

The Role Of Kate In Goldsmith's She Stoops To Conquer: An Analytical Approach

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Abstract

This research is about Kate's role in play *She Stoops to Conquer*, which was written by Oliver Goldsmith in 1773 in England. It is a comedy play which consists of some ethical themes. In this play, women's role and rights are focused on, in the eighteenth century in a patriarchal society and also it talks about the relation between women and their reflection in English Literature. The purpose of this research is to analyze Kate's role, whether she has a good role or not and how does she play her part. Kate generally has a good role in this play, considering all the abnormalities, eventually she could resolve, helping others, and achieves her own ambitions. Then the role women played in the eighteenth century will be explored. An Analytical Approach has been used to analyse the play.

Keywords: England; Restoration Drama; Comedy of Manner; Marlow & Kate;

Introduction

This research tackles the eighteenth century drama called *She Stoops to Conquer* which was written by Oliver Goldsmith in 1773. He was born in Ireland in 1728 and he died in 1774 when he was 46. His numerous and distinguished works have survived in the history of world drama. *She Stoops to conquer* is a comedy play of five scenes. The play was successfully performed at the time of Oliver Goldsmith and afterwards, and has always been a fascinating and comedic drama from its first performance until today. The play is set in the presence of

seven main characters and a number of waitresses and begins with a conversation between Mrs. and Mr. Hardcastle about a trip to the city. Then, when Mrs. Hardcastle goes out with her son Tony, Mr. Hardcastle's daughter arrives, the story of her marriage begins (Mansur, Khalj).

In this study, the researchers intend to discuss the role of Kate in *She Stoops to conquer*. Because the play is about the role of Kate therefore *she* means Kate and *stoops* means condescending and obeying of all the adventures facing her and *Conquer* is victory and success to achieve Kate's goals. In the eighteenth century, the status of women was different. The situation of single women was similar to that of men. A married woman could own property, but because of the many restrictions she had, her power would not increase and these restrictions prevented women from using those properties for capital growth. Education was in a bad position at that time, and most women were not educated at all, especially poor women could not learn to read and write. Those schools were called charity schools, were founded so that boys and girls in the lower classes could learn to read and write, and girls and boys in the upper classes could learn English, French, dance, and music. However, they were later denied education at the age of 15 and 16 because of marriage (Claudia, Wipprecht. 36-38).

The relationship between women and literature in the eighteenth century was exceptional. Women considered themselves writers and journalists and made a living by selling their writings. This emergence and activity of women in literary life coincided with the rise and emergence of the feminist movement which as an address, was recommended in 1694 from Mary Astell to Mary Wollstonecraft in 1792 who defended their rights (Halsband, 1974)

Social Life in the 18th Century

In the period between the 1670s and 1750s, both the social lives and family lives changed in England. Increasing literacy, commercialization and industrialization caused progress the society after combining with Restoration. There were also apparently class differences that were common in the social life, outward social life and education. Additionally, appearing new models trend had impact on life because there was a clear gap between the wealthy and poor.

Social life in England in early 18th century was simple and according to life style England divided into two classes Lower/Middle class who were poor and many lived in one or two rooms together with large families. They had more than seven children who began working

very early in their lives as early as age seven. They worked mostly on farms as shepherd, cowboy or sometimes students left home to do work. On the contrary, the Upper classes were wealthy families who enjoyed many luxuries. They lived in beautiful houses in villages with the best design to show their pride and arrogance. In the early 18th century some charity schools were founded in many towns of England which are called Blue Coat Schools because the color of the uniform clothes. The sons of the rich went to grammar, private school and girls also went but the poor girls went to a school where they only learned to read and write. Protestants were not allowed to attend instead they went to their own dissenting academies that made education gap during this period.

In the 18th century, most people lived in the countryside and made their living from farming and were poor therefore, they had to work hard but then the industrial revolution started to change life in England by inventing several machines in that period. In 1712 Thomas Newcomen made a primitive steam engine for pumping water from mines. In 1769 James Watt invented a more efficient steam engine.

One of those important inventions was seed drill which was invented by JethroTull because before it until 1701 seeds were planted by hand, and he also invented a horse drawn hoe to plow the land. After plowing, most land in England divided into three parts which each year two parts of it were sown and one of them left, then many came and planted turnips the left one for the fertility of the land (Lambert, 2019).

The industrial revolution in the middle of the eighteenth century transformed rural and agricultural societies into advanced industrial societies. It was able to replace the machine with hand power to make the goods. Due to the humid climate of England for sheep breeding, products such as wool, cloth and cotton were manufactured in factories after the Industrial Revolution, making production faster and more productive and less manpower was used. Iron was another industry that could advance England and provide more technological innovation and because of the cheap iron smelting and steel production, they were able to expand the railway after the Napoleonic wars.

In the sixth edition of Norton Anthology it is stated that after the triumph of England and its allies in the war (Spanish Succession) against France and Spain in 1702, and the weakening of these commercial rivals, war profits increased. Those lords and merchants of London who supported the war were more wealthy and the Whigs always tried to earn money and landownership was their main job. During the reign of (George III) England as a colonial power to achieve social order based on liberty and radical reform but the wealth brought to

England by industrialism and foreign trade, they could not service to the poor and social life. At the beginning of the 18th century, there were many transformations and developments in England that led to the advancement of people's lives. publications were developed because of the inventing of the printing press and the development of literacy in the late eighteenth century when (60-70 percent) of men could read led to an early growth in the authors of English literature that AphraBehn was the first woman who was able to make her living by writing at that time. English literature expanded in 1700 after Dryden's death. Although poetry and prose existed, Comedy Theater was more successful at the time and later with the death of Pope in 1744 and Swift in 1745 increased the readers of satire (2070).

In the field of literature in the eighteenth century, England saw advances in subjects of poetry, prose, and novel. Among them, we refer to some of the poets and writers of that time. Alexander Pope (1688-1744) was undoubted master of both prose and verse. He wrote many pomes and mock-epic to attack his rivals and social life in England. Thomas Gray (1716-1771) was one of the greatest poets of English literature which his first poem was the "Ode on a Distant Prospect of Eton College" then he published his famous "Elegy Written in a Country Churchyard". William Blake 1757-1827 is both a great poet and artist. His two collections of short lyrics are *Songs of Innocence* and *Songs of Experience*. Daniel Defoe wrote novels. One of the most popular novels is *Robinson Crusoe*. Sir Richard Steele started the periodicals *The Tatler*, *The Spectator*, *The Guardian* and *The English Man*. Jonathan Swift (1667-1745) is one of the greatest satirists of English literature. His first book was *The Battle of the Book*. His longest and famous work is *Gulliver's Travels*. Samuel Richardson (1689-1761) was born in the middle of the eighteenth century. He is famous as the father of English novel. His first novel was *Pamela or Virtue Rewarded* in 1740. These and several other British poets and writers helped develop English literature in the eighteenth century (Nasrulla Mambrol, 2019)

Drama in the Eighteenth Century

The beginning of theater in England in the eighteenth century was the growth of a variety of entertainment, spectators, and the number of trivial theater venues. It can be said that the beginning of theater in this century was only to spend time of the aristocrats but as time went on, theater became a popular form of entertainment and these theaters could offered more than the audience wanted.

In 1700, the population of London was approximately 675000 but after a century the population reached a million who lived in the capital and made it the largest city in Europe

and the world. By the beginning of the eighteenth century the inhabitants of London were very keen on theater, and there were only two places allowed for performance in the city which were called Patent Theatre because of the royal punishment that was given to them forty years earlier (Dickson, 2018)

Both theaters Drury Lane in 1733 and Covent Garden were the most famous and original plays of that century in London. At that time, London had twice as many theater venues as Paris which plays started at 6 pm. After restoration of the Stuarts the taste of the people was changed to some degree which their attentions from the theater had fallen on the opera. Theaters were full of people who were around 2000. Wealthy audiences sat on the stage. Most of the audiences were middle-class that the type and quality of the plays were determined on their desires. For the same reason, the bourgeoisie and the romantic themes were competing (Durant, Will. 187).

Those roles that were specific to women, the women themselves saw those roles that captivated most audiences. There were several famous actresses among the actresses as Peg Woffington and Kitty Clive who became the shining stars of that time (Durant, Will. 187).

In Scotland, John Home had an important role in expanding the theater. He wrote play Douglas in 1756 which was one of the most successful tragic plays of his time and he was able to perform the play, even though some of his religious friends opposed it. Presenting the play had an important income for Scottish people. By writing a tragedy and national ode, John could attract the people's feeling and emotion towards himself. But the Edinburgh Presbyterian Association and the Christian Church were against it and they saw theater as the reason for the destruction of religion and morality of society. The second half of the eighteenth century was rich in theater. This period has witnessed the best writers in history and only two playwrights were known in the field, Sheridan and Goldsmith whose names are registered in English Literature. Because of the difference in audiences' ideas and thoughts, most playwrights found it difficult to write drama. Any plays that attracted the most attention was successful and performed with a humorous program or pantomime about twenty times in one season which it started at six in the afternoon and lasted for thirty hours. Despite the discontent of the clergy and the rivalry the opera and the circus, theater was growing in London and in Bath, Bristol, Liverpool, Nottingham, Manchester, Birmingham, York, Edinburgh and Dublin many plays were performed. Most of these cities had their own art group and traveled from town to town (Durant, Will. 194).

London, because of its activity and competition in 1750 had some main plays, *Romeo and Juliet* that performed nightly for two weeks and also there were some famous actresses as Springer Barry and Susannah Cibber in Covent Garden, Garrick and Bellamy in Drury Lane. England had never had famous actresses like that period. Charles Macklin was the first Irish actor who was able to take Shylock on the stage in 1741. When David Garrick arrived in London, he and his brother began to bring and sell wine. This continuous work made him know more actors. After a while he went to Ipswich with them and there he was allowed to see some small roles but because of the ability and performance that he had, for a short time he learned the art of theater completely and it did not take long he rolled of Richard III in play *Goodman's Fields* in London. This made him stop selling wine and turn to theater (Durant, Will.197).

Literature Review

Charles Spencer believes that this play is one of Oliver Goldsmith's perfect works that will be performed forever. It is an amazing play and comedy that hit the stage for the first time in 1773. Although Goldsmith's life was full of problems and disasters he wrote this enjoyable comedy play (Spencer, 2012).

The play *She Stoops to Conquer* or *The mistakes of a Night* can be viewed as an excellent point in the literary life of Oliver Goldsmith. By reaching this play on stage, Goldsmith's reputation peaked and became the beginning of the comedy of manner in the second half of the eighteenth century. Disturbances and mistakes are the basis of this comedy play (Ramazani and Yazdani, 246-247).

Prior to writing *She Stoops to Conquer*, Oliver Goldsmith criticized audiences and playwrights. Diane Maybank introduces us the play *She Stoops to Conquer* in which he humorously portrays the differences between cities and countryside, women and men and the rich and the poor. At the beginning of 1772, several years after the Ardagh accident, Goldsmith dedicated this play to George Coleman, manager of Covent Garden. This comedy play was able to dominate the emotional play but all that success did not last anymore which ended by Goldsmith's death (Maybank, 2018).

This play talks about the division of social classes due to the industrial revolution. The attitudes and social reactions appeared in play *She Stoops to Conquer*. Goldsmith pointed that

comedy play should return to focus on human's folly. Through this play, Goldsmith describes those people who because of their social roles make differences (Yael, 2018).

She Stoops to Conquer like other comedies of manner focuses on humor and through joking shows the upper class's behavior. In this play Goldsmith uncovers the most dangerous disease of society which is hypocrisy. In this way, Goldsmith believes that the aristocracy is not the true representative of the society (El-Sayed, Ibrahim Hamdi. 5-6).

Goldsmith's comedy is based on two events, a complicated plot because of mistaken identities and ethical issues. *She Stoops to Conquer* is one of the comedies of the eighteenth century which has a large audience and has been performed till now. Although this play is hilarious and entertaining, it had an important role in the development of humor and changes the style of comic to emotional comedy (Gale, Cengage, 2016).

This play faced strong criticisms after Restoration and was questioned in the moral context and social changes. Goldsmith in *She Stoops to Conquer* points the themes of materialism, love and marriage. He embodies the image of the parental satisfaction and true love in the new generation. Goldsmith is one of the stars of English literature who influenced the new age and made a successful deal with readers and audiences (Ozbey, 2018).

The play *She Stoops to Conquer* has been entertaining for its audiences for more than two centuries. This play is enjoyable because of overthrowing traditional expectations. In this play, Goldsmith displays respects of each character between the upper and lower classes. He also shows irony of the characters' external while there are defects inside them. The highlight point in this play is the characters draw each other's attention by lying and cheating (Sun, 2018).

The Role and Importance of Women in the Eighteenth Century in England

The married women in the eighteenth century in England had an important role in the household while their husbands either were doing business or working in a farm. The women did some duties as milking, pet caring, and making beer and also they made clothes for their families. On the other hand, single women worked in diverse trade included textile trade, food trade and some worked in shops. In wars, there were many women followed their husbands in the army who cooked and helped in some affairs.

In the eighteenth century, the family lives were divided into two roles; men's role and women's role. The women were in charge of the housework, educating children and cooking. In wealthy families, in addition to these jobs, women also managed the work of servants. This

made women had conversance in medicine, tailoring, herbal, reading and writing. In general, women had few rights but instead, the men did a lot of oppression against them. Women had about eight children to raise, hoping to grow up and work for the family. By the early eighteenth century, women had a difficult life because of lack of rights. Although they did a lot of work, they could not enjoy life, vote and go to the university.

During the eighteenth century, although many women did housework as servants, some women appeared and began to write about all the discomfort and oppression they had faced at that time. Among all the unhappy voices that existed at that time a woman named Aphra Behn appeared and tried through her writings to stand up to the satire of society. She is one of the writers and critics of English literature through centuries. *The Rover* is one of her famous plays which depicts the images of toiler women of the eighteenth century. The literary plays she wrote had a large audience on the stage. Her works are about politics, money, sex, power and relationships. Her main writing focuses on gender role.

Two styles of writing were found in English literature and drama; Restoration Comedies in the half of the eighteenth century and followed by Emotional Comedies in the half of the nineteenth century. This transmutation of styles evidently could be seen in the role of women. In the eighteenth and nineteenth centuries, Perhaps Jane Austen was influential in women's literature. Her importance was in having the ability to find differences as in her various roles reflected. In a simpler sense, she always wanted to have two roles: as a worthy woman and a monstrous one. Jane Austen could also, with her pen, make one heroine who would be integrated with the society and another who would be anti-society. As if in *Pride and Prejudice* Elizabeth Bennet is a heroine symbol of Restoration Comedies, while Fanny Price in *Mansfield Park* is a weak heroine symbol of emotional comedies (Miller 7-8).

Women had an important role in theatrical history of Restoration and Eighteenth century in England. Female playwrights and actresses appeared together on English stage after reopening theatres in 1660. Susanna Centlivre was one of the famous playwrights in eighteenth century. She wrote *The Busybody* in 1709 and *The Wonder: A Woman Keeps a Secret* in 1714. She was a successful dramatist. Her comedy plays were acceptable and chosen from David Garrick and Kitty Clive to performance. Her plays reflected his political beliefs, unlike some of writers before her. Centlivre used her comedies to express the harsh and violent politics of that time. She also wrote *The Humours of Elections* and *The Gotham Election* after the election in 1715 had violent results (Melinda. 9, 17, 19).

Elizabeth Griffith is one of the famous women in the history of English literature and drama. She was born in 1727 in Glamorgan. She was a writer, dramatist and actress. In addition to her knowledge of English literature, she was also familiar with French literature. When she went on the stage for the first time, she played the role of Juliet in Smok Alley Theatre. She won a great victory as an actress in Covent Garden where she played the main role from 1753 to 1755 (Melinda.27).

The Role of Kate in *She Stoops to Conquer*

Kate is a smart, clever, pretty and beautiful girl. She has complete self-confidence and respects the good people around. She loves her father Hardcastle and respects him. By her old fashioned style respects her father's beliefs, although she likes to wear modern clothes. She is at the age when she wants to marry her future husband to be a stylish, brave and smart man so she wonders when her father offers to her to marry his oldest friend's son Marlow. Due to having ability to know and understand which Kate has, she feels that Marlow is a shy man with upper class women but is a habile with lower classes so by wearing a special dress she shows herself as a maid to get Marlow's heart. Kate's tricks succeed and they know and love each other.

Kate is a beautiful young girl who is saddened by Marlowe's words. She always makes her father happy by wearing good clothes. That respect and the relationship between Kate and her father is different with the relationship between Tony and his mother, Mrs. Hardcastle. In addition, Kate can maintain the balance between the rural life and the urban. Kate is looking for a good and worthy man to marry and be compatible with her, not for wealth. She tries to know everything about Marlow's truths so she is very smart in trying to reach Marlow's love in spite of social status. Kate's cleverness and propriety looks like the heroines of Shakespeare as Viola in *Twelfth Night*. When Marlow mistakenly thinks Kate is a lower class woman, she does not say anything and allows him to know how he thinks. Later on, everything becomes clear to her. Although, her father Hardcastle offered her a marriage with Marlow, but Kate herself wants to investigate and try to make Marlow love her. Kate's behavior has made her the heroine of this play. In fact, it can be said that Kate is a lenient, prominent figure in this play who wants to live and enjoy life, but she cannot choose a life full of love because of the social habits.

Kate has the most attractive female role in Goldsmith's *She Stoops to Conquer*. Although she is not very wealthy, she is a successful girl but for her beauty she attracts the attention of the

youth. As she attracts Marlow's attention to herself "Such fire, such lips, such eyes". Kate is straightforward and free when she talks and never wants to hide her thoughts and feelings. She blames her father for choosing Marlow to marry without consulting her. She has a good sense of humor, especially when she answers Marlowe's request to taste nectar on her lips "Nectar! Nectar! That's liquor is no call for in these parts. French, I suppose. We sell no French wines here, sir." Kate is a wise and intelligent lady, unlike heroines of emotional comedy or Constance is not affected sentiment and does not answer Marlow's request for a kiss as if Constance gave Hastings the answer to run away. Kate is not as skeptical as Constance and under no pressure changes her decision.

Kate's strong personality, importance, and passion for fashion appears in the first act when Mr. Hardcastle points to Kate's desire and wishes for fashion. Kate never talks to men and controls herself when the hilarious adventures happen in that house to test Marlowe's personality if he is suitable for marriage or not. In *She Stoops to Conquer*, Kate appears in seven scenes in five acts, during this appearances, Kate interacts with Mr. Hardcastle and Marlowe mostly. In (1.1, 3.1, 5.1 and 5.3), the relationship between Kate and her father demonstrates support Kate's nature and independence. In (2.1, 3.1, 4.1 and 5.3), when Kate appears with Marlow, she plays the role of a barmaid. Through the play, she demonstrates her true role. These four scenes can be used as a source to study Kate's role. Kate appears in the first act of *She Stoops to Conquer* who considers her being not just as the main character, but as an independent woman. In this act, Kate's father arranged Kate's marriage to Mr. Marlowe, whose father is one of his oldest friends. Arranged marriage was one of the ritual marriages of upper class at that time which was either for money or for fame. However, the relationship between Kate and her father is like relationship between an oppressor and an oppressed. Kate is independent and expresses all her words to her father, and her father respects her beliefs and motivates Kate to pursue her wishes. Mr. Hardcastle wants Kate to marry Marlowe, not for the sake of her daughter's future, but for the sake of developing a relationship with Sir. Charles, Marlow's father. However, as we will see later, Mr. Hardcastle by this encouragement does not want to destroy his daughter's life and future to Marlow. Mr. Hardcastle's condition to marry Kate with Marlowe is to get Kate's expectations, otherwise he won't be satisfied. The idea of being agreed a marriage without love shows the change towards the traditional society. It is known to Kate she should not love a man as her husband who does not know her value. Kate looks for someone who respects and loves her from the heart. Mr. Hardcastle wants Kate to live and get her wishes and happiness;

he supports his daughter's situation to find someone who can make her happy in life. Mr. Hardcastle turns to Kate and remembers her one sentence “Ay, Kate, but there is still an obstacle. It is more than an even wager he may not have you”. (1.1.131-132). Mr. Hardcastle's openness with his daughter reveals that he does not want his daughter to be shocked if Marlow does not like her. Kate's self-confidence and independence help her to get marriage life while still far away.

Mr. Hardcastle encourages his daughter to think by her own and be able to talk to herself about getting a suitable husband. Mr. Hardcastle knows that his daughter is so strong if Marlow does not like her, she will not be disappointed and sad. As appears in 1.1, she has a great desire for fashion and there is an agreement between Mr. Hardcastle and Kate to wear traditional clothes to meet people and simple clothes in the house. In this scene, Kate plays her own female role; she supports her fashion and appearance and shows her power to make herself happy. Mr. Hardcastle wants Kate stay his little girl as a child but although, he allows Kate to decide and express her opinion: “HARDCASTLE. There's my pretty darling Kate; the fashions of the times have almost infected her too. By living a year or two in town, she is fond of gauze, and French frippery, as the best of them. Blessings on my pretty innocence! Dressed out as usual my Kate. Goodness! What a quantity of superfluous silk has thou go about Thee, girl! I could never teach the fools of this age, the indigent World could be clothes out of the trimmings of the vain. MISS HARDCASTLE. You know our agreement, sir. You allow me the Morning to receive and pay visits, and to dress sin my own manner; and in the evening, I put on my housewife's dress to please you.” (1.1.81-92). Here, Mr. Hardcastle talks to Kate and tells her that she has fallen in trap of fashion by living in city for a year or two. And he asks God to bless his beloved daughter. When Kate wears a dress, Mr. Hardcastle tells her that you have too much silk to wear and says he cannot teach the stupid people of this time that he can cover this world by arrogance clothes. Kate also ironically replies to her father and reminds him the agreement between herself and her father which she is allowed to wear suitable clothing in day and a simple at night. (1.1.81-92). Kate respects her father but if necessary, he challenges him because of her thoughts and beliefs. This Kate's behavior with his father shows an agreement between the new and old generation. After this conversion, it seems that Mr. Hardcastle is not a tyrant for his family; he allows them more to express their ideas and decides. Kate appears with Marlow in the first scene of the second act in *She Stoops to Conquer*. She is happy to talk to Marlowe; she hopes Marlowe is the man she wants to live

with. When they walk in the garden, he falls short of Kate's expectations and stares on the ground with talking nothing.

Later Kate tells to the maid: "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" (3.1.234- 236). Marlowe was afraid so he could not say anything at that encounter; he only showed his respect for her. Kate does her best to be happy and glad; she does not want inanimate conversation so she starts to analyse this behavior: "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 unaccountable 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." (2.1.468-475). Marlowe treats Kate as a lady. But Kate wants to know the real Marlow, not who is afraid and too respectful with the upper class women but is unkind to the lower class women, she laughs at Marlowe's behavior and it is a hilarious situation for her. She controls the situation and shows her power in the conversation and she does not let Marlow's behavior effect on her. Finally, Kate decides to help Marlowe with the carelessness he had with her. In act 3, Mr. Hardcastle and Kate evaluate Marlow's character in order to know if he is a good person to marry or not. Kate believes that he was not real Marlow when she saw him for the first time.

However, Mr. Hardcastle does not want Marlow to become his daughter's husband because Marlow had treated impolitely with him as inn keeper. In the play, we can see clearly that Marlow changes his personality according to the people who are in the room. This behavior continues in the following scenes when he thinks Kate is a barmaid and this reduces the importance of women in society. However, Kate believes that is another side and personality of Marlow, she says, "yet there may be many good qualities under that first appearance" (3.1.68-69). Kate makes a deal with her father, if Marlow can prove himself respectfully; she will marry him. Kate believes that Marlow is a good man and she is sure he can prove it. Here, we can see Kate's self-confidence that most women are deprived of it. Kate as a leader proves to the audiences by defending Marlow and she cares about Marlowe even though he has a divided personality. But Mr. Hardcastle does not want his daughter to live with someone who does not respect others. In this scene, Mr. Hardcastle gives Marlow another opportunity because of Kate's insistence to behave well with his daughter. Kate's happiness proves that Marlow is a serious suitor for ever, and also he is not an impolite and shy man. Finally, Mr.

Hardcastle surrenders to Kate, “but if young Mr. Brazen can find the art of reconciling contradictions, he may please us both, perhaps” (3.1.78-79). Mr. Hardcastle gives Kate another opportunity and opens the door to more dialogue to prove Marlow's innocence (Sidney Allison Turner. 6-17).

In *She Stoops to Conquer* Kate has the major role to play, with her beauty and charm that amazed everyone. She is a wise and intelligent girl who tries hard to achieve her main goal. She is able to set aside all her subsidiary goals to achieve the main goal of winning Marlow's heart. For example, she makes an agreement with her father. According to Kate's promise, she should wear her favorite clothes in the morning to visit or invite her friends and in the evenings, she would wear her father's favorite clothes at home. (1. 102-105). Insistence is another aspect of Kate's personality that she has against her father to marry Marlow. In act 1, when Mr. Hardcastle tells her that Marlow may not like you, she replies to her father that she can resolve it to satisfy Marlow (1.147-150). The strong self-confidence which Kate has causes to reach Marlow at the end of *She Stoops to Conquer*.

Themes of the Play

All literary works in general and especially theater have a purpose when produced and presented which the writer may have some behind to transfer a message through his work. Most of the time when a writer writes a play, there is a purpose behind it which it is either a reflection of his heart or society that he wants to reveal. Every time in every place, the authority has often prevented the people to express openly the problems and needs of their lives. Throughout the ages, literature has been one of the ways to transfer the voice of society. Plays with all kinds as comedy, tragedy and others have been reasons to spread the truths of life. In *She Stoops to Conquer*, Goldsmith points out some themes to refer to the figures of that time. He criticizes the society through a comedy play. The themes of this play, class, money, behavior, moderation, comedy and deception are used and each of them refers to a personal characteristic. Everyone has dreams that take different ways to reach it. For example, in *She Stoops to Conquer* if we look carefully, all characters have goals and they do everything to get them.

Traditional Marriage

At the beginning of the eighteenth century, most arranged marriages were between wealthy families and landowners to get real estate and power of each other. Although lower class

people and agricultural community were free to choose their partners. But most marriages were between aristocratic and wealthy families which were arranged by parents. They betrothed their children during infancy and got married when they grew up but later it had bad results. Lord Halifax in *Advice to a Daughter* in 1688 says, "It is one of the disadvantages belonging to your sex that young women are seldom permitted to make their own choice." Later, because of increasing of arranged marriages, criticism of this marriage increased. At the same time, in the early eighteenth century, certain fictions such as Daniel Defoe's *Roxana* in 1724 and Samuel Richardson's *Pamela* in 1740 emphasized self-expression, free will and personal feelings against arranged marriage. Finally for the first time marriage act was issued in 1753 due to pressure of parent's opposition that young people under the age of 21 need parental consent to marry (Moore. 8-10).

Oliver Goldsmith in *She Stoops to Conquer* talks about marriage shrewdly, unlike other writers of his time who wrote against arranged marriage. In his play, he indicates that should not be against anything at all and refused it because everything has either advantage or disadvantage. He also reveals parental consent and the parent's role should not be neglected in the process, perhaps parental consent at that time was due to parents' concerns to establish a fortunate family. In this play, Mr. Hardcastle has arranged her daughter's marriage without consulting her although, he is able to take care of his daughter's wishes that this feature of Mr. Hardcastle may be different from most parents who did not allow their children to have an opinion during marriage. Undoubtedly behind any arranged marriage there is a goal, when Mr. Hardcastle wants Kate to marry Marlow, despite of wanting his daughter's happiness but he has a purpose that is to get closer to Marlow's father who is his oldest friend. Here, Mr. Hardcastle and Mrs. Hardcastle differ in opinion but as parents they think the same about their children for arranged marriage, for example, Mrs. Hardcastle who worries about her son's future life, so she arranges Tony's marriage with Constance who is wealthy but fails, in contrast to Mr. Hardcastle, he arranges Kate's marriage with Marlow and succeeds. Goldsmith also wants to make a point to something important that is protecting the family-frame which family is a great foundation to educate individuals. Later in the following centuries, we see that arranged marriage decreased, and then informal and secret marriages have replaced it. During the eighteenth century, people married in an earlier age and had many children. Until the twentieth century there was nothing among the people, the government, and the church about how to get married. So marriage remained unstable until now. In the early modern times, London provided the most opportunity for secret marriage to

replace formal marriages. In 1712, an act issued to regulate secret marriage. Because of being popularly, there were shops for this kind of marriage and continued especially in Liberty of the Fleet. Later, a committee was organized by state to investigate of these marriages which from 1704 to 1706, 2954 the married couples were arrested in the Fleet's list. For this reason, parental consent was compulsion for those were under the age 21 to marry and all marriages had to do in Anglican Church. The Irish people continued their traditional and ritual marriage, but their marriages were not recognized legal until Emancipation Catholic in 1829 by English authority (Tanya Evans. 47, 48).

Deception

Deception is the act which makes others to believe something that is not really true. There are very few who do not lie in their daily lives and do not deceive others. Even honest and charitable people sometimes say things that are not true. Deception is one of immoral acts that will destroy the truth if it is for a short time. Doubt always arises when someone attempts to deceive others because telling lies and believing it is a burdensome job for the people, which cause destroys confidence. Deception can also be considered as a mental illness because it is an act to play with other's emotions.

She Stoops to Conquer consists of a series of tricks and misunderstandings about characters' identity which among them a major deception is when Marlow thinks Mr. Hardcastle's house is an inn and Mr. Hardcastle is an innkeeper. In *She Stoops to Conquer*, Oliver Goldsmith has used the deceptions to bring down the arrogant characters. The most prominent trick in this play is Marlow's rude treatment with Mr. Hardcastle that is why the deceptions cause to know reality of the characters. Mr. Hardcastle thinks that Marlow has come to ask for Kate's hand, so he is shocked by Marlow's behavior. This misunderstanding is the theme of comedy in *She Stoops to Conquer* and Mr. Hardcastle feels Marlow's satire wisely. All the tricks of this play are not exciting and they reveal before becoming problems, for example, before Tony marries, he realizes that his mother has deceived him about his age of consent and Tony can decide to marry. Mrs. Hardcastle by deceiving Tony wants to keep Tony under her control and marry Miss Constance. But later Mr. Hardcastle feels Mrs. Hardcastle's trick is very unjust therefore he tells Tony the truth. Mrs. Hardcastle pretends that Constance's jewels are lost because she wants to marry Tony and protect her jewels. But Tony informs Constance about deceiving Mrs. Hardcastle and tells Constance the place of the jewels. All the tricks in this play remain under control and make the play comedy and each of the tricks is a moral lesson for the

characters. The Relationship between Deception, Mistake, and Ethics Lessons is found during Marlow's role which disrupts his emotional and social life by his shame and arrogance. When Tony tricks Marlowe and Hastings and they believe that Mr. Hardcastle's house is an inn, Hastings realizes the trick but he does not tell anything to Marlow because Hastings knows if Marlow knew he would be deceived by Tony, he might be ashamed. Also Kate tricks Marlow that he believes Kate is a barmaid, but Kate has no bad aim, unlike Tony, who deceived Marlowe, Kate wants to teach Marlowe some good and important things. In the end, the misery and embarrassment of being deceived and making mistakes make Marlow a good man. Although he has dealt badly with Kate and Mr. Hardcastle and they both ignore Marlow's mistakes and all the deceptions are good experiences for Marlow's life and he uses them to marry Kate.

People always do everything to stay and achieve their goals and some of them display different behaviors without respecting each other's feelings. Deception is one of the things that existed with human existence, and people used it when they were incapable of dominating others. There are some tricks in *She Stoops to Conquer*; each of them is used for personal purpose which is most notably is to deceive Marlow by Tony that he believes Mr. Hardcastle's house is an inn. From here, complexity of the play begins, and because of this mistake many things happen although Marlow makes a few mistakes. As we know, when someone tricks there are some incidents happen that may not have good results. Sometimes, it can be possible deceiving someone is for testing as Kate does when she deceives Marlow; she presents herself as a waiter. Her purpose is not to ridicule and disrespect Marlow, rather she wants to evaluate him if he is suitable to marry or not. Kate can only know Marlow in this way because she has never seen Marlowe before and she does not know him. It can be seen as a disadvantage of arranged marriage. Another deception in this play is that Mrs. Hardcastle, Tony's mother and Kate's step-mother, has not told Tony his real age for the sake of marrying him on her own.

Conclusions

In conclusion, Kate's role becomes clear to us, signifying victory and sacrifice to achieve the goal, like the hero of the story, they win in the end with a lot of effort and passion. In *She Stoops to Conquer*, Goldsmith refers to morality and describes it as an important point. He exposes that if human beings consider morality, they will never be hindrances for others to reach their goals. Kate plays an impressive role in this play, which considers moral values as a

responsibility, obedient and contentment to achieve the goal she wants. Goldsmith explains to us that human beings can only achieve their goals through charity and truthfulness; conversely, some characters want to get it through lying and deception, except that it destroys the situation, it also makes the target further. He shows that people even though they are deceitful and liars, must abandon those habits and learn from them wisdom and experience for their future lives.

In this play, Kate makes a lot of sacrifice for herself and faces hardship just to get what she wants. Undoubtedly, life is full of conflict for those who have ambition to live but trying to reach the goal should not be at the expense of others and trample the rights of them. Goldsmith emphasizes on the point, reassurance and continuity are the two key factors of success in any work. Kate's role is one of the most central ones among the characters in this play, in which she is a lesson to others. She could provide an experience for her life by caring about others and being obedient so that she would not fall into mistake. Although she becomes a heroine and reaches her goals, she becomes a rescuer and adviser to Marlow because he had fallen into a deep swamp of mistakes. In fact, if it was not Kate's wisdom, Marlow would have faced more mistakes and would have made it harder to solve. Kate has a prominent role in this play because she plays a decisive role in solving the problems and complexity of the play. Kate's role is directly related to the other characters, she seems like a caretaker who has to take care of others and think of ways to solve their problems. Finally, it is clear that Kate could become one who comes to rescue another.

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