hundred a year, and let him frighten me out of that if he can! (27)

The conflict not only appears between him and his step father, but also with his mother. His mother treats him differently from the step father. She does not under-estimate him but spoils him like a child. When his mother starts to treat him like a child, he always responds it rudely. As a young man, he wants to be treated normally as it looks from the dialogue below.
Mrs. Hard: Tony, where are you going, my charmer? Won't you give papa and I little of your company, lovey?

Tony: I'm in haste, mother, I cannot stay.

Mrs. Hard: You shan't venture out this raw evening, my dear...

Tony: I can't stay, I tell you the "Three Pigeons" expect me down every moment. There's some fun going forward.

...

Mrs. Hard: (Putting her work on the table, and going to him) Pray, my dear. Disappoint them for one night, at least.

Tony: As for disappointing them, I should not so much mind, but I can't abide to disappoint myself!

Mrs. Hard: (Detaining him) You shan't go.

Tony: (Trying to shake her off) I will, I tell you.

Mrs. Hard: I say you shan't.

Tony: We'll see which is strongest, you or I. (17)

From the quotation above we can see that he revolts by his mother's manner in giving an order. He wants to show to his mother that he can make his own decision as the other young man do. The conflicts are getting worse when his mother tries to marry him with his cousin, Miss Neville, as seen in the dialogue below.

...

Mrs. Hard: Oh, the monster! For shame, Tony. You a man, and behave so!

Tony: (Rounding on her) If I'm a man, let me have my fortin. Ecod! I'll not be made a fool of no longer.

Mrs. Hard: Is this ungrateful boy, all that I'm to get for the pains I have taken in your education? I that have rocked you in your cradle, and fed that pretty mouth with a spoon!...

Tony: Ecod! You had reason to weep for you have been dosing me ever since I was born. I have gone through every receipt in the complete housewife ten times over...But, ecod! I tell you, I'll not be made a fool of no longer.

Mrs. Hard: Wasn't it all for your good, viper? Wasn't it all for your good?

Tony: I wish you'd let me and my good alone. then. Snubbing this way when I'm in spirits. If I'm to have any good, let it come of itself, not to keep digging it, digging it into one so. (59)

From this dialogue above we can see that his feeling of loathing to his mother is getting the climax. He believes that after she takes care of him since he was born,
now he deserves to get his freedom. Although his mother claims that what she does is good for him, but it seems contradictory with his desire. He hopes the goodness will come without any compulsion. From all quotations above we can conclude that Tony is a young man who wants to break his mother’s rules to get his freedom.

2. Minor Characters

a. Mr. Hardcastle

He is a good father who wants his daughter, Kate, marries the son of his old friend, Marlow. As he says that “Then to be plain with you, Kate, I expect the young gentleman I have chosen to be your husband from town this very day. I have his father’s letter, in which he informs me his son is set out, and that he intends to follow himself shortly after. He is Mr. Marlow, the son of my old friend, Sir Charles Marlow, of whom you have heard me talk so often.” (18-19)

Hard : ...The young gentleman has been bred a scholar, and is designed for an employment in the service of his country. I am told he’s a man of an excellent understanding
Kate : Is he?
Hard : Very generous
Kate : I believe I shall like him
Hard : Young and brave
Kate : I am sure I shall like him. (19)

From this dialogue above we can see that as a father, he wants his daughter to get an honorable man who can make her happy. He also looks happy when his daughter shows her enthusiastic about the young man. It appears from how he describes Marlow’s goodness more than once.
Besides as a good father, Mr. Hardcastle is known as landed English gentleman. It appears when he gives an exercise to his servants about how to serve the guest in the table. "Well, I hope you're perfect in the table exercise I have been teaching you these three days. You all know your posts and your places, and can show that you have been used to good company, without ever stirring from home." (32). Here, we also know how tidy and full of rule is he. his life is already arranged in a good way and it shows from how the guests have to be well-served when they are in the table.

He is a patient and kind person. He always serves his guest very friendly as many gentlemen do. "Gentlemen, once more you are heartily welcome. Which is Mr. Marlow? Sir, you're heartily welcome. It's not my way, you see, to receive my friends with my back to the fire. I like to give them a hearty reception in the old style at my gate. I like to see their horses and trunks taken care of. Gentlemen, pray be under no constraint in this house. You may do just as you please here." (39) From the statement above, it appears that he really wants to make his guests make as comfort as possible when they are visiting his house. The way he talks and the manner when he serves his guests also shown that he is typically high class person in society.

b. Mrs. Hardcastle

From this dialogue above we can see that as a wife of Mr. Hardcastle, actually she hates with her husband's life style. It appears that although she lives in a big house, but the house looks like an empty building. She expects many people would come to the house but the fact is only their neighbor who appears. As a
modern woman, she bores with the atmosphere of the house. The things are getting worse when her husband treats her as an old woman. She doesn’t like with her husband’s attitude which pretends them as a happy old couple.

Mrs. Hard: ... Here we live in an old rumbling mansion, that looks for all the world like an inn, but that we never see company.

Hard: And I love it. I love everything that’s old: old friends, old times, old manners, old books, old wine; (going to her) and, I believe, Dorothy (taking her hand), you’ll own I have been pretty fond of an old wife.

Mrs. Hard: (snatching away her hand) Lord, Mr. Hardcastle, you’re for ever at your Dorothys and your old wives. I’m not so old as you’d make me, by more than one good year. (14-15)

She is the second wife of Mr. Hardcastle, and she has a son, Tony, from the former husband, Mr. Lumpkin. "... I was but twenty when Tony was born, the son of Mr. Lumpkin, my first husband; and he’s not come to years of discretion yet." (15)

She is a good mother too, especially with her son Tony. She loves her son very much and even sometimes she spoils him like a baby. She often gets conflict with her husband when they are talking about Tony. When her husband tries to make under estimates of him, she always protects her son. It appears that the reason why she always protects her son because of his illness. Although she worries about the illness, as a mother she also has an expectation that one day he will do something good for the people as seen in the quotation below.

Mrs. Hard: ... The poor boy was always too sickly to do any good. A school would be his death. When he comes to be a little stronger, who knows what a year or two’s Latin may do for him?

Hard: Latin for him! A cat and fiddle! No, no. the ale-house and the stable are the only schools he’ll ever go to!
Mrs. Hard: Well we must not snub the poor boy now, for I believe we shan’t have him long among us. Anybody that looks in his face may see he’s consumptive.

Hard: Ay, if growing too fat be one of the symptoms. (16)

As a mother who loves her son very much, she is also paying attention on his married. She wants her son marries Miss Neville, her ward and Kate’s best friend. But unfortunately, she has to accept the fact that Miss Neville does not like her son because she has already in love with another man. She feels disappointed with it and become very furious when she finds the letter from Hastings, the man whom Miss Neville really loves. “Dear Squire, I’m now waiting for Miss Neville, with a post-chaise and pair, at the bottom of the garden but I find my horses yet unable to perform the journey. I expect you’ll assist us with a pair of fresh horses, as you promised. Dispatch is necessary, as the hag (glaring at Miss Neville, and repeating the words in a fury)-ay, the hag- your mother, will otherwise suspect us. Yours, Hastings.” (95)

Hard: ...Come hither, Tony boy. *(Tony does not budge)* Do you refuse this lady’s hand whom I now offer you?

Tony: *(Sullenly)* What signifies my refusing? You know I can’t refuse her till I’m of age, father.

Hard: While I thought concealing your age, boy, was likely to conduce to your improvement, I concurred with your mother’s desire to keep it secret. But since I find she turns it to a wrong use, I must now declare, you have been of age these three months.

Tony: *(Overjoyed)* of age! Am I of age, father?

Hard: Above three months (120)

From the dialogue above we can see that as a mother who spoils her son, she does not want to lose him. It appears when she decides not to tell Tony about his real
age. By hiding it, she hopes that Tony will not have his freedom to choose his own way yet.

**c. Marlow**

Marlow is a man who will marry Kate as a choice of her father. He is a son of Sir Charles Marlow, an old friend of Kate’s father. He is a good educational young man who also has an excellent understanding. “Depend on it, child, I’ll never control your choice; but Mr. Marlow, whom I have pitched upon, is the son of my old friend, Sir Charles Marlow, of whom you have heard me talk so often. The young gentleman has been bred a scholar, and is designed for an employment in the service of his country. I am told he's a man of an excellent understanding.” (19)

Marlow: ...But tell me, George, where could I have learned that assurance you talk of? My life has been chiefly spent in a college, or an inn, in seclusion from that lovely part of the creation that chiefly teach men confidence. I don’t know that I was ever familiarly acquainted with a single modest woman—except my mother—But among females of another class, you know— (36)

From quotation above we can see that he is a man with lack of confidence. Besides his reputation on his educational manner, actually he is a shy young man. He spends his life mostly in the place which is secluding him from a situation that could teach him confidence. It appears that his lack of confidence gives a bad influence towards his attitude to a woman. It looks from the fact that he is only getting acquainted with a woman once.

Hastings: If you could but say half the fine things to them that I have heard you lavish upon the barmaid of an inn, or even a college bed-maker—
Marlow: Why, George, I can't say fine things to them. They freeze, they petrify me. They may talk of a comet, or a burning mountain, or some such bagatelle. But to me, a modest woman, dressed out in all her finery, is the most tremendous object of the whole creation. (37)

From the quotation above we can see that he is a person whose act is depending on the person whom he talks to. He can not say fine things when he knows they are freezing and petrifying him. He does not care with all their reputation because actually what he wants is an ordinary modest woman. He is a person who likes anything in ordinary one. For him, a modest woman who can dress out in all her finery is the most tremendous object of the whole creation. It means that he adores a woman who can show her modest naturally.

Marlow: Oh! The devil! How shall I support it? Hem! Hem! Hastings, you must not go. You are to assist me, you know. I shall be confoundedly ridiculous. Yet, hang it! I'll take courage. Hem!

Hastings: (Going to him) Pshaw, man! It's but the first plunge, and all's over. She's but a woman, you know.

Marlow: And of all women, she that I dread most to encounter! (50)

From the quotation above we can see that he is very nervous when he will meet Kate for the first time. Suddenly, he is afraid to be alone and wants Hastings to assist him. He feels that he will be a completely ridiculous in front of her because she is a woman whom he dreads most to encounter.

d. Constance Neville

Neville is Kate's best friend. It appears that she is very concerned with her condition. She also becomes Kate's partner when she is sharing about her life.

Kate: I'm glad you're come, Neville, my dear. Tell me, Constance, how do I look this evening?

Neville: Perfectly, my dear.
Kate: ...I have been threatened—(turning away to the fire) I can scarce get it out—I have been threatened with a lover!

Neville: (Following her) And his name—

Kate: Is Marlow.

Neville: Indeed! As I live, the most intimate friend of Mr. Hastings. my admirer. They are never asunder. I believe you must have seen him when we lived in town. (21)

Neville also seems to be a person who has no courage to talk directly what she likes or not. She is too afraid to admit to her aunt that she does not love her son, Tony. The reason is because she does not want to make her aunt feels furious and disappointed. It is shown from the way she covers her relationship with another man, Hastings. ‘However, I let her suppose that I am in love with her son, and she never once dreams that my affections are fixed upon another.’ (22)

e. Hastings

Hastings is Marlow’s best friend. It is shown that he will help by Marlow to get his happiness that is marrying a woman he loves, Miss Neville. It appears that he will not forget what has Marlow do for him. He is also a person who is convinced with his desire. He certain that later he will get the permission from Miss Neville’s family and also her inclination.

Marlow: (Leaning back) To be explicit, my dear Hastings. my chief inducement down was to be instrumental in forwarding your happiness, not my own. Miss Neville loves you, the family don’t know you, as my friend you are sure of reception, and let honour do the rest.

Hastings: (Rising) My dear Marlow! (Sitting down) But I’ll suppress the emotion. Were, I wretch, meanly seeking to carry off a fortune, you should be the last man in the world I would apply to for assistance. But Miss Neville’s person is all I ask, and that is mine, both from her deceased father’s consent, and her own inclination. (38)
He is also a man who has good confidence to get along with a woman. He knows the way how to captivate any woman. “Happy man! You have talents and art to captivate any woman.” (38)

Hastings : (To him) You never spoke better in your whole life. Keep it up, and I’ll insure you the victory.

... 

Hastings : (To him) Cicero never spoke better. Once more, and you are confirmed in assurance for ever.

Marlow : (To him) Hem! Stand by me, then, and when I’m down, throw in a word or two to set me up again. (51)

From the quotation above we can see that he is trying to give support to Marlow in order to get his confidence. He really wants to omit Marlow’s nervous when he faces a woman. He also tries to develop Marlow’s convinced by using enthusiastic statement. It appears that he likes to help other people by improving their weaknesses.

He is also a man who is good to choose any word to please a person, especially woman. He even looks like a hypocrite person in order to gain what he wants. He tries to get a good impression from Neville’s mother, Mrs. Hardcastle. He knows that they never see each other before, so that he has to make their conversation goes in the right way, as seen in the quotation below.

Hastings : You are right, madam: for, as among the ladies there are none ugly, so among the men there are none old.

Mrs. Hard : ... Why, with his usual Gothic vivacity, he said I only wanted him to throw off his wig to convert it into a tete for my own wearing!

Hastings : Intolerable! At your age you may wear what you please, and it must become you.

... 

Mrs. Hard : Seriously? Then I shall be too young for the fashion!

Hastings : No lady begins now to put on jewels till she’s past forty. (57)
From the quotation above we can also see that he knows very well what kind of topic that a woman likes to discuss. It appears that she does not like being old, so he keeps telling that she looks younger than her age. He also says that a woman like her still looks beauty in wearing any clothes.

f. Sir Charles Marlow

He is the father of young Marlow and Mr. Harcastle’s old friend. “...but Mr. Marlow, whom I have pitched upon, is the son of my old friend, Sir Charles Marlow, of whom you have heard me talk so often.” (19)

Hard: ...Yes, my dear friend, this union of our families will make our personal friendships hereditary; and though my daughter’s fortune is but small—

Sir Charles: Why, Dick, will you talk of fortune to me? My son is possessed of more than a competence already, and can want nothing but a good and virtuous girl to share his happiness and increase it. (102)

From the quotation above we can see that he tries to make Mr. Harcastle see that his son loves his daughter. He believes that his son is capable enough to be a good man for her. As a father, he knows that his son wants to share his love and happiness with virtuous girl like her.

He is also a man who really wants his son to get married with Kate. He will get disappointed with his son if they are not getting married. He is desperately wanted to take Kate as his daughter-in-law. He will be the happiest father if they are finally going to marriage. “What a situation am I in! If what you say appears, I shall then find a guilty son. If what he says be true, I shall then lose one that, of all others, I most wished for a daughter.” (114)
B. The Reflection of the Main characters' attitude in the process of achieving their aims towards the title.

The second part of the analysis in this thesis is this thesis will study how the main characters' attitude reflects the title as the process in gaining their aims. The main characters' attitude reflects the title, *She Stoops to Conquer*, in different way. Kate is trying to achieve her desire by pretending herself as a barmaid. While Tony is trying to achieve his desire by playing some tricks towards his mother. Here, the writer tries to analyze their process in gaining their aims as the reflection of the title, *She Stoops to Conquer*.

a. Kate Hardcastle

Kate : *(Aside)* Now, for meeting my modest gentleman with a demure face, and quite in his own manner. *(After a pause, in which he appears very uneasy and disconcerted)*... *(50)*

It is the first meeting between Kate and Marlow. It appears that actually Kate knows that he tries to be courteous. It is shown from his face and his manner although he looks very uncomfortable. From this situation, Kate knows that he is actually very nervous but he tries to make a good impression in front of her.

Kate : Ha! ha! ha! Was there ever such a sober sentimental interview? I'm certain he scarce looked in my face the whole time. Yet the fellow, but for his accountable bashfulness, is pretty well, too. He has good sense, but then so buried in his fears, that it fatigues one more than ignorance. If I could teach him a little confidence, it would be doing somebody that I know of a piece of service. But who is that somebody?—that, faith, is a question I can scarce answer. *(54)*

She feels ridiculous that their conversation, which should goes in the relaxed way, change into a formal interview. She knows that their conversation actually a
kind of courtesy. It appears that during the conversation, she finds that Marlow almost never dares to look in her face. Actually after the conversation, she feels that she likes him. She finds that he has pretty good attitude except his unaccountable bashfulness. She believes that he has a good sense but unfortunately it is almost covers by his fears. It appears that she is willing to teach him a little of confidence because she knows that he can be a good man for her. From the quotation above we can conclude that after her first meeting with Marlow, she is getting interested in him.

She also tells her attraction towards Marlow when she meets her father. Unfortunately her father has different opinions about Marlow. It makes both of them involved in a serious argument. They are trying to defend their opinion about him as seen in the quotation below.

Hard : He met me with a loud voice, a lordly air, and a familiarity that made my blood freeze again.
Kate : He treated me with diffidence and respect; censured the manners of the age; admired the prudence of girls that never laughed; tired me with apologies for being tiresome.

... Kate : One of us must certainly be mistaken. (65)

It appears that according to her father, Marlow is rude person who cannot talk politely. On the other hand, she is certain that he is very polite person who can show his respect in a good way. She is also certain that one of them must be goes to the wrong opinion.

As both of them have different opinions about Marlow, she asks her father to prove who is actually right. She does not want to accept or refuse him by influenced
from other people including her father. She wants to prove it directly so that it will be fair for Marlow. Then she and her father come to an agreement that whoever has right opinion must be accepted by the other as seen in the quotation below.

Kate : I hope, sir, a conversation begun with a compliment to my good sense won’t end with a sneer at my understanding?
Hard : Pardon me, Kate. But if young Mr. Brazen can find the art of reconciling contradictions, he may please us both, perhaps.
Kate : And as one of us must be mistaken, what if we go to make further discoveries? (66)

It also appears that actually her father is hoping that later Marlow can please both of them. It is the beginning that she will find what kind of person actually Marlow is.

In the first of her investigation, she finds the fact that actually Marlow has been cheated by her brother, Tony. It appears that he thinks that her house is an inn as seen in the quotation below.

Kate : What an unaccountable creature is that brother of mine, to send them to the house as an inn, ha! ha! I don’t wonder at his impudence.
Maid : But what is more, madam, the young gentleman as you passed by in your present dress, asked me if you were the barmaid. He mistook you for the barmaid, madam!
Kate : Did he? Then as I live I’m resolved to keep up the delusion. Tell me, Pimple, how do you like my present dress?
Maid : It’s the dress, madam, that every lady wears in the country, but when she visits or receives company.
Kate : And are you sure he does not remember my face or person?
Maid : Certain of it! (72-73)

As the plot moves on, she can understand why he acts so impudently. Then it appears that he thinks that she is a barmaid because of the way she dresses. Apparently it makes him difficult to differentiate between her as a Kate or as a
barmaid. It makes her to keep him in mistake. She plans to keep dressing like a barmaid in the hope that she will find the truth of him. "I vow, I thought so; for though we spoke for some time together, yet his fears were such, that he never once looked up during the interview. Indeed, if he had, my bonnet would have kept him from seeing me." (73)

She wants to give Marlow a kind of test. It makes her easier to know what kind of person he is. She wants to know about what will he do with her if she dresses like a barmaid. She believes that it will show his true character and it can also help him to get his confidence.

Maid : But what do you hope from keeping him in his mistake?
Kate : (Sitting on sofa) In the first place, I shall be seen, and that is no small advantage to a girl who brings her face to market. Then I shall perhaps make an acquaintance, and that's no small victory gained over one who never addresses any but wildest of her sex. But my chief aim is to take my gentleman off his guard, and like an invisible champion of romance examine the giant's force before I offer to combat. (73-74)

Then she finally meets him in her barmaid's dresses and she pretends to be one of the barmaid. Her process in pretending herself as barmaid is showing the reflection of the title that she is bowing herself down as seen in the quotation below.

Kate : (Approaching him, and speaking like a barmaid) Did you call, sir? Did your honour call?
...
Marlow : No, no, I tell you. (Looks full in her face) Yes, child. I think I did call. I wanted—I wanted—I vow, child, you are vastly handsome.
Kate : (Affecting coyness) O la, sir, you'll make one ashamed.
Marlow : Never saw a more sprightly malicious eye. Yes, yes. my dear, I did call. ... (74-75)
Marlow directly changes his mind when he looks at her face. He admires her without looking her status as a barmaid. It is a good sign that he is already getting his confidence by saying adoration words. He also dares to see her face when they are talking as a gentleman should do. It appears that her plan goes well so far.

Marlow : ...How old are you?
Kate : Oh! Sir, I must not tell my age. They say women and music should never be dated.

Marlow : To guess at this distance, you can’t be much forty. (Approaching) Yet nearer I don’t think so much. (Approaching) By coming close to some women they look younger still, but when we come very close indeed. (Attempting to kiss her)

Kate : (Backing to fireplace) Pray, sir, keep your distance. (Keeping him at arm’s length) One would think you wanted to know one’s age as they do horses, by mark of mouth. (76)

Then he starts asking something personal to recognize her deeper. She is trying to act natural and keep herself calm down. It appears that he tries to seduce her and attempting to kiss her. It makes her rather shocked and tries to keep the distance with him. It is shown that Marlow is getting interested in her.

Marlow : If you keep me at this distance, how is it possible you and I can ever be acquainted?
Kate : And who wants to be acquainted with you? I want no such acquaintance, not I. I’m sure you did not treat Miss Hardcastle that was here awhile ago in this obstropalous manner. (77)

It seems that he admits that he wants to be acquainted with her. She does not want to be acquainted with him because she knows that it is only his reason to cover his persuasion. She also tries to tease him about his treatment towards Miss Hardcastle because she is sure that he is not so aggressive.
Then suddenly her father comes and they are talking about the progress of Marlow's attitude as seen in the quotation below.

Kate : Never trust me, dear papa, but he's still the modest man I first took him for. you'll be convinced of it as well as I.
Hard : By the end of my body, I believe his impudence is infectious!
Kate : But if I shortly convince you of his modesty, that he has only the faults that will pass off with time, and the virtues that will improve with age. I hope you'll forgive him.
Hard : ...I tell you I'll not be convinced...You may like his impudence, and call it modesty. But my son-in-law, madam, must have different qualifications.
Kate : Sir, I ask but this night to convince you.
Hard : You shall not have half the time, for I have thoughts of turning him out this very hour.
Kate : Give me that hour then, and I hope to satisfy you.
Hard : Well, an hour let it be then. But I'll have no trifling with your father. All fair and open, do you mind me?
Kate : I hope, sir, you have ever found that I considered your commands as my pride. (79-80)

She is trying to convince her father who actually believes that Marlow cannot change his attitude. She is certain that his fault will pass off with time and later it can be improve with age. She asks her father to forgive him but apparently her father does not want to compromise with his impudence. This situation pushes her to make an agreement with him. She asks her father more time to prove that he is wrong. He agrees to give her the time until the following night and she promises will do her best.

When she meets Marlow again, she tells him that a place, which is considered as an inn, is Mr. Harcastle's house. He is very surprised to know it as seen in the quotation below.

Marlow : Pray, child. answer me a question. What are you, and what may your business in this house be?
Kate: *(Demurely)* A relation of the family, sir.

Marlow: What? A poor relation?

Kate: Yes, sir. A poor relation appointed to keep the keys, and to see that the guests want nothing in my power to give them.

Marlow: That is, you act as the barmaid of this inn.

Kate: Inn! O law!—What brought that in your head? One of the best families in the county keep an inn! Ha, ha, ha, old Mr. Hardcastle’s house an inn!

Marlow: Mr. Hardcastle’s house! Is this house Mr. Hardcastle’s house, child?

Kate: Ay, sure. Whose else should it be?

Marlow: So then all’s out, and I have been damnably imposed on. Oh, confound my stupid head. To mistake this house of all others for an inn, and my father’s old friend for an innkeeper! *(88-89)*

She admits herself as one of the members of the family that is as a barmaid who always keeps the keys and serves the guest well. It appears that he looks very embarrassed to mistake the house as an inn. He feels so stupid that he regards his father’s old friend as an innkeeper. He plans to leave the house immediately because he feels so ashamed with what he has done. “...But it’s over—this house I no more show my face in!” *(89)*

Kate: I hope, sir, I have done nothing to disoblige you. I’m sure I should be sorry to affront any gentleman who has been so polite, and said so many civil things to me. I’m sure I should be sorry *(pretending to cry)* if he left the family upon my account. I’m sure I should be sorry people said anything amiss, since I have no fortune but my character.

Marlow: *(Aside)* By heaven, she weeps. This is the first mark of tenderness I ever had from a modest woman, and it touches me. *(To her)* Excuse me, my lovely girl, you are the only part of the family I leave with reluctance. *(89)*

It appears that she does not want Marlow to leave. She says all of good things about him that he is already did to her. Even she pretends to cry in order to make him stays. It appears that he is touching by her weeps. It is the first time for him to feel
the tenderness from a modest woman like her. He tells her that she is the one who makes him reluctant to leave the house.

Marlow: (Aside) This simplicity bewitches me, so that if I stay I'm undone. I must make one bold effort, and leave her. (To her) Your partiality in my favour, my dear, touches me most sensibly, and were I to live for myself alone, I could easily fix my choice. But I owe too much to the opinion of the world, too much to the authority of a father, so that—I can scarcely speak it—it affects me! Farewell! (90)

He is confused to decide whether he has to go or not. He admires by her simplicity. It is difficult for him to make a decision because he also has to consider the people around him. So he knows that he must make a bold decision to leave her. That is why then he decides to leave her.

Kate: I never knew half his merit till now. He shall not go, if I have power or art to detain him. I'll still preserve the character in which I stooped to conquer, but will undeceive my papa, who, perhaps, may laugh him out of his resolution. (90)

She hopes that she can detain him from leaving. She also still keeps her cover in which to prove that he is a good man for her. It appears that the quotation above contains of words which is used as the title of the play. It shows that her attitude to gain what she wants to achieve by becoming a barmaid is the reflection of the title. Her effort appears when she pretends to be a barmaid to prove that Marlow is deserves to be her husband. She gets her achievement later that finally they are getting married.

Marlow: ...By all that's just and true, I never gave Miss Hardcastle the slightest mark of my attachment. We had but one interview, and that was formal, modest, and uninteresting.

Sir Charles: And you never grasped her hand, or made any protestations!
Marlow: As heaven is my witness, I came down in obedience to your commands. I saw the lady without emotion, and parted without reluctance...

Sir Charles: I dare pledge my life and honour upon his truth. (104)

As the story moves on, Marlow tells his father that there is nothing between him and Kate. Because he feels that he only meets Kate once. It is because he does not know yet about Kate’s pretense. It looks that his father believes with what he says.

When Kate meets Marlow’s father, Sir Charles, they are talking about how Marlow treats her during their meeting. Actually he wants to compare between his son’s statement and her as seen in the quotation below.

Sir Charles: And pray, madam, have you and my son had more than one interview?
Kate: Yes, sir, several.

Sir Charles: And how did be behave, madam?
Kate: As most professed admirers do. Said some civil things of my face, talked much of his want of merit, and the greatness of mine, mentioned his heart, gave a short tragedy speech, and ended with pretended rapture.

Sir Charles: Now I’m perfectly convinced, indeed. I know his conversation among women to be modest and submissive...

Kate: Then what, sir, if I should convince you to your face of my sincerity? If you and my papa, in about half an hour, will place yourselves behind that screen, you shall hear him declare his passion to me in person.

Sir Charles: Agreed. And if I find him what you describe, all my happiness in him must have an end. (105-106)

She explains the truth that happens between her and Marlow. It appears that Sir Charles is perfectly convinced with her story. Afterwards she asks him and her father to place themselves if they want to hear the declaration of Marlow’s passion.
Sir Charles also indicates that if he finds his son exactly the same with her description, his happiness will be ended by their marriage.

After Sir Charles and her father place themselves, finally Marlow declares his feeling towards her as seen in the quotation below.

Kate  :  *(kissing)* Then go, sir. I'll urge nothing more to detain you. Though my family be as good as hers you came down to visit, and my education, I hope, not inferior, what are these advantages without equal affluence? I must have only the mockery of your addresses, while all your serious aims are fixed on fortune.

Marlow  : By heavens, madam, fortune was ever my smallest consideration, *(moving nearer to her)* Your beauty at first caught my eye; for who could see that without emotion?...What at first seemed rustic plainness, now appears refined simplicity. What seemed forward assurance, now strikes me as the result of courageous innocence, and conscious virtue.

Marlow  : I'm now determined to stay, madam, and I have too good an opinion of my father's discernment, when he sees you, to doubt his approbation.

Marlow  : By all that's good, I can have no happiness but what's in your power to grant me. I will stay, even contrary to your wishes. I will make my respectful assiduities alone for the levity of my past conduct. *(116)*

It is also the reflections of the title that she bows herself down by comparing herself as a barmaid and herself as Kate. It appears that as a barmaid she feels her family, education, and affluence are not equal with Kate is. She wants to get Marlow's sympathy by bowing herself down. It makes Marlow show his affection more. It appears that he admits that he falls in love with her since their first meeting. He also believes that she is already changing him into a better man. He insists to stay
and does not care with his father’s perception. He will do this because he loves her and also to improve his past imudence.

Suddenly Sir Charles and her father come out from their hiding. Finally Marlow knows that a woman she loves is Mr. Harcastle’s daughter as seen in the quotation below.

Sir Charles: I can hold it no longer. (Coming forward) Charles, Charles, how hast thou deceived me!

Hard : It means that you can say and unsay things at pleasure. That you can address a lady in private, and deny it in public; that you have one story for us, and another for my daughter!

Marlow : (Amazed) Daughter!—(Glancing sharply at her) this lady your daughter!

Hard : ...I see it was all a mistake, and I am rejoiced to find it. (To Marlow) I know she’ll forgive you. Won’t you forgive him, Kate? We’ll all forgive you. Take courage, man. (117-118)

It seems that finally Mr. Harcastle asks her to forgive him. He is very pleased with the ending and gives him support to marry his daughter.

Hard : (Joining their hands) And Mr. Marlow, if she makes as good a wife as she has a daughter, I don’t believe you’ll ever repent your bargain. So now to supper, tomorrow we shall gather all the poor of the parish about us, and the Mistakes of the Night shall be crowned with a merry morning; so boy, take her; and as you have been mistaken in the mistress, my wish is, that you may never be mistaken in the wife. (121)

They are finally getting married. Mr. Harcastle looks very happy as he asks all the people in the county to join their happiness. He also hopes that both of them can be a good family. We can conclude that Kate, as the main character, is the reflection of the title. She stoops herself as a barmaid to conquer her desire that is married to Marlow.
b. Tony Lumpkin

The main character who is also the reflection of the title is Tony Lumpkin. As we knew, he is Mrs. Hardcastle's son from her first husband. Actually he hates his mother because she always spoils him like a child and the worse is that she tries to marry him with his cousin, Miss Neville. He does not like to be paired with her as seen in the quotation below.

Neville: I hope, cousin, one may speak to one's own relations, and not be to blame.
Tony: Ay, but I know what sort of relation you want to make me, though, but it won't do. I tell you, cousin Con, it won't do. so I beg you'll keep your distance, I want no nearer relationship. (55)

He asks her to keep her distance because he does not want to have relationship more than a cousin. When he meets Hastings, a man who Miss Neville loves, they plan to play a trick to Mrs. Hardcastle as seen in the quotation below.

Hastings: Well, what say you to a friend that would take this bitter bargain off your hands? Would you thank him that would take Miss Neville, and leave you to happiness and your dear Betsy?
Tony: Ay: but where is there such a friend, for who would take her?
Hastings: I am he. If you but assist me, I'll engage to whip her off to France, and you shall never hear more of her.
Tony: Assist you! Ecod, I will, to the last drop of my blood. I'll clap a pair of horses to your chaise that shall bundle you off in a twinkling, and may be get you a part of her fortin besides, in jewels, that you little dream of. (61-62)

It appears that they are agreeing to help each other to achieve their aims. Hastings will help Tony to take Miss Neville from his life. On the other hand Tony will help him to achieve it by tricking his mother. He plans to take the jewels, which is a part of Miss Neville fortune, from his mother. He knows that if he succeeds in
helping Hastings, he will gain his freedom. It shows that Tony's trick here is the reflection of the title, *She Stoops*. It means that he does not stoop himself down as Kate did, but he uses some tricks towards his mother to get his freedom.

Afterwards, it appears that he succeeds in stealing the jewels from his mother and gives it to Hastings as seen in the quotation below.

Tony: I have got them. Here they are. My Cousin Con's necklaces, bobs and all. My mother shan't cheat the poor souls out of their fortin neither.

Hastings: (Going to him eagerly) My dear friend, how have you managed with your mother?...Our horses will be refreshed in a short time, and we shall soon be ready to set off.

Tony: And here's something to bear your charges by the way. (Giving the casket) Your sweetheart's jewels. Keep them, and hang those, I say, that would rob you of one of them!

... Hastings: But I dread the effects of her resentment; when she finds she has lost them.

Tony: Never you mind her resentment, leave me to manage that. I don't value her resentment the bounce of a cracker. (67-68)

He tells to Hastings that there is nothing to be worried. He promises that he will take care the situation well especially how to face his mother's resentment.

Mrs. Hard: My dearest Tony, but hear me. They're gone, I say.

Tony: By the laws, mamma, you make me for to laugh, ha! ha! I know who took them well enough, ha! ha! ha!

Mrs. Hard: Was there ever such a blockhead, that can't tell the difference between jest and earnest. I tell you I'm not in jest, booby! (72)

It appears that when he faces her resentment, he pretends to act that she is only joking. He does not take it seriously to cover the truth that he is the one who steals the jewels. It is also one of his tricks to his mother.
Then Hastings gives the jewels to Marlow and asks him to keep it safely. But unfortunately Marlow orders the servant to give it to Mrs. Hardcastle because he thinks that it will be safe.

Marlow: (Puzzled) I wonder what Hastings could mean by sending me so valuable a thing as a casket to keep for him, when he knows the only place I have is the seat of a post-couch at an inn-door. (Turning) Have you deposited the casket with the landlady, as I ordered you? Have you put it into her own hands?

Servant: Yes, your honour.

Marlow: She said she'd keep it safe, did she?

Servant: Yes, she said she'd keep it safe enough. (82)

He confuses with Hastings' reason why he gives the jewels to him in whom Hastings knows that he does not has any safe place. It makes him decide to give it to Mrs. Hardcastle that he believes will keep it safe.

When she receives the jewels back, Tony explains that it is all a mistake of the servants.

Tony: (Sullenly) Ay, you may steal for yourselves the next time. I have done my duty. She has got the jewels again, that's a sure thing; but she believes it was all a mistake of the servants.

Neville: But, my dear cousin, sure, you won't forsake us in this distress. If she in the least suspect that I am going off, I shall certainly be locked up, or sent to my Aunt Pedigree's which is ten times worse.

Tony: To be sure, aunts of all kinds are damned bad things. But what can I do? I have got you a pair of horses that will fly like Whistlejacket, and I'm sure you can't say but I have courted you nicely before her face. Here she comes. We must court a bit or two more, for fear she should suspect us. (90-91)

Miss Neville is very afraid if their plan will be known by Mrs. Hardcastle. She knows that she will get a punishment by sending her away. He tries to make her calm because he already prepares a horse for her and Hastings to run away. It
appears that suddenly his mother is coming and then he asks Miss Neville to pretend that they are a lover to cover their plan.

Unfortunately Mrs. Harcastle knows their plan and gets very furious. She knows the plan from reading Tony’s letter from Hastings. It makes her decide to send Miss Neville to her aunt Pedigree and Tony will guard them upon the way. It appears that their plan is completely in ruin.

**Mrs Hard:** (Curtsey very low and sarcastically polite) Fine spoken, madam, you are most miraculously polite and engaging, and quite the very pink of courtesy and circumspection, madam. (Turning angrily on Tony) And you, you great ill-fashioned oaf, with scarce sense enough to keep your mouth shut. I’ll defeat all your plots in a moment. As for you, madam, since you have got a pair of horses ready, it would be cruel to disappoint them. Your old Aunt Pedigree will keep you secure, I’ll warrant me. You too, sir, may mount your horse, and guard us upon the way. (95-96)

He plays his tricks again against his mother. Now, he tricks her on the way to the Aunt Pedigree’s house.

**Tony:** Why, that’s it, mon. I have led them astray. By jingo, there’s not a pond or slough within five miles of the place but they can tell the taste of.

**Hastings:** Ha, ha, ha. I understand; you took them in a round, while they supposed themselves going forward. And so you have at last brought them home again? (107)

**Mrs.Hard:** I wish we were at home again. I never met so many accidents in so short a journey. Drenched in the mud, overthrown in a ditch, stuck fast in a slough, jolted to a jelly, and last to lose our way! Whereabouts do you think we are, Tony?

**Tony:** We are about forty miles from home.

**Mrs.Hard:** (Wringing her hands; O lud! O lud! The most notorious spot in all the country. We only want a robbery to make a complete night on’t.

**Tony:** Don’t be afraid, mamma, don’t be afraid.

**Mrs.Hard:** The fright will certainly kill me. (109)
He leads them astray and that actually he only drives them around the house in which it appears that they has already take forty miles from home. Mrs. Hardcastle is very frightened with the conditions and she looks so desperate. In her feeling of desperation, she finds her husband who she thinks to be stranger in the middle of nowhere. When she knows that the man is her husband then she finds out that she has been fooled by Tony.

Mrs. Hard: *(Throwing herself at Hardcastle’s feet)* Take compassion on us, good Mr. Highwayman. Take our money, our watches, all we have, but spare our lives.

Hard: *(Raising her to her feet)* What, Dorothy, don’t you know me?

Mrs. Hard: *(Amaze)* Mr. Hardcastle, as I’m alive! But who, my dear, could have expected to meet you here, in this frightful place, so far from home.

Hard: Sure, Dorothy, you have not lost your wits! So far from home, when you are within forty yards of your own door! *(To Tony)* This is one of your old tricks, you graceless rogue, you! *(112)*

Actually the problem is almost resolved although there is still a little obstacle.

It appears that if Hastings marries Neville, he cannot take her fortune because Mrs. Hardcastle has full control of it until Tony marries her when he become of age. But if Tony refuses her, Neville will be given control of her inheritance.

Mrs. Hard: Well, if he has taken away the lady, he has not taken her fortune, that remains in this family to console us for her loss.

Hard: But you know, if your son, when of age, refuses to marry his cousin, her whole fortune is then at her own disposal.

Mrs. Hard: Ah, but he’s not of age, and she has not thought proper to wait for his refusal. *(119)*

But then it is announced that Tony’s real age has been hidden in the hope that he would improve his character. After he informs that he is already of age, he refuses to marry Neville. Finally he gains his freedom from his mother.
Hard: ...Come hither, Tony boy. *(Tony does not budge)* Do you refuse this lady’s hand whom I now offer you?

Tony: *(Sullenly)* What signifies my refusing? You know I can’t refuse her till I’m of age, father.

Hard: While I thought concealing your age, boy, was likely to conduce to your improvement, I concurred with your mother’s desire to keep it secret. But since I find she turns it to a wrong use, I must now declare, you have been of age these three months.

Tony: *(Overjoyed)* Of age! Am I of age, father? *(Crossing to right)* Then you’ll see the first use I’ll make of my liberty. *(Taking Miss Neville’s hand)* Witness all men by these presents, that I, Anthony Lumpkin, refuse you, Constantia Neville, of no place at all, for my true and lawful wife. So Constance Neville may marry whom she pleases and Tony Lumpkin is his own man again! *(120)*

They all meet their happiness where Miss Neville will marry with Hastings and Tony gains his freedom from his mother. *She Stoops* reflects when Tony uses some tricks towards his mother. He does them in order to *Conquer* his freedom from his mother.

C. The Theme revealed from the reflection of the Main characters’ attitude on the title.

William Kenney in his book *How to Analyze Fiction* (1966: 64) writes that theme is the total meaning discovered by writer in the process of writing and by the reader in the process of reading. Moreover he says that in discovering the themes, the readers should pay attention to the other elements in the story such as character, plot, tone, point of view etc. He suggests that by understanding those elements more deeply we can find the themes that lie in the story.
According to Baldick in his book The Concise Oxford Dictionary of Literary Terms (1990: 225) states that theme is salient abstract idea that emerges from a literary work’s treatment of its subject-matter, or a topic recurring in a number of literary works. While the subject of a work is described concretely in terms of its action, its theme or themes will be describe in more abstract terms. The theme of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of motifs.

Meanwhile, Perrine in Literature: Structure, Sound and Sense (1974: 102) says that the ability to state a theme is a test of our understanding of a story. Theme must be expressible in the form of a statement with a subject and a predicate. In stating theme, we do not use the names of the characters in the story, for to do so is to make a specific rather than a general statement.

In formulating the theme of Goldsmith’s She Stoops to Conquer, this thesis begins by analyzing the characterization of the characters, so their can be interpreted and understood easily. Making the description of each character is not enough to discover the theme of the play, so that the reflection of the main characters’ attitude on the title as the process in gaining their aims will become the addition to discover the theme. Actually the title has a significant role in this play. The uniqueness of it appears from its form as a sentence which described what is done by the main characters in the play. By analyzing the characters and the reflection of the main characters’ attitude on the title, the writer tries to formulate the theme.
As we know from the previous explanation, Kate is the main character of the play. Knowing it is time for his daughter to marry, Mr. Hardcastle sent for Marlow, the son of his old friend, to meet Kate. Kate is pleased with her father's description of the young man. Unfortunately, there is a problem when Marlow already comes to her house. There is a different opinion about him between Kate and her father. She believes that he is a modest young man but on the other hand her father believes that he is an impudent young man. Afterwards, she promises her father to prove that he is a good man. In the way of proving him as a good man, she covers herself as a barmaid. Marlow, seeing her in a simple dress, thought she is a serving-girl and reveals himself as a flirtation dandy. As he tries to kiss her, Mr. Hardcastle enters the room. He remarks to Kate that obviously she now has proved that Marlow is no modest young man. But she vows that she promises to convince her father by asking more times. After Sir Charles, Marlow's father, arrives, she promises the two fathers she will prove that Marlow loves her, and she told them to hide while she is talking with him. Still under the impression that Kate is a serving girl, the wretched young man tells her he loves her and wants to marry her. He does not care even though she is often to stoops herself when they are talking each other. Both of the fathers emerge from their hiding place satisfied that the marriage will be arrange. Finally they are getting married in happiness.

Another main character of the play is Tony Lumpkin. From the previous explanation we know that he has problem with his mother, Mrs. Harcaseale. She always spoils him like a child and the worse is she tries to marry him to his cousin.
Constance Neville. The two young people hate each other but pretended otherwise for Mrs. Hardcastle. When he meets Hastings, the man Neville loves, they make a deal. He is pleased to know that Hastings and Neville are in love each other. He knows that if he helps them, he will get his freedom from his mother. He promises to help the lovers and even to try to secure Neville’s jewelry, which is in Mrs. Hardcastle’s keeping. He goes to his mother’s room and steals the gems. When she knows that the jewels are gone, she looks very shocked. Hastings gives Marlow the jewels which Tony steals from his mother. To protect the valuables, Marlow sends them to Mrs. Hardecastle, supposing her to be the innkeeper’s wife. The servants, under Tony’s instructions, then explained to the lady that the jewels have been mislaid because of some confusion in the household.

Unfortunately, because of Tony’s stupidity, Mrs. Hardcastle discovers that Hastings plans to elope with Neville. Angrily, she decides to punish Neville by sending her to visit her Aunt Pedigree. Knowing that it is because of his mistakes, he plays a trick when he drives them. But instead of taking the ladies to the house of Aunt Pedigree, he drives them around in a circle of their house until Mrs. Hardcastle believes that they are lost. When she at last finds Tony’s trick, she is furious. She reminds her husband that she has full control of Neville’s fortune until Tony marries her when he becomes of age. But if he refuses her, Neville will be given control of her inheritance. It is then announce that Tony’s real age has been hidden in the hope that he will improve his character. When he informs that he is already of age, he refuses to marry Neville. Finally he gains his freedom from his mother.
From the analysis above we can see that both of them at last gain what they
deserve to get. It appears that they want to do anything even it makes them being
somebody else. Kate is very certain with her pretense as a barmaid although in the
other hand she is a rich young woman. Meanwhile Tony is certain with his tricks
towards his mother although it is wrong. Because of their certainty, finally they get
their aims. It is true that someone is fully deserved to determine their life as no one
may interfere it. Based on it, the writer discovers that the theme of the play is the
right of individuals to lead their own lives. It appears that both Kate and Marlow at
last win their right to love and Tony wins his freedom from his mother.
CHAPTER V

CONCLUSION

The analysis of Goldsmith’s *She Stoops to Conquer* is focused on the characters: major and minor characters. The writer uses the theories on character and characterization to get the description about the characters clearly. Meanwhile the theories on title use to analyze how the main characters’ attitude reflects the title of the play. By analyzing those problems, the writer formulates the theme of the play.

In the first analysis, the writer tries to describe all of the characters occur in the play. We can see that basically the characters in the play are good in which they are not cruel to one another. From the description of the characters, there are two persons who are the central characters of the play. They are Kate Hardecastle and Tony Lumpkin. It appears that both of them try to gain what they want. Kate wants to get married with Marlow and Tony wants to get freedom from his mother.

It becomes more specific when we see in the second analysis. The analysis deals with how the main characters’ attitude reflects the title of the play as the process in achieving their aims. The title *She Stoops to Conquer* reflects Kate’s process from the beginning until she is finally getting married with Marlow. The title reflects Kate’s experience when she pretends herself as a barmaid. She does it in order to know what kind of person Marlow is. She is also bowing herself down by saying that she is not equal with him. She compares herself as a barmaid with herself as Kate. Amazingly it appears that Marlow is interesting with herself as a barmaid
than Kate. He likes her in her simple dress. He keeps saying the thousand words of love to her and tells that he wants to marry her. It makes the two fathers delighted. Then finally they married. We can conclude that the title is reflecting Kate’s process to get married with the man she loves, Marlow.

The title also reflects Tony’s process in getting his freedom from his mother, Mrs. Hardcastle. Actually he does not like his mother. It starts when his mother treats him like a child and forces him to marry his cousin, Constance Neville. He hates being treated like a child and he also does not love his cousin. He decides to cooperate with Hastings, the man who Miss Neville loves. He knows that the cooperation will make him free from his cousin and get his freedom from his mother. He uses many tricks to cheat his mother. He steals the jewels which are Miss Neville’s fortune. He also drives his mother in a circle until she believes that they are astray. When his mother finds out that she is tricked by Tony, she is furious. She reminds her husband that she has full control of Miss Neville’s fortune until Tony marries her when he becomes of age. It is reveals that his real age has been hiding in the hope that he will improve his character. After he informs that he is already of age, he refuses to marry his cousin. Finally he gains his freedom from his mother. We can conclude that the title also reflects Tony’s process in gaining his freedom from his mother. The two characters above are succeeding in gaining their aims although they are using different way.

From the analysis of the reflection of the main characters’ attitude towards the title, theme can be drawn. The theme is the right of individuals to lead their own
lives. It appears that both Kate and Marlow at last win their right to love and Tony wins his freedom from his mother. This play wants to tell us that when we want to achieve something, do not ever desperate to gain it. We have rights to do anything to achieve our aims as long as it does not break the law and harm other people. No one may rules other people lives because people have right to lead their own lives to achieve happiness.
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APPENDICES

Appendix 1: Biography of Oliver Goldsmith

In www.theatredatabase.com John Beaufort writes that Oliver Goldsmith was born at Smith-Hill House, Elphin, Roscommon, Ireland, in 1728. Soon after his birth his family moved to Kilkenny West, where Oliver first went to school. At the age of nine he left the little school at Kilkenny, and attended several academies. In 1744 he went to Trinity College, Dublin, where he barely managed to make a living. His personal ungainliness and crude manners prevented his making many acquaintances, and his life at college was miserable. He was graduated in 1749, after the death of his father, and went to live with his mother. He cast about him in search of a profession. He was a tutor at one time, but lost his position as the result of a quarrel. He decided later to emigrate to America, but missed his ship. He then determined to study law, and once again set forth to Dublin, where he gambled away the fifty pounds which had been given him.

When he was twenty-four, he was again endowed and went to Edinburgh to study medicine, where for a year and a half he made some slight pretense at attending lectures, and then went to Leyden, presumably to continue his studies. From Holland he proceeded on a walking tour through Flanders, France, Switzerland, and the north of Italy, earning his board and keep with his flute. In 1756 he returned to England, without a penny in his pocket, although he had, according to his own statement, received a doctor’s degree. In London he turned his hand to every sort of
work: translation, the writing of superficial histories, children’s books, and general articles. One of the works of this period which is still included in the Works is the Enquiry into the State of Polite Learning in Europe. Through the publication of The Bee and the Life of Beau Nash, Goldsmith achieved considerable popularity, and his fortunes began to mend. He belonged to the circle of Johnson, Burke, Reynolds, and was one of ‘The Club.’ The Traveller appeared in 1764, and his reputation as a poet was firmly established. The Vicar of Wakefield, published two years later, increased his popularity, and when he produced his first play, The Good Natur’d Man (1768), though the play was not a success, it was widely read in book-form. In 1770 came The Deserted Village, and three years after his dramatic masterpiece, She Stoops to Conquer, which was highly successful.

Goldsmith was meanwhile busy with a great deal of hack-work -- the Natural History, the histories of England, Rome, and Greece -- which was very remunerative. But Goldsmith’s carelessness, his intemperance, and his habit of gambling, soon brought him into debt. Broken in health and mind, he died in 1774.

In one of his earliest works, the Enquiry into the Present State of Polite Learning (1759), Goldsmith gave utterance to the thought which was to be his guiding star in the field of drama. He says, ‘Does the poet paint the absurdities of the vulgar, then he is low; does he exaggerate the features of folly, to render it more ridiculous, he is then very low. In short, they have proscribed the comic or satirical muse from every work but high life, which, though abounding in fools as well as the humblest station is by no means so fruitful in absurdity. ‘It was Goldsmith’s mission
to render natural the comedy of his time, and strike a decisive blow at the genteeel or sentimental comedy, which he later termed a 'kind of mudish production, with all the defects of its opposite parents, and marked with sterility.'

Appendix 2: Summary of Oliver Goldsmith's *She Stoops to Conquer*

Mrs. Harcastle, the wife of Mr. Harcastle by a second marriage, had by her first husband a son, Tony Lumpkin. Tony was a spoiled boy, but his mother excused his actions by imagining him to be sickly. Mr. Harcastle vowed that his stepson looked the picture of good health.

Kate Harcastle, Mr. Harcastle's daughter, was headstrong. To overcome his daughter's wish to be a lady of importance, Mr. Harcastle had struck a bargain with her whereby she wore ordinary clothes and played a country girl during a part of the day; at other times she was allowed to appear in fine clothes. Knowing it was time for his daughter to marry, Mr. Harcastle sent for Mr. Marlow, the son of his closest friend, to meet Kate. Kate was pleased by her father's description of the young man in all features except one. She did not like the fact that he was considered shy and retiring.

Mrs. Harcastle hoped to arrange a match between his son, Tony, and Constance Neville, her ward and Kate's best friend. The two young people hated each other but pretended otherwise for Mrs. Harcastle's sake. On the day of Mr. Marlow's expected arrival, Constance identified the prospective bridegroom as the friend of Hastings, the man whom Constance really loved.
En route to the Harcastle home, Hastings and Marlow lose their way and arrived at an ale-house where Tony was carousing with his friends. Recognizing the two men, he decided to play trick on his stepfather. When Hastings and Marlow asked the way to the Harcastle home, Tony told them to stop at an inn a short distance up the road. Mr. Harcastle, knowing nothing of their misconception, treated them as guests, while Hastings and Marlow treated him as an innkeeper, each party thinking the other extremely rude.

Learning of Marlow’s mistaken idea that he was at an inn, Kate decided to keep him in error. Marlow, seeing Kate in her simple dress, thought she was serving girl and revealed himself as a flirtations dandy. As he was trying to kiss her, Mr. Harcastle entered the room, and Marlow fled. Mr. Harcastle remarked to Kate that obviously she now had proof that Marlow was no modest young man. Kate vowed she would convince her father Marlow had the kind of personality pleasing to them both. Kate, thinking the time had come to enlighten her deceived suitor, told Marlow about the trick Tony had played. Marlow, still unaware of Kate’s real identity, found himself more and more attracted to her, while Kate was discovering him to be a fine and honest person.

Mrs. Harcastle discovered that Hastings planned to elope with Constance. Enraged, she decided to punish Constance by sending her to visit her Aunt Pedigree. Tony offered to drive the coach for Mrs. Harcastle, but instead of taking the ladies to the house of Aunt Pedigree, he drove them around in a circle until Mrs. Harcastle believed they were lost. When she at last discovered Tony’s trick, she was furious.
Mr. Hardcastle assured Sir Charles that Marlow loved Kate, but Marlow insisted he was not interested in Miss Hardcastle. Kate promised the two fathers she would prove that Marlow loved her, and she told them to hide while she talked with Marlow. Still under the impression that Kate was a serving girl, the wretched young man told her he loved her and wanted to marry her. Sir Charles and Hardcastle emerged from their hiding place satisfied that the marriage would be arranged.

Mrs. Harcastle reminded her husband that she had full control of Constance's fortune until Tony married her when he became of age. But if he should refuse her, Constance would be given control of her inheritance. It was then announced that Tony's real age had been hidden in the hope that he would improve his character. Informed that he was already of age, Tony refused to marry Constance. Sir Charles assured Mrs. Harcastle that Hastings was a fine young man, and Constance obtained her jewels from her guardian.

Finally Kate married Marlow and Constance married Hastings. Meanwhile Tony gained his freedom from his mother.