

The marriage of figaro and the miser

Literature



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Love, Courtship, and Marriage in The Marriage of Figaro and The Miser Freud believes that sex is an underlying motive for human actions. Molière's The Miser and Beaumarchais's The Marriage of Figaro agree with Freud, to some extent only, because these plays also extol the virtues of true love. The Miser intersects several romantic relationships, which Harpagon lacks, because his desire for money usurps his need for human relationships. The Marriage of Figaro illustrates deception and malice, as the Count seeks to sleep with Suzanne, before her marriage to Figaro. Courtship and marital conflicts are common motifs of these plays, while they are different, because The Marriage of Figaro focuses on infidelity, while The Miser relates the insignificance of material possessions; in addition, the main theme of these plays reflects the power of true love in overcoming all challenges.

Courtship and marital conflicts are prominent motifs in these plays. In The Miser, Valère sacrifices his title to be closer to Élise and to prove his love for her. He also endures his submission to Harpagon, in order to also demonstrate to him that he represents the perfect match for his daughter. Harpagon uses a matchmaker to find a suitable wife with dowry, even when he is old and is not willing to spend much on his wife. Cléante goes through great lengths to procure a loan, so that he can financially support Marianne and her sick mother. Marital and courtship problems and solutions pervade in The Marriage of Figaro too. The bed chamber is often mentioned in the play, which represents both lovemaking and the representation of the union of husband and wife. Figaro even measures the bed chamber in Act 1. Furthermore, the Count woos and seduces Suzanne, even when he knows that the latter is to be married. He feels tired of his marriage and unashamedly conducts sexual affairs with numerous women, such as <https://assignbuster.com/the-marriage-of-figaro-and-the-miser/>

Fanchette. Countess Rosine complains to Doctor Bartholo that her sickness comes from her “faithless husband” (Act 1). Suzanne’s bedroom receives several male visitors too. During this time, society considered it immoral to find men in a woman’s bedchamber, and so Chérubin and the Count both hide to avoid detection.

The plays are different, because *The Marriage of Figaro* stresses the immorality of infidelity, while *The Miser* depicts the insignificance of material possessions. The Count sleeps around the town like a bachelor, which embarrasses the Countess. He also pursues Suzanne numerous times, even when she shows loyalty to Figaro. Figaro aims to discredit the Count to the Countess and society, so that they realize that the Count loves deceiving people. *The Miser* explores the notion that material value possesses no real value. In the end, Harpagon preserves his money, but he lacks love and family in his life. The play shows that the real wealth of people pertains to love and family relationships.

In addition, the main theme of these stories reflects the power of true love in trumping challenges. Figaro and Suzanne truly love each other, because they help one another from the problems they face. Figaro aims to defend Suzanne’s virtue from the Count’s malicious advances, while Suzanne borrows money from the Countess to help Figaro’s debt problem. Valère suffers from being an aide to Harpagon, but he does this because of his love for Élise. Cléante also sacrifices himself, so that he can help Marianne’s financial conditions. These couples portray true love that knows no bounds and rely on trust to fortify their love.

Molière’s *The Miser* and Beaumarchais’s *The Marriage of Figaro* stress that courtship and marriage face several problems, but people who truly love

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each other can resolve them together. Deception and malice undermine any relationship, while trust builds and strengthens couples. Harpagon ends up with nothing and everything. His money remains intact, but his humanity is broken, because he loses people who can love him. Figaro and Suzanne, as well as Valère and Élise, and Cléante and Marianne, live with a happily-ever-after ending. Their love overcomes its test of faithfulness, and they come out as better human beings because of this test.

Works Cited

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