

She Stoops to Conquer by Oliver Goldsmith

Character Sketch of Tony Lumpkin

Helpful and Determined

Tony enjoys the situations he creates. When he has brought his mother back to the pond. He describes what he has done in riddling terms to Hastings; he has driven the coach round all the pond and sloughs within five miles of the house. And when his mother struggles up from the pond, he tells her the discomfort is her own fault for running away by night, without knowing even an inch of the way. Then he heightens her fears by pretending he sees highwaymen, and then he explains them away by saying they are trees or cows.

There is a strength of purpose in Tony, a capacity for more than clowning. When his plans go wrong, he is not downhearted. After Mrs Hardcastle has got the jewels back, he still is ready to help

Constance and Hastings. Once Constance has been too clever is pretending to read Hastings' letter to Tony, and has failed to prevent Mrs Hardcastle from knowing what is in it, Tony accepts the situation as it is. He tells her she was at fault, and when Hastings and Marlow both abuse him in turn, he remarks of each 'Here is another'. He resents their calling him a mere boy, and idiot whose ignorance and age are his protection and a poor contemptible booby, that would but disgrace correction and is ready to fight the two clever young men, one after the other. but when they are in despair. It is he who contrives the plan which will eventually --- through his bringing the coach back to the pond and remove the complication for Constance and Hastings.

A "Round" Character: His Growth and Development

She Stoops to Conquer is the play of Tony Lumpkin, to think of the play is to think of Tony. He develops and grows, as no other character does; we see him more in the round than any other character of the play, and then Goldsmith has put more of himself in Tony than any other of the personages and this is so much so the case that critics like Tom Davis say that he is the real author of the

play, and that he embodies in himself the theme of appearance versus reality: He is as I said, clearly the author of most of the play; yet he is made a fool of by it. Like Goldsmith, he is both child-like and mature; he is provincial, like Goldsmith, and this is both a strength and an absurdity. He is a gentleman, and a buffoon, happiest as Goldsmith was, when singing comic songs at an inn. He sums up the paradox of Goldsmith's character; he is a fool, a booby and yet has the sharp satiric intelligence that penetrates the shams and snobberies of the other character.

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